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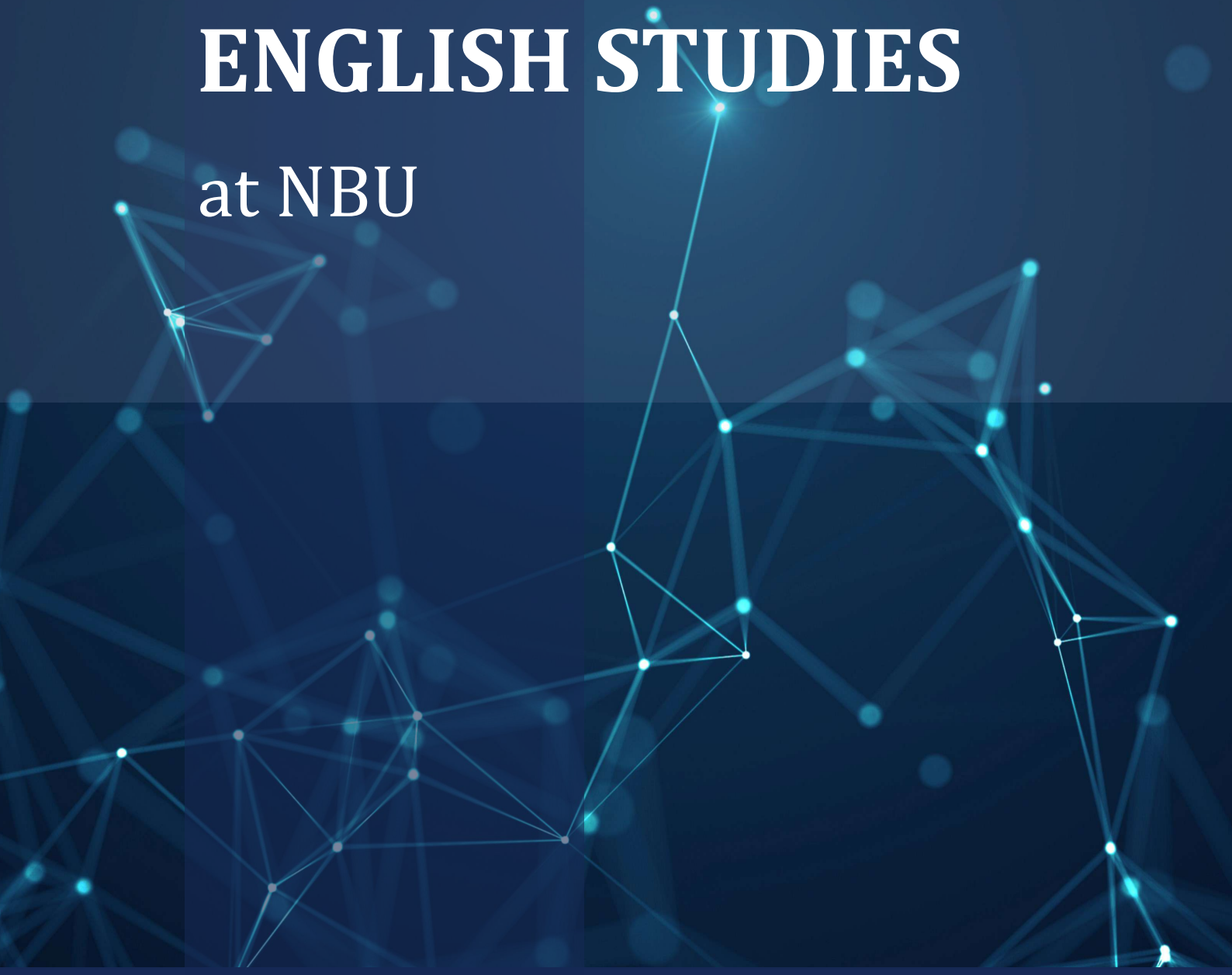

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About the journal

Aims & scope

English Studies at NBU (ESNBU) is an entirely open access, double-blind peer reviewed academic journal published by the Department of Foreign Languages and Cultures, New Bulgarian University in two issues per year, June and December, in print and online.

ESNBU welcomes original research articles, book reviews, discussion contributions and other forms of analysis and comment encompassing all aspects of English Studies and English for professional communication and the creative professions. Manuscripts are accepted in English. Translations of published articles are generally not accepted.

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Submissions are accepted from all researchers; authors do not need to have a connection to New Bulgarian University to publish in ESNBU.

There are **no submission fees** or **publication charges** for authors.

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ICI Index Copernicus - Journals Master list database
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EDITOR'S MESSAGE

Stan Bogdanov,

Managing Editor

englishstudies@nbu.bg

English Studies at NBU is now bringing out Volume 9!

In this issue:

Milena Levunlieva discusses the use of visual metaphors in early second language education, specifically in teaching English to young learners. The author argues that visual images and metaphors can create a stress-free educational environment that promotes effective learning. The article includes a case study analysing the use of visual metaphors, which utilize familiar images to explain unfamiliar concepts, in two English language coursebooks for young learners. The author also discusses the concept of visual literacy and its relevance to language learning since it can support the development of second language skills in a multi-sensory environment by contextualizing language input and reducing its complexity.

Albena Stefanova and Denitsa Bozeva discus teaching English for Specific Purposes (ESP) in the tertiary sector and its importance in the global labour market. They also talk about the approach to ESP depending on stakeholders' views and needs.

Emine Şentürk offers an analysis of Mike Lancaster's novels *0.4* and *1.4* which explore the idea of digital humanity and the compatibility of humans with social and technological amendments. The article discusses the risks and concerns related to human enhancement and modification through technology. The study aims to position humans in a transitional phase and highlights the issue of humanity's compatibility with technological advancements, ultimately focusing on the potential benefits, risks, and drawbacks of human enhancement and to question whether it is possible to prevent the creation of entities with greater than human intelligence.

Burcu Nur Bayram & Didem Tuna analyse the portrayal of neurodiversity in Mark Haddon's "*The Curious Incident of the Dog in the Night-Time*" and its translations in Turkish, Azerbaijani, French, and a stage performance in Turkey. The study examines the role of readers and translators in shaping the meaning of the text and literature's contribution to neuro-inclusiveness.

Neslihan Kansu-Yetkiner et al.'s study analyses prefaces written for (re)translations of modernist novels from English to Turkish, which were banned or stigmatized in the source culture. The study uses transitivity analysis to investigate the relationships between processes and actors in the preface discourse. The prefaces were instrumentalized to position key players in the adaptation, promotion, and representation of the books in the new cultural context, and to influence the discourse surrounding the transfer of modernist novels into the target culture.

Fatma Yuvayapan and Ilyas Yakut examine the use of frame markers in research articles across four disciplines in the Social Sciences and Humanities. The study finds marked variations in their use and suggests that academic communities have a decisive role in constructing text structures in research articles. The study also offers guidance to academic writers on shaping persuasive texts using metadiscourse.

Finally, **Fatma Bilge Atay analyses the English translation of Ece Temelkuran's poetry book, *Kıyı Kitabı* (*Book of the Edge*), through paratexts**. The study discusses the challenges of poetry translation and the impact of paratexts on the reading experience.

I wish you all good reading.

That said, I would like to invite submissions for our next issue in December 2023.

The News

Persistent identifiers (PIDs): Introduction of RORs

Incorporating Persistent Identifiers (PIDs) into article-level metadata facilitates the search, ingestion, exchange, and establishment of links between articles and other associated digital outputs (e.g., datasets) within the scholarly communication ecosystem.

We have long assigned DOIs to digital content (such as articles or datasets) and ORCiD identifiers for primary and contributing authors are now mandatory. We have also assigned grant and funder identifiers from Crossref's Open Funder Registry when we register content with Crossref. From Volume 9 ESNBU starts to incorporate institutional RORs - The Research Organization Registry identifiers. That is, every author's current affiliation with an institution or organisation is now part of the article-level metadata and will be submitted to Crossref and other indexers and repositories. We'll be adding RORs to previous issues retrospectively as part of our metadata management. Find the ROR icon as a live link next to each author's affiliation.

Certain OA funders, such as **cOAlition S** members, the organizations behind **Plan S**, now mandate the inclusion of funding information in article-level metadata for the research they support. So, we're trying to keep up with the latest in the publishing industry and to facilitate the discovery of ESNBU articles and scholars who publish with us.

ESNBU Position statement: AI-generated text

We are just as worried as the whole publishing industry. We adopted the COPE position verbatim and issued a Position statement which you can read here. As debates around AI-assisted and AI-generated writing are evolving, we shall do our best to keep up with best practices and shall revisit our policy.

Thank you and as always**,** please let us know through email or social media what you like about ESNBU or how we can make it better.

Be well!

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VISUAL METAPHOR IN EARLY SECOND LANGUAGE EDUCATION

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Abstract

The paper adapts the theory of knowledge enablement in knowledge-sharing companies to the needs of the second-language classroom to explicate the association between pedagogical interaction and the effectiveness of the teaching process. The goal of the inquiry is to alert language teachers to the hidden opportunities visualization and layout suggest in designing a stress-free educational environment conducive to amplifying language knowledge and skills in a context stimulating knowledge enablement. Visualization is explored at two levels: 1) the level of text layout and illustrations; and 2) the level of visual images and visual metaphors. The method of structural and functional modelling is used to present the layout of exercises and language content and the visual metaphor identification method is employed in the analysis of visual images. A conclusion is asserted of the instrumental role of visuals in English coursebooks for young learners as a medium of visual literacy and as a factor in streamlining the development of productive second language skills. This claim is substantiated by a case study that 1) demonstrates the contextualizing function of images and visual metaphors in English language coursebooks for young learners; and 2) explores the means, instruments and ways of visualizing the instructional content of two TEYL coursebooks published in 2014 and 2015.

Keywords: knowledge enablement, visual metaphor, visual literacy, visual layout, stress-free environment

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Visualisation and Knowledge Enablement In TEYL

Since knowledge is strictly individual and information can be deemed part of a person's set of knowledge structures only if it is presentable through the unique language of their own primitives (Gelepithis & Parillon, 2002), teaching strategies that rely heavily on knowledge transfer seem rather inefficient. The boom of projective teaching techniques and the return of constructivist teaching show that both those who explore education and those who actually teach at schools are becoming increasingly aware of the gap between what we teach and what our students perceive in terms of both quality and amount. With a focus on this peculiarity of teaching and learning alike, the present paper inquires into second language education and argues that teaching English to young learners (hereafter TEYL) nowadays can be streamlined by a more effective and expedient use of visual images and visual metaphors, which are an integral component of students' everyday learning experience. To this goal, the study employs P. Gelepithis and N. Parillon's theory of knowledge enablement in knowledge-sharing companies (Gelepithis & Parillon, 2002) and adapts it to the needs of the second-language classroom in order to underscore the role of the interaction between teacher and student and among students themselves in the effectiveness of the teaching process. Founded on the theory of knowledge enablement, an argument is presented that contemporary English language coursebooks are, by design, supportive of an environment that affirms the role of the teacher as a mediator rather than as a source of information. Such a relation between educator and educated facilitates the transformation of information into knowledge and, ultimately, skills and language competencies as a result of the improved classroom communication. This improved communication, reinforced by specific visualization strategies promote collaborative learning and contribute to a stress-free, effective, and learner-oriented education. The above argument is supported through a case study which analyzes the means, instruments and ways of visualizing the instructional content of English course books from the Fairyland young learners system (2014-2015) widely used for starter and beginner levels in both private and state schools in Bulgaria. The analysis explores the relation between the layout of student tasks and exercises, on the one hand, and the effectiveness of early second language learning, on the other. The method of structural and functional modelling and the method of visual metaphor identification (Sorm & Steen, 2018) are used to analyse the exercises and instructional content of the two coursebooks. Visualization is explored at the level of text layout and text illustrations and at the level of visual images and visual

metaphors. The idea is suggested that visualization, as an instrument supportive of the visual cognitive ability, can also positively affect the development of language, which is itself a cognitive ability (Evans & Green 2006). This claim is buttressed by demonstrating the possibility for visual metaphor to fabulate and contextualize the presentation of semantic and structural categories in TEYL to the effect of reducing stress in pedagogical communication and transforming coursebook content into multi-modal stimuli that encourage effective learning.

Visual Metaphor as a Cognitive Tool in TEYL: Theoretical Rationale

Visual metaphor, just like all metaphors, is structural. That is, any metaphor is part of a system and contributes, as such, to the reframing of one concept in terms of another. If a metaphor persists in an English language textbook, then it is most probably part of a larger scale construct. Used expediently, it can facilitate the learning process by contextualizing pedagogical communication and fabulating the instructional content.

Since '[v]isual images play an ever-expanding role in the communicative landscape of contemporary societies' (Sturken & Cartwright, 2001), research accrues on the role of visuals in learning and teaching. The incorporation of visual literacy into multimodal literacy (The New London Group, 1996) and the subsequent attempts to transform literacy pedagogy into multiliteracy one (viz. Salbero et al., 2015, p. 5) open a research void, which has been continuously revisited over the past 20 years. Discussing the prevalence of visual images in contemporary society, Serafini (2017) explores the views of Gee (1992), Kress (2010) and Gee and Hayes (2011) re-asserting that in a world mediated by visuals and multimodal texts created and perceived in various environments, people engage in a large scope of literacy practices that inevitably place socially embedded discourses into the context of multimodal communications and digital technologies (Serafini, 2017). In what has been referred to as the 'pictorial turn' since the 90ies of the previous century, the focus on images as simply entertaining or illustrative is being replaced by the notion that 'images are central to modes of representation, communication, and the processes of interpretation' (Mitchell, 1986, p. 4-5). Drawing on this observation, Mitchel contends that visual metaphor, as a strategy, is often concerned with making the abstract concrete and thus understandable on more immediate "human"

terms and concludes that 'there is much work to be done in understanding the range of visual metaphor available to educators and designers' (Mitchell, 1986, p. 6).

How can a visual metaphor be employed to facilitate learning in TEYL? Answering this question requires that the concept of metaphor be placed in the perspective of language and learning in view of their points of intersection. In a seminal work published in 1985 George Lakoff and Mark Johnson define metaphor as a pattern of thought discerning between three types of metaphorical conceptualization: ontological (reframing an abstract concept in terms of a concrete one); orientational (reframing and evaluating an abstract concept in terms of pre-conceptual image schemata, such as Up-Down; Source - Path - Goal; Centre - Periphery, etc.), and structural (reframing a set of related abstract concepts in terms of another set of related concrete ones) (Lakoff & Johnson 1985). In time, the idea developed and in *Women, Fire, and Dangerous Things*, George Lakoff suggests that all conceptual metaphors are structural, that is, it is possible to associate the metaphorical implications to a concept or a set of concepts of different orders of abstractedness (Lakoff, 1987). In support of this claim, corpus-driven analysis of ontological metaphors from the conceptual domain WATER/LIQUIDS shows that all abstractions structured metaphorically through terms from the respective semantic field form a unified functional semantic field of related concepts addressing emotions, mental states, communication, time, mind and reasoning, interpersonal relations, and their social context (Levunlieva, 2011).

This brief discussion makes it possible to decode the term visual metaphor in the context of language learning. As stated above, metaphors are patterns of thought. They are invariant relations which are realized through their variants. Sometimes these are articulated through language and thus we get linguistic metaphors. For example, the concept of *morality* in English is thought of in terms of cleanliness. If we want to express the idea of redeeming oneself from the feeling of guilt, we say *wash one's hands*; to express the absence of guilt we say *my hands are clean*; the same concept can also be expressed using a related abstract concept as if it were a concrete one *clean conscience*. Thus, we get the conceptual metaphor MORALITY IS CLEANLINESS. In brief, regardless of the form in which a thought pattern is shaped, it is metaphoric as long as one item is reframed within the topology of another by projecting relations, and elements from a source conceptual

domain to a target one. Such conceptual constructs can be articulated or manifested through images, and this leads to visual metaphors.

The following definitional aspects of visual metaphor can be foregrounded in the context of this study:

> (a) Metaphor utilizes the familiar to explain the unfamiliar; or, it can recast (or defamiliarize) something already understood or misunderstood with something else familiar. This should not be minimized as an educational technique: the learner's base of knowledge is leveraged for a learning episode; (b) metaphorical association is accomplished through mapping, the transfer of meaning from one thing to another; (c) the components are differentiated as source (usually familiar) and target, where topic-relevant attributes of the source are mapped onto the target (Peterson et al., 2015, p. 6).

Now that a working definition has been put forward regarding visual metaphors, it can be safely stated that one of the shortcuts to learning a foreign language in the TEYL classroom is the conscious, goal-oriented employment of the layout and the pictures and illustrations coursebooks offer to both educators and learners. The above claim necessitates that visual metaphor be operationalized as a component of visual literacy and explored as instrumental in TEYL. Over the years the concept has undergone a variety of content shifts. In a critical analysis of the scope and content of the concept in which a review is offered of ideas suggested by Dondis (1973), Seels (1994), Felten (2008), and Avgerinou (2009), F. Serafini summarizes the most salient aspects of visual literacy which involve the ability to handle, model, generate, and exploit culturally based images and visual resources to build knowledge drawing on experiences in various social and communicative contexts (Serafini, 2017). This point of departure in the search for conditions of knowledge effective utilization of visual images is summarized in Table 1.

Table 1. *Elements of visual literacy (based on Serafini 2017).*

Cognitive implications of visual literacy	Medium of visual literacy	Mental processes employed in actualizing visual literacy
Ability to interpret, design, produce visual images	*Culturally* based *objects*, visual *images*, and visual *resources*	*Modes* of representation
Strategies of communication		*Processes* of communication
Aptitude for visual thinking and learning		*Processes* of interpretation

Table 1 shows how visual literacy manifested in the perception, interpretation and comprehension of objects, images, and visuals is formed by abilities, strategies, and aptitudes which activate the process of learning through the underlying language and image-based processes of representation and the socially predicated processes of interpretation, and communication. What is of utmost importance here is that both the prerequisites and the consequent phenomenon of learning through images can be streamlined and contextualized by visual metaphor. How does this 'upgrade' occur?

So far, a definition was suggested of metaphor as a thought pattern and an invariant construct realized through its many variants: linguistic, visual, multimodal. A visual metaphor is thus an articulated thought pattern activated by objects, images, or visual resources projected from a source onto a target conceptual domain. Additionally, visual metaphors perform a dual function: 1) they give information in graphic form so as to organize and structure it; and 2) they convey the key aspects of the represented information through the characteristics of the metaphor employed (Eppler & Burkhard, 2005). Thus, visual metaphor relates to both structure and process – a division Lengler and Eppler (2007) use to describe the representational value of visualization methods. In its structural aspect, a metaphor is therefore a model; it renders the important properties of a concept salient and facilitates the formation of a conceptual domain based on systematic projections of elements and relations from another domain. In its process aspect, however, a metaphor has schema-like qualities, which allows for new information to be assimilated with learning and experience and enables the transformation of information into knowledge. Its cognitive function can be activated if the target domain topology, elements, and relations are framed and explicated by the underlying image. But cognition through visual metaphor does not stop here. Knowledge of the target domain is implicit and tacit, while knowledge of the source domain is explicit and actual. It is founded on learners' experience of the concept encoded in the image. The deeper the knowledge of the source domain becomes as experience accrues, the more implications concerning the target domains can be explicated. What is the relevance of these characteristics of knowledge and its co-relation with metaphorical conceptualization to the English language classroom?

Considering these properties of knowledge, it is plausible to say that property attribution stemming from a concrete to an abstract domain in the formation of an

abstract concept is isomorphic with the process of acquiring L2 grammatical and semantic categories. The internalization of L2 vocabulary or grammar into the learner's interlanguage re-echoes the process of metaphorical cognition of what is distant or unknown through what is close and familiar. The process of learning how to use a word or category in actual speech starts from something familiar, the meaning of the word in L1 or the lexical content of the syntactic expression to be acquired and builds up to include familiarity with syntagmatic and paradigmatic relations, distinctive features of the word meaning or the usage of the category that do not occur in L1. This is a matter of time and hard work, which is naturally buttressed by the analogical language-inherent processes of acquiring knowledge of abstract conceptual domains through knowledge of concrete ones in L1.

In the case study that follows a summary is offered of: (a) visual metaphors employed in Fairyland 3 and 4, Express Publishing, 2014-2015 in view of their use in streamlining TEYL; (b) the overall layout and the role of pictures, accompanying the practice exercises in the course books, which demonstrates that they are not a mere distraction to the eye, but learning tools aiding the student in completing the task illustrated.

Visual Metaphors in Fairyland 3 and 4: A Case Study

Visual metaphor, as a strategy, is often concerned with making the abstract concrete and thus understandable on more immediate "human" terms (Peterson et al., 2015, p. 4). One of the central conceptual metaphors construing the way we see life and the events/situations that occur in life in many world languages is LIFE IS A JOURNEY. It ramifies into a number of derivative metaphors, such as A CAREER IS A JOURNEY (*He is on the path to promotion*), A MARRIAGE IS A JOURNEY (*embark on the road of married life*), A RELATIONSHIP IS A JOURNEY *(Our relationship has reached a dead end)*, DIFFICULTY IS AN IMPEDIMENT TO MOTION (*We need to overcome these hindrances*), DIFFICULTIES ARE LARGE MOVING OBJECTS, etc. (Lakoff & Johnson, 1985; Lakoff, 1993, Yu, 1995). Thus, speakers of French, English, German, Russian, Chinese, Japanese, and many more languages conceive of life as a journey and of life situations or experiences as points in this journey. While in science textbooks '[t]he use of visual metaphor … poses challenges of complexity to both the researcher and designer' (Peterson, 2015, p. 9), the

metaphor LIFE IS A JOURNEY and the derived metaphors LEARNING IS A JOURNEY and A LEARNER IS A TRVELLER naturally reside in the layout of TEYL coursebooks.

In the present section these observations are supported through an analysis of Fairyland 3 and 4 by Jenny Dooley and Virginia Evans, Express Publishing 2014, 2015, which are English language systems for the third and fourth grades. The method of structural and functional modelling, along with the method for visual metaphor identification (Sorm & Steen, 2018), is employed for the inquiry. The dominant type of metaphor distinguishable in the textbooks is the contextual one defined as a visual where only one domain (either source or target) occurs within a context peculiar to the missing domain (Forceville, 2016). How are the images this system contains actualized as metaphorical; how do they contribute to the metaphors LEARNING IS A JOURNEY and A LEARNER IS A TRVELLER, and what is their potential to facilitate learning and cognition in a process that transforms tacit into explicit knowledge and input language into interlanguage?

First, in accord with and as a means of forming intercultural competence as part of the linguistic one, English language textbooks feature a group of children, usually of a variety of backgrounds, origins, and races, who explore one or more distant locations so that target language can be introduced and internalized in a variety of situations. This feature is promoted by the National Educational Goals Panel, which emphasizes the acquisition of inter-cultural, along with language, competence (DOS, 2015, p. 26). Thus, part 3 of the system opens with a picture presenting in its foreground the group of adventurous children who are to lead the student through a myriad of destinations and fascinating situations in order to help them learn the language. The first child on the left is lying on the meadow reading a book and smiling at the perceiver. The second is carrying flowers in her hand, the third has just mounted his bike, and the fourth is dancing to the sound of her mp3 player. As early as this first page of the book, the underlying associations are formed between the characters and the roles they are to play in the coursebook: the dedicated learner, the environmentally conscious girl, the adventurous boy, and the merry girl, always ready for a party. The caption, 'Join the magic now, come with me to Fairyland' is positioned in such a manner as to look as if it were coming from a fairy hovering above the children. She is carrying a magic wand and has a wreathe of flowers on her head. On the right-hand side in the background there is a rainbow, a prototypical symbol of both change and travelling, and at its side is a leprechaun

sitting over the proverbial treasure pot. In the distance, in front of the far end of the rainbow, where it disappears behind the horizon, stands a homomorphic tree, smiling at the characters. Two important inferences emerge from the very first picture in the students' book. First, a journey is at hand. Second, along this journey, the children characters will be assisted by creatures who will render it an adventure with the help of magic.

What comes out in the coursebook in connection with this metaphor can be decoded at three mutually defining structural levels: (a) the level of organization; (b) the level of text-image unities (the storyboard constructed of comic-like texts for reading comprehension); and (c) the level of layout (the role of illustrations to the exercises and the instructions that go with them).

At the level of organization, the life as a journey metaphor derives the metaphor LEARNING IS A JOURNEY, an implication foregrounded by the title of each review unit. All review sections are called CHECKPOINT, which highlights an important element of the source domain (*IN TRAVELLING WE CROSS BORDERS SECURED BY CHECKPOINTS*) and projects it onto the target (*AS KNOWLEDGE ACCRUES, LEARNERS STEP INTO NEW TERRITORIES*).

At the story-board level of text-image unities, the designers create the same effect by picturing the children in a variety of situations, some in their houses, others in the classroom, still others in the magic forest. Both worlds, however, co-exist in time and space, and can even come together because objects from the magic world can be transferred to the real one, and objects from the real world can appear and exist in the magic one (Fairyland 3: Unit 2a, Time for school, p. 12; Unit 2b, It's a magic pen, p. 14). Additionally, the implication is instilled upon the readers that along this journey any wrong can be straightened and any harm done can be undone through the help of magic instruments, such as the magic wand of the fairy (Fairyland 3, Unit 3a, *My family*, p. 22; Unit 4b, p. 30; Unit 9b, *A lovely day*, p. 72). Just as in fairy tales, where on their quest the hero is invariably assisted by donors, who present them with magic objects to use for protection and in times of trouble (Propp, 1968), in the coursebook the characters are given second chances on a number of occasions. This peculiarity of the story line that emerges in the background can be used by teachers to instil their students with a sense of confidence necessary to develop their productive skills. In addition to the projection

this metaphor implies onto the whole trial and error process that leads to learning, several derived metaphors can be founded on the above observations, which contribute to the levelling down of students' affective filter. From the conceptual proximity of LIFE IS A JOURNEY and LEARNING IS A JOURNEY stems the derived metaphor THE WORLD IS A SCHOOL. From the implications of the LEARNING IS A JOURNEY metaphor (i.) *its destination is a magic land; (ii.) there is a treasure in this land; (iii.) there are difficulties on the way, but help is always available*) spring the derived metaphors A LEARNER IS A TRAVELLER and KNOWLEDGE IS A TREASURE, which bring about the inferences: (i.) *as learners' knowledge accrues, they cross boundaries/checkpoints* (A LEARNER IS A TRAVELLER); (ii.) *the journey is magic*; (iii.) *the learner has a magic identity;* (iv.) *learning is a treasure hunt/an adventure* (KNOWLEDGE IS A TREASURE). These metaphors typically underlying the visuals in foreign language course books can be used to create an environment conducive to collaboration, stress-free learning, and effective interaction within the classroom in more than one way. In combination with the biographical method, they can serve as triggers for stress-free guided discussions of situations from the learners' own lives. In conjunction with intensive methods, they can be employed as visual material contextualizing the communicative situation. Building up on this basis, the dramatization technique can be meaningfully applied in role-plays to enrich learners' experience through simulated knowledge, i.e., through vicarious experience. Also, the application of interactive methods founded on meaningful feedback can benefit from the purposeful employment of suitable visuals too, as they contextualize language production and put it in the perspective of a specific communicative intention. The use of the right images can stimulate learning through collaboration by reducing the anxiety that often accompanies foreign language production. In the following section an analysis of the coursebook's layout confirms the above claims and observations.

An important feature of the layout is related to the instructions to the practice exercises. In terms of organization, there are three basic types of practice exercises in Fairyland 3 and 4: (a) drawing and writing exercises for project-based individual learning; (b) matching activities for learning through graphemic/acoustic – image identifications; (c) completion exercises, where learners use visual information to complete missing parts in texts, dialogues, or sentences; or to produce sentences or dialogues on their own.

Type 1 activities come together under the umbrella term Portfolio and represent individual projects usually meant for work at home. They reenforce the key grammatical forms and vocabulary introduced in the main text-image unity of the respective section of the book. All of these require that the learner make a drawing and describe it using specific target language expressions. The task is set in two separate stages. At the first stage, which is given as a preparatory exercise, the students complete missing forms in a text illustrated with a picture of one of the characters. The only instructions to this task are *Read and write*. In-text dotted lines stand for the missing words and the necessary information is encoded in the accompanying image. At the second stage, the task is specifically set as a Portfolio project. This time the instructions *Draw and write* are accompanied by an illustration featuring a boy or a girl in a situation similar to the one visualized in stage one. Though not metaphorical at all, the approach encourages a process of visual – graphemic substitution which again engages, along with the language faculty, at least two modalities: the visual and the motor ones. This contributes to the establishment of a multi-sensory learning episode that follows *Principle 3 of knowledge enablement:* "Understand the organisation and its environment as a dynamic entity shaped, primarily, by humans" (Gelepithis & Parillon, 2002, p. 4). What favours its transformation into a learning strategy for young students is that in most cases, no models are specifically provided for the exercises. Rather, the desired answers are visualized through a situation that includes a hypothetical student(s) producing the utterance required in the instructions. This hypothetical student is usually drawn in a particular situation where the utterance is relevant. Thus, there is a correct answer(s), but it is presented visually through a whole situation in which the target grammar or vocabulary are encoded in a message invoked by the visual. That is, the correct answer is not necessarily the type of answer each student originally has in their mind at the onset of the activity because individual experiences differ and therefore students' interpretations of the model situation may vary. What is of utmost importance here is that these incorrect or alternative interpretations allow teachers to receive feedback that is informative on students' progress and at the same time may be used in formative assessment, the process in which teachers use students' answers to diagnose their own achievements or failures in teaching the instructional content. Additionally, these discrepancies between the acceptable answer(s) and students' oral or written production engender reflection and self-reflection on the task. The goal-oriented use of these two

processes leads to the formation of a borderline zone of interaction between the language forms actually produced by the learner and the potentially correct/acceptable answers. Due to the dual nature of language 1. as a cognitive ability (Evans & Green, p. 2006) and 2. as a system (Sausseur, 1983), whose structures need to be explored jointly with those of the adjacent structural levels (Zvegintsev, 1975), this borderline zone invokes tension within the elements of that system creating a condition of imbalance, which, in Piagetian terms, can be overcome by assimilating the new information into existing schemata (Piaget, 1954). In such situations, a teacher's role is not so much to correct the mistakes/errors a learner makes but to establish a pedagogical situation that puts the student's answer into communicative perspective. This can occur if a communicative intention is created (Grice, 1989), which in turn implies active learning – in this case, a committed attempt to get a message across in specific circumstances and with a concrete communicative goal.

In summary, the knowledge enabling strategy and its TEYL implications include three stages: (i.) reflection and self-reflection on the task; (ii.) formation of a zone of interaction between the language forms produced and the potentially correct/acceptable answers; (iii.) formation of a condition of imbalance overcome by assimilating the new information into existing schemata. What counts here and what actually contributes to effective learning, is that schemata reside in the mind, they are not language-based. Rather, they are based on experience and are comparable to "folders" in our mind which contain structured knowledge of that experience. Each time it tells us something new of the category whose members are "saved" in the folder, we add a new file containing its new property/properties. That is, regardless of the language in which a particular chunk of information is fed into the schema, it is still distinguishable as input (Krashen, 1985). In the process, the language ego, which often counterbalances second language learning (Guiora, 1972), poses no hindrances to internalization and therefore to the transposition of information into knowledge.

Why does visualization form an integral part of learning through type 1 activities? When accompanying a text, a visual renders its processing easier. Rather than describe what the student is expected to do, the images that illustrate the Portfolio exercise transform the target content with the new grammar and vocabulary into a picture of a child doing something familiar: walking the dog, doing some sport, shopping, etc. These

situations invoke existing knowledge that can be articulated in L1. This knowledge, however, is also articulated in L2 at the preparatory stage of the exercise where the learner completes missing L2 information again based on a visual. That is, the L2 language input is formed in a written mode first, then it is illustrated with a new visual, and finally the learner composes a second text based on that visual and on the information in the preparatory activity. Thus, new grammatical and vocabulary units are virtually dressed in familiar form through a process engaging two cognitive faculties in the learning process: the visual and the language faculty. Finally, the information processed through these faculties is sampled in L2 at home in a stress-free production process in which prior knowledge and new information blend into a picture-and-text unity that conveys and describes situations known to the learner incorporating the motor skills in the process. The result is multi-sensory input facilitating language production.

Type 2 and type 3 activities are for classroom work and practise new lexis or grammatical constructions. All of them aid the learning process by presenting missing or required information in the form of images accompanying the exercise. Here, these are not merely illustrative in character. Rather, their role is, by engaging the visual and, sometimes the hearing modality, to provide the student with information that is an essential component of the instructions that point out what needs to be accomplished. The instructions make no sense without the accompanying image. Both authors and designers rely on visuals to make student tasks clear. For example, a common exercise in the course book is *Listen and colour/draw/number, etc.,* which incorporates the hearing, the visual, and the motor modalities. Learners are required to listen to a text and colour/draw/number, etc. the objects mentioned or the situations and characters introduced as described in the listening passage. In another group of similar exercises, students are invited to label various objects, to single out an object based on certain characteristics, or to name these characteristics (size, shape, colour, parts, etc.). In the next group, which concludes the activities performed in the first two, the learning episode reaches its climax when students take part in a guided speaking or writing activity whose purpose is to articulate the new vocabulary units in language forms which are already familiar or to use the target grammatical structures based on an image, presenting a communicative situation that requires its use.

To use the dominant metaphor in the coursebook, on their journey to mastering the language, learners can rely not only on their ability to focus on the task at hand, but also to use their visual, motor, and hearing modalities, which help them along the way.

Conclusion

Language acquisition in the structured environment of the second language classroom, especially at an early age, is characterized by certain difficulties that inhere in the psychological profile of the learner and in the nature of the object of learning. While language as a system is highly structured, its manifestation as speech is to a great extent non-definite in that ascribing meaning to form is a matter of context, experience and shared knowledge between speaker and hearer. Also, mastering a foreign language means overcoming one's native language ego, which, despite its flexibility with children, often leads to anxiety and stress. As a result, teachers of English to young learners need to take advantage of all opportunities the second language classroom offers in order to reduce that stress and stimulate students' attention without diminishing their cognitive load. One way to do this is by creating a learning environment in which the relation *instructional content* - *visualization* in TEYL coursebooks enhances knowledge enablement opportunities. This includes using visual metaphor as a strategy supporting active learning; employing the layout of modern course books so as to decrease students' affective filter and enhance the flexibility of their language ego; increasing the efficiency and effectiveness of the educational process by adopting a mediating rather than instructing function in the teaching process. The untapped potential of visualization in this process can support the development of second language skills in a multi-sensory environment by contextualizing the language input and reducing its complexity. The importance of visual metaphor and visualization in TEYL is therefore twofold: they are a type of stimuli that decrease the level of anxiety in the English language classroom, and they also favour the development of language by improving *teacher–student* and *student–student* interaction streamlining learning both in terms of time and resources.

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NEEDS ANALYSIS IN ESP AS A MOTIVATOR AND MEANS TO OPTIMISE ACADEMIC ESP COURSES

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Abstract

The paper presents the results of a needs analysis conducted to optimise the academic ESP courses at a Bulgarian university. There are few studies on the issue in Bulgaria unlike the global situation with universities and employers studying the ESP needs of their students and workforce regularly. Hence by carrying out a survey of the students at this particular university along with students from another six local universities and fifteen universities from eleven countries worldwide, all with the same profile, the research team expected to gather reliable information about the course parameters that require improvement. The student sample includes 939 local and 167 foreign students. In addition, a survey of 32 local faculty teaching language and/or subject matter was conducted to triangulate data and strengthen the research contribution to the enhanced course effectiveness based on the greater motivation for ESP acquisition by formulating recommendations for syllabi development.

***Keywords*:** English for Specific Purposes, ESP, needs analysis, needs analysis in ESP, ESP courses

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ESP around the world

For a number of decades, English for specific purposes (ESP) has been in the focus of the English language community due to the political hegemony of the USA after World War II, the intense international cooperation, globalisation, modern communication and information technologies (ICT), scientific advance, free movement of workforce, the development of international tourism and the trends in education and language teaching. Hence, the needs of ESP for a variety of businesses and the introduction of early foreign language education in school as well as the study of two foreign languages at secondary-school level. In the tertiary sector, ESP courses are either courses in English for academic purposes (EAP) aimed at helping learners function in university contexts or in ESP with a focus on a specific area related to the profile of the particular academic institution and aimed at preparing undergraduates as professionals who are competitive at the domestic and global labour market and bring value to society within a knowledge-based economy. In terms of language teaching, either option involves the development and improvement of functional communicative competence. The approach to ESP and the academic ESP course, in particular, depends on stakeholders' views and needs.

ESP courses at UNWE and the ESP needs of contemporary students

The major factors determining the design of university ESP course syllabi include national educational policy, academic autonomy, business and learner needs. In Bulgaria, educational legislation and policies are intended to prepare the young generations for effective and efficient career realisation by the following steps: a) introducing the compulsory learning of two foreign languages in school with expected levels B2 for the first foreign language and B1 for the second one in the last grade at school; b) matriculation exam at the end of the final grade, which provides an opportunity for university admission; c) academic ESP courses giving specialised linguistic knowledge and skills that a modern professional needs in order to function successfully in occupational contexts.

The University of National and World Economy (UNWE) is the largest economic university in Southeastern Europe with a total number of students amounting to 20 000. They all study English but have different levels of communicative competence

because depending on the programme they have a language admission exam. Thus, for the programmes admitting without an English language admission exam there are different level ESP courses, usually A2-B2 of CEFR (The Common European Framework of Reference for languages of the Council of Europe, 2018). For the ESP course for the programmes with an admission exam (B2 of CEFR) there is an option to use the result from the matriculation exam and the two-year academic course in specialised English is followed by a state exam of two parts – a written and an oral one at the C1 level of CEFR. The courses for programmes without a language admission exam do not involve a state exam and are based on ongoing assessment only. In either case, though, learners are prepared to listen to and understand professional information, to design and give business presentations, negotiate, hold meetings, write business letters and reports, summarise, present positions, arguments and opinions, translate to and from the target language, read scientific and specialised business texts. Along with this, they acquire universal skills they can transfer into the study of other foreign languages or another area of work and knowledge to contribute to their community and personal development. Such skills are, for instance, teamwork, leadership, citizenship, and critical thinking. The courses are in line with the university vision that is to give its students high quality modern education and provide the business with competent and knowledgeable workforce. However, given the fast-changing world we live in, it becomes a must to explore the needs of the modern generations as well as their attitudes to learning in general and to the acquisition of ESP in order to optimise the effects of the academic courses offered.

Research in education and ELT has shown that generations Z and Y are strongly influenced by modern technology. In fact, from a very early age they learn how to use devices and technologies that previous generations did not. As a result, they perceive the world, interact, communicate, and learn in different ways compared to their parents, grandparents and teachers. This means that learning should be adequate to the socio-economic changes and reflect them. An example of this process is the introduction of interactive boards and textbooks, e-platforms and books, mobile communication, social media similarly to their introduction in workplaces and business relations. Offering specialised courses taught in a way that new generations find appropriate leads to

increased engagement and motivation, which in turn result in improved learner results and course effectiveness (Stefanova, 2021).

A Bulgarian project investigating the ESP needs of students

Overview

The project "English for a successful career: Studying the needs of students of economics and socio-political studies" is aimed at investigating the needs of the students at UNWE in order to improve and adjust the ESP courses at the university and to enhance student achievements in a way that both students and lecturers find satisfactory and rewarding. It is intended to get insights into the real needs of modern learners by analysing the attitudes and perceptions of students studying economics and socio-political studies abroad and in Bulgaria. Based on the practice and theory in ESP needs analysis, the project team conducted two surveys. This is why before the presentation of the research itself, this article makes an overview of the key concepts in ESP and ESP needs analysis as well as on the empirical experience in this area.

Carter (1983) defines the specificity of ESP by outlining three key characteristics: a specific purpose, authentic materials and self-direction. The purpose depends on the specific occupational and professional context and can be related to the acquisition and improvement of a specific language skill or skills such as writing business letters, telephone conversations, negotiating. The authentic materials provide the learning context and facilitate the acquisition of authentic response in authentic situations, while self-direction helps the language learner become a proficient user, i.e. hone functional communicative competence in English. In addition, Basturkmen (2010) emphasizes the fact that the ESP learner studies the language in order to achieve academic and professional goals related to a successful career. Hence to design an effective ESP course syllabus, an ESP practitioner has to study the needs of the particular learner(s). With this regard, Munby (1978) points to the importance of learner situational needs in order to establish the particular target language needs of each group of learners. Hutchinson and Waters (1987) distinguish target needs and educational needs. The former include the what to do in the target situation, whereas the latter involve the what to do in order to learn. Target needs are further divided into necessities (what the learner needs to function successfully in the target situation),

lacks (the gap between the material acquired and the material to be acquired by the learner in order to be functionally competent in ESP) and wants (learners' subjective perception and views of their needs).

Chambers (1980) notes that needs analysis in ESP is aimed at establishing and meeting learner needs based on the analysis of the communication in the target situation. Dudley-Evans and St John (1998) see it as an analysis of data such as professional information about the learner, lacks, information about their communicative competence, information about the professional communication in the learner's field of expertise, expectations from the ESP course, educational needs. One can expand these views by adding the analysis of the target situation, discourse analysis, analysis of the current situation, learner factor analysis, analysis of the educational environment and the learner's own perception of their needs (West, 1997).

Globally, needs analysis in ESP is conducted by academicians and is focused on students' or trade workforce's needs. In the tertiary sector, the focus varies and includes different aspects: the overall importance of ESP acquisition for a successful career (Lee, 2016; Bacha and Bahous, 2008), the needs of specific skills (Alsamadani, 2017; Kim, 2006; Basturkmen, 1998; Li So-mui and Mead, 2000), the needs profile (Ferris, 1998; Chia, Johnson, Chia and Olive, 1999), the relation between needs and learner nationality and status (Kim, 2006; Bolsher and Smalkoski, 2002), the development of teaching materials (Gu et al., 2019), course syllabus (Ibrahim, 2020). In terms of workforce ESP needs, researchers study different industries: textile and clothing (Sakr, 2001), private hospitals (Mian and Sarwar, 2016), banking (Liu and Zhang, 2020). Locally, there are very few studies of the ESP needs of the students in Bulgaria and in the region. A Slovak-Bulgarian research team carried out a comparative survey of the needs of the students of veterinary medicine in Bulgaria and Slovakia (Gundasheva et al., 2016). No research was found with regard to the ESP needs of the students majoring in economics and socio-political studies. Hence, apart from the benefits that research in this area can bring to a particular university or country, there can be a contribution to the study of the ESP needs of students as a global issue.

Methodology

The object of research is the academic ESP courses for students of economics and socio-political studies. The subject of research is the ESP needs of the students majoring in economics and socio-political studies.

Research objectives include as follows:

1) To check if there is a relation between course duration (number of hours) and students' motivation.
2) To examine the perceptions of the significance of the different skills.
3) To compare the perceptions of students and faculty of the need of the different skills and subskills.
4) To study the perceptions of students and faculty of the ways to enhance the motivation for learning and optimise academic ESP courses.

The following statistical methods are used to complete the objectives set:

a) descriptive statistics

- relative values (%) – a measure of the percentage distribution of units.
- arithmetic mean (Mean) – a measure of the centre of gravity of distribution;
- absolute values (N) – a measure for determining the number of units;
- relative values (%) – a measure of the percentage distribution of units.

b) statistical hypothesis testing

- the testing method used is a non-parametric test at "k" number of independent samples (Kruskal-Wallis test);
- parametric z test (compare column proportions)

Two surveys were conducted in the period April-October 2021. The first survey was carried out with Bulgarian and foreign students. The first surveyed were Bulgarian students and the sample included 939 students from 7 large universities in Bulgaria. Then, the research team targeted foreign students and this sample included 167 students from 15 universities in 11 countries. The second survey examined the perceptions of 32

Bulgarian faculty members teaching ESP and/or subject-matter. A structured survey consisting of 28 questions was drawn up to examine the needs of the students and a structured survey of 24 questions to examine the opinion of the teachers. In this article, the results from only a part of the questions related to course duration and the four skills are presented. The questions are of the multiple response type, which means that a respondent can choose more than one answer. In the questions, the respondents are asked about their expectations from the ESP course with the concept of "expectation" used by the authors in a general meaning encompassing Hutchinson and Waters' target needs (Hutchinson and Waters, 1987). To facilitate the comparison of the results of the three samples, the responses have been equated to sum to 100%. Therefore, statistical tests can sometimes be found to be significant, even for small differences.

Results and discussion

An interesting relation was established in the survey of the Bulgarian students, namely the correlation between the respondents' expectation to have more hours of ESP and their expectations to hone their functional communicative competence.

The expectation to have more hours is presented by using five categories: strongly disagree; disagree; neither agree, nor disagree; agree; strongly agree. The same categories are used to code student expectations with regard to ESP acquisition in the following areas of (competences within) functional communicative competence and language acquisition:

- writing
- listening
- speaking
- reading specialised texts
- specialised translation
- specialised vocabulary
- appropriate use of style and register
- communication problem-solving
- intercultural communication
- interactive tasks and work
- use of social media and the Internet
- motivation and ESP course optimisation.

Since expectations are on an ordinal scale, this allows us to find a conditional mean for each category of wants.

Table 1. Relation between the expectation to have an ESP course with more hours and the expectations for improvement of knowledge and skills

Expectations for knowledge and skills	Expectations to have an ESP course with more hours				
	Strongly disagree	Disagree	Neither agree, nor disagree	Agree	Strongly agree
Writing	3.61	4.05	4.18	4.29	4.54
Listening	3.37	3.90	4.13	4.26	4.53
Speaking	3.52	4.06	4.22	4.39	4.62
Reading specialised texts	3.45	4.03	4.20	4.37	4.57
Grammar	3.26	3.82	4.09	4.36	4.48
Stylistic register	3.43	3.80	4.02	4.22	4.51
Resolving communication problems	3.41	3.97	4.11	4.34	4.55
Intercultural communication	3.38	3.93	4.06	4.29	4.53
Specialised translation	3.30	4.00	4.06	4.27	4.49
Specialised vocabulary	3.61	4.07	4.13	4.38	4.59
Interactive tasks	3.22	3.89	3.96	4.29	4.47
Involvement of SM and the Internet	3.28	3.77	3.95	4.23	4.38
Motivating by empowering for content creation	2.96	3.69	3.81	4.11	4.44
Motivating through course optimisation	2.98	3.59	3.83	4.09	4.44
Kruskal-Wallis test	p-value = 0.000				

*Each value represents a particular expectation (for more ESP classes) starting from strongly disagree and going to strongly agree.

In the table above, p-value indicates the results from the Kruskal-Wallis test for a difference in the average levels of expectation between the different groups of expectations. Results show that there is a correlation between the expectations for all skills and knowledge, i.e. the stronger the students' expectation for more ESP hours, the higher their expectations to improve their knowledge and skills.

Another noteworthy finding is related to the four skills. In the study, they are divided into subskills with both students and faculty being asked about their perceptions of the significance of each subskill with regard to students' future career realisation. This way, a comparison is made between students' perceptions of the most important skills and the skills that actually matter. Faculty responses are used as benchmark responses to rate skills importance because teachers have a more reliable idea of the future application of the skills.

Writing skills are to be considered first. They include seven subskills:

- Preparing presentations
- Writing reports
- Writing formal business letters and emails
- Writing summaries
- Specialised translation
- Describing trends
- Preparing a written opinion/position on a professional topic

According to the Bulgarian students, the most important writing skill is the writing of formal letters and emails (22,2%) followed by preparing a written opinion/position on a professional topic (19,0%), while for the foreign students the most important subskills are the ones for preparing a written opinion/position on a professional topic (19,5%), making presentations (18,2%), writing formal business letters and emails (18,0%) and writing reports (17,9%). The least important ones in terms of students' career for both student groups are the same skills: for writing summaries (9,1%) and describing trends (9,9%) for the Bulgarian respondents and, respectively, for writing summaries (8,2%) and describing trends (7,5%) for the foreign ones. Unlike them, faculty attribute greater significance to the subskills for specialised translation (18,2%), describing trends (16,7%) and preparing a written opinion/position on a professional topic (15,9%). The rest of the subskills are rated with a similar percentage of significance and can be classified as equally less significant.

Table 2. Distribution of responses about writing skills by subskills and type of respondent

Writing skills	Bulgarian students [A]	Foreign students [B]	Faculty [C]
Preparing presentations	11.8%	18.2% [A]	12.9%
Writing reports	13.0%	17.9% [A]	12.9%
Writing formal business letters and emails	22.2% [B,C]	18.0%	10.5%
Writing summaries	9.1%	8.2%	12.9% [A,B]
Specialised translation	15.0% [B]	10.7%	18.2% [A,B]
Describing trends	9.9% [B]	7.5%	16.7% [A,B]
Preparing a written opinion/ position on a professional topic	19.9%	19.5%	15.9%
TOTAL	100%	100%	100%

***** Each category is marked with a Latin letter A, B or C. Where a letter is indicated in the table, it means that there is a significant difference according to the column proportions test between the type of respondent behind the indicated letter and the type of respondent in whose column the letter is located.

The subskill all respondent groups perceive as important is the one for preparing a written opinion/position on a professional topic, followed by the subskills for specialised translation and describing trends. Bulgarian students have a statistically significant higher appreciation for the importance of these subskills compared to the foreign respondents, but it is statistically lower compared to the faculty. The rest of the subskills are classified as less important ones. There is a discrepancy with them regarding the subskill for writing official business letters and emails, which the Bulgarian students classified as important. The reverse situation is observed for the subskills for making presentations and writing reports. These subskills are indicated as important by foreign students, but they are of less importance actually. The subskill for writing summaries is assigned less importance by all groups, but there is a statistically significant difference between faculty views and the views of the other two groups. This means that students underestimate this skill to a really great extent compared to its actual significance.

Having analysed the results about writing skills, it can be concluded that there is a greater match between the opinion of Bulgarian students and that of the teachers, which means that they have a more realistic idea of the writing skills that would benefit them in the future.

The second skill considered is speaking. It is presented by subskills and includes the seven subskills:

- Describing trends
- Oral summaries
- Oral presentations
- Holding official talks
- Participating in discussions
- Negotiating
- Presenting positions

The most important speaking subskills for the Bulgarian students are the skills for participating in discussions (18,9%), for holding official talks (18,7%) and negotiating (18,6%), whereas foreign students indicate the subskills for oral presentations (20,0%) and for participating in discussions (19,9%) as the most important ones. Both groups indicate the skill for describing trends as the one of least significance with respectively 6,8% of the Bulgarian group and 8,0% of the foreign one. Compared to student respondents, faculty think that the most important subskills for students' successful career are the ones for presenting a position/making a point (20,6%) and negotiation skills (19,0%) with the skills for describing trends (6,3%) and making oral summaries (7,2%) seen as the least important ones.

Table 3. Distribution of responses about speaking skills by subskills and type of respondent

Speaking skills	Bulgarian students [A]	Foreign students [B]	Faculty [C]
Describing trends	6.8%	8.0%	6.3%
Oral summaries	9.1%	9.3%	7.2%
Oral presentations	12.4%	20.0% A	14.3%
Holding official talks	18.7% B	9.4%	15.1% B
Participating in discussions	18.9%	19.9%	17.5%
Negotiating	18.6% B	16.8%	19.0%
Presenting positions	15.5%	16.6%	20.6% B
TOTAL	100%	100%	100%

***** Each category is marked with a Latin letter A, B or C. Where a letter is indicated in the table, it means that there is a significant difference according to the column proportions test between the type of respondent behind the indicated letter and the type of respondent in whose column the letter is located.

All groups assign the greatest importance to the subskill for participating in discussions followed by the subskills for presenting a position/making a point and negotiation skills. The subskill for presenting a position is assigned a far greater importance by faculty compared to foreign students, whereas negotiation skills are felt more significant by local students than foreign ones. It can be said that in both cases the perceptions of Bulgarian students are similar to those of the faculty. The rest of the subskills can be classified as less important than the discussed ones. With them, there is a discrepancy between the views of the faculty and the foreign students as the foreign respondents see the skills for holding official talks as more important than local students and faculty. In addition, foreign respondents find the subskill for giving oral presentations more significant compared to Bulgarian ones.

The analysis of the speaking skills shows a greater match between the views of students and faculty compared to writing skills. There is once again a greater match between the perceptions of the Bulgarian student respondents and the faculty, which underlies local students' more realistic view of the speaking skills that can be beneficial for their successful career in the future.

The next skill considered is listening comprehension. It includes four subskills which are:

- Understanding informal business speech
- Understanding official speech/statements
- Understanding speakers with various accents
- Understanding specialised professional information – data, trends, processes

Bulgarian students find understanding official speech/public statements the most important subskill (30,3%). It is followed by the subskills for the listening comprehension of specialised information – data, trends, processes (28,6%). According to the local respondent students, the subskill for the listening comprehension of informal speech is the least important one in terms of students' career (18,0%). For the foreign students, the most important subskills are the listening comprehension of specialised information – data, trends, processes (34,1%) and the listening comprehension of official speech/public statements (29,1%). The least important one for them coincides with the subskill indicated by Bulgarian students – the listening comprehension of informal speech

(15,1%). According to the faculty respondents, the most important subskill is the listening comprehension of specialised information (34,9%) followed by the listening comprehension of official speech/public statements (29,1%). According to the faculty, understanding speakers with various accents is least important (16,2%).

Table 4. Distribution of responses about listening skills by subskills and type of respondent

Listening Comprehension	Bulgarian students [A]	Foreign students [B]	Faculty [C]
Accents	23.1% [B]	21.7%	16.2%
Informal business speech	48.0% [B]	15.1%	19.8%
Official business speech/public statements	30.3% [B]	29.1%	29.1%
Specialised professional information	28.6%	34.1%	34.9% [A,B]
TOTAL	100%	100%	100%

***** Each category is marked with a Latin letter A, B or C. Where a letter is indicated in the table, it means that there is a significant difference according to the column proportions test between the type of respondent behind the indicated letter and the type of respondent in whose column the letter is located.

There is no unanimity with regard to the skills significance, but both student groups have rated the subskills correctly, i.e. similarly to faculty respondents. So, the most important listening subskills are the subskills for the listening comprehension of specialised information – data, trends, processes, given greater priority by faculty than students, and the subskills for the listening comprehension of official speech/public statements, appreciated more by Bulgarian students compared to foreign respondents. For the other two subskills assigned less significance, foreign students have underestimated them compared to Bulgarian respondent students.

It can be concluded that it is not possible to say whose views match faculty ones to a greater extent – Bulgarian students' or foreign students' ones because the only difference between faculty and students is observed with the subskill that matters most in teachers' opinion. Nevertheless, of the three skills dealt with so far, faculty and students' ratings match most for this group.

The last skill considered is reading. It includes the following three subskills:

- Reading formal business correspondence
- Reading specialised scientific texts
- Reading specialised documentation: statutes, agreements, directives, etc.

According to the Bulgarian students, the most important subskill in this group is the reading of specialised documentation (40,6%) and the least important one is the reading of specialised scientific texts (24,7%). Foreign students rate these subskills similarly with the reading of specialised documentation indicated by 42,8% and the reading of specialised scientific texts – by 27,2% of the respondents respectively. Faculty respondents consider all subskills important with the reading comprehension of formal business correspondence being the most important one (35,1%) and the reading of specialised scientific texts being indicated as the least important one of all by 31,1%.

Table 5. Distribution of responses about reading skills by subskills and type of respondent

	Bulgarian students	Foreign students	Faculty
Reading Comprehension	[A]	[B]	[C]
Specialised scientific texts	24.7%	27.2%	31.1% [A, B]
Specialised documentation	40.6%	42.8%	33.8%
Formal business correspondence	34.7% [B]	30.0%	35.1% [B]
TOTAL	100%	100%	100%

*Each category is marked with a Latin letter A, B or C. Where a letter is indicated in the table, it means that there is a significant difference according to the column proportions test between the type of respondent behind the indicated letter and the type of respondent in whose column the letter is located.

The subskill that all groups value the least is reading specialised scientific texts. In terms of reading formal business correspondence and by percentage, faculty and local students find it equally important, whereas foreign students assign it less significance. Overall, though, faculty see it as the most important subskill, while both student groups rank it second in significance.

The analysis of the skills for reading reveals a greater match in the perceptions of local students and faculty, which means a probably more realistic view of the benefits of this skill for students' future realisation compared to the attitudes of the foreign respondents.

Recommendations

The first thing that impressed the research team during the statistical data processing was the correlation between the number of academic course hours and learner motivation. The more the hours, the greater the motivation for learning with the most common reason provided by students being the fact that if there are fewer hours they would not be able to acquire the necessary knowledge and skills and, therefore, it is pointless making any efforts to study at all. Hence a good direction to focus on is the increase in the number of course hours. If nationally and/or internationally the socio-economic situation does not allow it, then a more intense syllabus encouraging learner involvement and interaction could contribute to course optimisation and result in better learner achievements.

The results obtained for the respondents' attitude towards the four skills and the importance of their components revealed a discrepancy between faculty's and students' perceptions. Course syllabi are based on faculty and business feedback and the learner feedback given in the survey marked a direction to work in, namely, to find out what this difference is due to and to motivate students to reconsider and see the reasons why components neglected by them are more significant than other ones they find worth acquiring. This way the motivation for learning will be enhanced, which will result in improved performance and acquisition. A possible option to do this could be the raised awareness of professional context specifics and common job responsibilities based on business correspondence and communication.

Research findings can be used to optimise academic ESP courses by meeting student needs on the one hand and meeting other stakeholders' needs, on the other. This means that students should be taught based on the specific features of their generations and in the ways they perceive and acquire most fruitfully so as to meet the expectations of the other stakeholders and provide for a mutually beneficial learning and educational process. Hence by improving course syllabi and introducing novel techniques such as interactive work and assessment motivation will be ensured and enhanced along with learner engagement, which will lead to course optimisation. This, however, means greater support from university management and resources to ensure the equipment, technology and training needed.

Involvement in content creation is another major issue worth considering and incorporating in an academic course and an ESP course in particular. Even though not in the focus of this paper, the survey included questions about motivation and engagement and a question about involvement in content creation because in our practice we have noticed that learners tend to show little or no interest in topics they find boring or irrelevant. When invited to offer issues they are interested in or their friends and families are concerned with, students participate more actively in class work. However, the survey results revealed a kind of shyness or lack of confidence in this respect. If shown the benefits of content creation and the relation between the learning situation and the real-life situation at work, students feel encouraged to contribute to the course and improve their performance (Stefanova, 2021).

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INCOMPATIBLE VERSIONS OF DIGITAL HUMANITY IN MIKE LANCASTER'S *0.4* AND *1.4*

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Abstract

This study examines the topic of the human being stuck in a transitional period between being human, transhuman, and posthuman. The focus of this article revolves around the analysis of Mike Lancaster's sequel novels *0.4* and *1.4* which depict events in a fictitious world, with the former focusing on the transformation of a conventional community into a digitally enhanced one and the latter depicting the presence of several versions of the upgraded humanity. This research employs transhuman and posthuman perspectives on selected novel excerpts that indicate the author's preoccupation with ambiguity and disobedience. Digital memory record of a diary is viewed as an instance of self-awareness that provides documentation for memory and archive which would be the only sign of the existence of a human version in this real world in contrast to the digital world.

Keywords: transhumanism, digital humanity, Mike Lancaster, *0.4*, *1.4*

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Science fiction short story "The Machine Stops," written by E. M. Forster in 1909, serves as a warning, as a future prediction or just a future portrayal. Related to his main concern while writing this story, Forster (1947) stated in the preface to his *Collected Short Stories* that "*The Machine Stops* is a reaction to one of the earlier heavens of H. G. Wells" (p. 6) since he aimed to apparently demonstrate the intruding, threatening, and even disruptive feature of technology unless the necessary precautions are taken. Science fiction texts, much like Forster's statement, aim to pose issues by raising thought-provoking questions like, "What if robots turn against us?", "What if humans are transforming into cyborgs?", "What if we turn out to be the creations of the machines?". What-if scenarios might go indefinitely and Mike Lancaster addresses some of these scenarios in his novel sequel. Hence, this study aims to focus on Lancaster's subsequent novels published in 2011 and 2012, which basically target the young adult readers. The sequels *0.4* and *1.4*, have distinct titles in their UK and US editions. The editions titled *0.4* and *1.4* are more encompassing and captivating in terms of interest, meaning, and continuity in parallel to the content, whereas the American versions are slightly different as they are called *Human.4* and *The Future We Left Behind*. The titles *0.4* and *1.4* effectively convey the implications of a digital environment, a digital humanity, and ongoing upgrades to human systems. The latter versions, on the other hand, emphasize the central contradiction and irony of the transhumanist viewpoint while emphasizing *Human.4*. By focusing on the aforementioned issues and making references to the ideas of transhumanism and posthumanism, the current study seeks to highlight a further issue about humanity's compatibility to social and technological amendments. The purpose of this article is to position humans in a transitional phase, which has already been emphasized by transhumanist and posthumanist scholars; however, a further question is how Lancaster puts the out-of-date humans in purgatory, in an incompatible position, in a grey area, in an invisible gap, or even stuck between two successive systems, and how their invisible position turns to become visible by means of their archival records.

Transhumanism as the Update of Humanity

The shift from understanding human to question what a human is has been triggered by technological and scientific advancements and by the problem to posit her/himself among these changes or by finding an exact role among them. Julian Huxley (1959) comes up with a new term to express this transition by asserting that "Perhaps

transhumanism will serve: man remaining man, but transcending himself, by realizing new possibilities of and for his human nature" (p. 17). Huxley (1959) emphasises that humanity and the human species are "on the threshold of a new kind of existence, as different from ours as ours is from that of Pekin man" (p. 17). What Huxley asserts related to the "new existence" is applicable to the novels of Lancaster that are central subjects of this study. The human beings are still human in the stories, they are not robots or cyborgs, or new types of beings in terms of creation; however, they "are transcending," transforming, and even being augmented by a system. Similarly, in an explanatory note, Ranisch and Sorgner (2014) elucidate the concepts of transhumanism and posthumanism, as follows:

> Transhumanism can be seen as a stance that affirms the radical transformation of human's biological capacities and social conditions by means of technologies. These transformations are widely perceived as *human enhancement* or augmentation which might be so fundamental that they bring about life forms with significantly different characteristics as to be perceived as other than human. The result of such technologically induced version of evolution is referred to as the *posthuman*. (pp. 7-8)

The new form of beings as a result of this mentioned enhancement and augmentation of the capacities of humankind is ambiguous although called "posthuman". Naming this as "posthuman" does not exclude or clarify the uncertainty and obscurity about the new version of evolved human. The physical, social, or even digital qualifications are unknown to the current descriptions; therefore, describing and naming process of these altered beings needs to be discussed and thought over.

In 1998, the "Transhumanist Declaration (2012)" was signed by twenty-three transhumanists, and in this declaration, which is revised and modified over the years, it is clarified that transhumanists defend "the well-being of all sentience, including humans, non-human animals, and any future artificial intellects, modified life forms, or other intelligences to which technological and scientific advance may give rise" (Chislenko et al., 2013, p. 54). This artificial intelligence and the modified life form are united in Lancaster's updated human beings. Moreover, the last item of the "Transhumanist Declaration" asserts that these transhumanists "favor morphological freedom – the right to modify and enhance one's body, cognition, and emotions. The freedom includes the

right to use or not to use techniques and technologies to extend life, preserve the self through cryonics, uploading, and other means, and to choose further modifications and enhancements" (p. 55). Although the idea of modification conjures up the idea of betterment and enhancement, there is a risk that the "morphological freedom" that the transhumanists defended is not in the hands of the individuals, but in those of the authorities at some point.

Kevin Warwick (2020) presents similar concerns in relation to human enhancement as he asks: "Should every human have the right to be upgraded? If an individual does not want to upgrade, should they be allowed to defer, thereby taking on a role in relation to superhumans, perhaps something like a chimpanzee's relationship with a human today? How will the values of superhumans relate to those of humans? Will humans be of any consequence to superhumans other than something of an awkward pain to be removed if possible?" (p. 9). In the given quotation, Warwick poses crucial questions that revolve around the ethical implications and potential consequences of providing every individual with the opportunity to upgrade themselves. Warwick contemplates whether the right to enhancement should be universally granted and discusses the possibility of individuals choosing not to undergo such upgrades. Warwick raises the issue of equitable access and prompts a discussion on the potential implications of granting or denying this right. The analogy he created related to the human and chimpanzee highlights the potential societal divide that could arise between upgraded individuals (superhumans) and those who remain unenhanced (humans). A following concern emerges about the potential devaluation or marginalization of unenhanced individuals in a society where enhancement becomes prevalent. Warwick (2020) also adds, "It would be difficult to imagine that superhumans would want to voluntarily give up their powers in order to satisfy the grumbles of mere humans" (p. 9). This is another point to be considered since Warwick refers to a potential power imbalance between the updated superhumans with augmented capabilities and standard, regular humans lacking such enhancements. A potential scenario could be envisioned where superhumans may view themselves as a distinct and superior group, with their priorities, abilities, and capabilities differing significantly from those of regular humans. Consequently, they may be less inclined to accommodate the concerns or demands of regular humans, considering them as less relevant or insignificant compared to their own

exceptional abilities. The upgrades, or so-called enhancements, to people's physical and mental entities are not of their choosing, and they are not even aware of them, as seen in Lancaster's novels. Hence, the purported liberty of choosing one's own modification is the perilous component, which raises the question of whether liberty of choice can even exist for this issue.

This mentioned modification includes biological and technological changes, and as Ferrando (2013) argues, "Human enhancement is a crucial notion to the transhumanist reflection; the main keys to access such a goal are identified in science and technology, in all of their variables, as existing, emerging and speculative frames – from regenerative medicine to nanotechnology, radical life extension, mind uploading and cryonics, among other fields" (p. 27). The augmentation in these novels is through digitalisation of humankind, and therefore, it can be a shift from human to transhuman and then even to posthuman. Lancaster's (2017) reply to a question about his main inspiration behind the *.4* series clarifies his starting point, and it also points out the posthuman approach he improved while constructing this digitalised community as he states:

> I was upgrading the operating system on my Mac, watching the processes as it upgraded, and I realised that the latest OS X was reusing some parts of the old OS, whilst overwriting other parts. I idly wondered what the bits that were being overwritten would feel about the upgrade, and what the parts that were untouched would make of the new environment they were now operating within.

Like overwriting some parts and reusing some parts of the computer system Lancaster experienced in his factual life, he created a fictional situation where human beings are reformed in computer system language. Even the beginning of the novel *0.4* is captivating while giving a kind of warning to the reader, as seen in the following quotation: "This data storage unit, or 'book', has been designed to reprogram the human brain, allowing it to replicate the lost art that was once called 'reading'. It is a simple adjustment and there will be no negative or harmful effects from this process" (n. p.). Following this warning related to the act of reading, which is an out-of-date activity, the writer of the novel, Lancaster positions himself as the fictional editor of the book. With this note, the novel acquires postmodern writing techniques like ambiguity and fluidity between fact and fiction or the intervention of the author as a character of the novel.

Stated as the "Editor's Note," it is written "If the story you are about to read is true, then this work is dedicated to the 0.4. / Mike Lancaster. / Editor" (n. p.). This is a kind of self-reference in a playful manner; hence, it could be analysed as a postmodern technique. However, this article will not focus on the postmodern writing techniques, but on posthuman aspects. In other words, rather than its writing technique, thematic content and the questions raised by Lancaster will be on the centre of analysis.

In a short synopsis, *0.4* portrays an annual community talent show at which Kyle and three others volunteered to be a part of an allegedly amateurish hypnosis. However, having woken up from the hypnosis, Kyle and the other three volunteers of the act realise that the life changed, there is no internet or phone connection, and furthermore, all the people living in the village are under a kind of mesmerising act, they turned to become different people – they are updated. As an intriguing aspect, the ones who are not updated because of different reasons like hypnosis or a wrong phase of the sleep cannot be seen by the updated ones since they are accepted as incompatible versions. They become unreadable, unrecognizable, invalid files for the others, the recent versions of humanity. In this new phase of life, there is no internet connection or phone connection not because of any systematic problems but because they are not necessary anymore, there is no need for any kind of cable connection. The updated human beings can connect via the filaments in their skins, as described in the novel:

> The skin of his hands was shifting, as if moved by ripples across its surface, or currents below. It was like the skin itself had suddenly become capable of moving, and it wasn't using muscles to do it, it was doing it itself (*0.4*, p. 172).

Their skin turned to become centres of transmission via filaments, so they transformed to wired, machine-like creatures. The old, out-of-date version people can see the transformation or the enhanced edition of humankind since they turned to be connected like wired machines. The description of this moment is further explained: "The doctor's hand was now linked to my dad's hand by hundreds of flesh-coloured threads. […] Digital code. Data. Computer code as a means of invasion. […] 'Not mutating,' I said. 'Connecting'" (*0.4*, p. 174). This connection makes all people a whole, a new type of unified, connected community rather than different and distinct individuals. The citizens, or the non-defined existing beings in this community, are like the machines or vehicles

that are connected via cables in a house. Interestingly, the ones that cannot fit to this new system are excluded, not seen by the rest of the members. These unseen ones allocate a new group of individuals uniting the marginalised ones as they do not comply with the rest of the system. They are the unfitting ones. The unfitting issue appears to be a technical problem; nonetheless, it resembles to the condition of marginalized, ostracized, and isolated individuals who find themselves unable to conform to any given system.

The hypnotic moment these four children found themselves is the moment when the humans were updated, and they missed this. The reason why Lancaster chose hypnosis, hypnotic moment or a phase of sleep is not explained; however, it is clear at this point that the deeper layers of the brain, and even the sub-conscience are the focal points. Danny tries to explain what happened as such: "An upgrade to the human operating system was transmitted, and you missed it. […] A necessary software update with a raft of improvements, bug fixes and a whole load of new and interesting features" (p. 224). Danny continues to explain how the operating system was out of date and how the updated one is better: "Now we have an alternative. From this day everything changes. There will be an end to crime, war, poverty, fear, starvation, disease, greed and envy; a straight path, fast track, express route into a golden future of unlimited possibilities" (p. 225). As formerly cited, what Ranisch and Sorgner called "*human enhancement* and augmentation" is illustrated by Lancaster in the form of updated human versions which assumedly means improvement and betterment. This improvement could have been an altered education system, legal system, or any other social system, but here it is programme-related and software-like system, a more digital one. Francesca Ferrando (2020) comments on the aim of transhumanism related to the amendments in the field of mind and artificial intelligence as follows:

> […] transhumanism opts for a radical transformation of the human condition by existing, emerging, and speculative technologies (as in the case of regenerative medicine, radical life extension, mind uploading, and cryonics); it thus suggests that diversity and multiplicity will replace the notion of existing within a single system, such as a biological body (Ferrando, 2020, p. 27).

The diversity that Ferrando asserts in her description is what Lancaster portrays in a multi-layered simultaneous existence of human versions rather than just in one biological form.

As a representative phrase, the title of the novel, 0.4, is also referred to as an illustrative term to clarify what is meant. It is highly awareness-rising, but shocking in a negative sense for the children: "Nought-point-four isn't a percentage. […] It's the *software version number*. You are software version 0.4. The rest of us just jumped to 1.0" (*0.4*, p. 228). This is not only about finding out what happened or understanding the situation, but this is about identifying themselves and the difficulty of positioning themselves in the life and system that they have known so far. These children are like thrown out or the waste products of the new system. There are even rules for these 0.4 humans in *0.4*, as such:

> New Rule Number One: Don't try to figure out what the 1.0 are doing; you're simply not wired to understand them (p. 247)
>
> New Rule Number Two: The 1.0 can't see or hear us (p. 248)
>
> New Rule Number Three: We can't touch the 1.0 (p. 249)
>
> New Rule Number Four: You never get used to the sight of those filaments (p. 250)
>
> New Rule Number Five: You can't go back (p. 252)
>
> New Rule Number Six: Even to the people you knew and loved it is as if you never existed (p. 252)
>
> New Rule Number Seven: You live with this the best way you can (p. 255).

These principles clearly demonstrate the simultaneous presence of at least two versions of humanity. Lancaster also establishes a new sort of spatial existence and a new conception of life and reality in this work. There is no longer a historical progression of mankind, but rather a simultaneous life. The old and new versions exist simultaneously in the same location, but the new version cannot see or read the older versions. The troublesome aspect is the invisibility of the non-updated humans to the updated ones, since they are effectively forgotten, deleted, discarded, or even non-existent for the new versions, regardless of the emotional or social relationships they formerly had.

Augmented Digitalised Transhuman

In the sequel *1.4*, Lancaster takes the idea of connection a step further as the people are connected to each other via The Link that is in their heads, a type of wireless connection. The second book starts after a thousand years have passed, and it opens with the speech of Professor Lucas Whybrow, as follows: "The story of Peter Vincent might easily have never been heard. Indeed, it was by pure accident that the flash-memory

drive, containing the files and fragments that make up his story, was absorbed into the WorldBrainMass" (p. 1). Here, the records of Peter were found and analysed as it was in the first book for Kyle. Peter, the main character of *1.4* records what he knows and what he thinks about Kyle Straker's world, as follows:

> His tapes talk about his journey through this new world. They end with the realisation that humanity had simply been upgraded; that the changes he and his friends were seeing were the result of a new operating system for the human brain" (*1.4*, p. 144).

This passage reveals Peter's belief that the changes occurring in the new world are a consequence of a widespread upgrade that has affected humanity, and this upgrade was intended to mend or improve the state of the world. However, there are individuals who did not undergo the upgrade and remained at a lower version, specifically version 0.4, while the majority transitioned to version 1.0. Peter describes these non-upgraded individuals as "inferior" and suggests that they have been systematically marginalized and excluded from the sight and consciousness of those who have undergone the upgrade, as he states: "The 0.4 were inferior, and they were screened out, hidden from the eyes and minds of the 1.0. / They became invisible to us. Still there, forbidden from using our technologies, unseen" (*1.4*, p. 144). The inferiority and invisibility of the former versions remind the underdeveloped societies that are unseen or ignored by the so-called developed societies. This is a type of multi-layered, concurrent social discrimination and stratification that Lancaster creates in his novel sequel. A similar concern was suggested by Warwick (2020) in relation to the human and superhuman as it is very similar to the relationship between humans and animals: "Humans cage them, destroy their habitat and treat them as captives, slaves or pets. Thus, if we look to the future, the best that a human could hope for might be that they become the pet of a superhuman" (p. 9). Warwick extends his analogy to speculate on the potential future scenario, suggesting that in a world of superhumans, the possible outcome for regular humans might be to assume the role of a pet to a superhuman, which draws attention to the potential power differential and loss of agency standard humans might experience in the context of superhumans. This claim signs a potential erosion of human autonomy, dignity, and equality in a society where superhumans hold significant power and influence. In Lancaster's novels, the superhuman is not portrayed as the ones who slave the former versions; however, the

invisibility and the incompatibility of the former, out-of-date versions already make them stuck where they are. This is another type of enslavement based on evolutionary difference.

The first book of the sequel, *0.4*, sets in the early years of the twentieth century, whereas the second book begins with "Nearly a thousand years have passed since the recording of the Straker Tapes" (n.p), and it explains how the people are fed or equipped with, even loaded by the Link. The information is ready there and the updated human beings are like the search engines that can have access to any kind of data and information simply by thinking. Moreover, the data transfer does not require any kind of flash disc or data storage apart from the brain and the filaments among people. Lancaster attempted to draw a picture of a technologically highly improved life where there is a unit for Climate Control that determines where to rain and when to shine; where people can change their clothes by connecting to their clothes with their filaments; or where sharing information, saving and bookmarking the LinkAddress are actualized via filaments. Thinking and concentration are the only necessities of this world to access any information. This is the point where they turn to become transhuman as they turn to become a new form, a new version. Peter explains:

> [The Link] allows us to work, chat, swap data, study, shop, play games, watch films, listen to music, connect with friends, take a virtual vacation or augment reality with filters, menus and even animations – the same things we have been doing for thousands of years – on the go. The Link is there in our heads – there's no onboard hardware and the software that runs is external, carried through the air.
>
> It works, we're reminded, because of our marvellous capacity for filament networking. (*1.4*, pp. 52-53)

However, while the ease of information sharing and access appears beneficial on the surface, it also engenders certain predicaments. As Peter claims, "The Link provides us with all the connections we need. So much so that we pretty much let it run our lives for us now" (*1.4*, p. 230). This statement underscores the drawbacks of relying excessively on the Link, an apparent technological interface facilitating comprehensive connectivity. The phrase "let it run our lives for us now" alludes to the increasingly

pervasiveness of the Link, implying a relinquishment of personal agency and decision-making to this ubiquitous system.

Peter's world is not the last version but will be upgraded as well. Peter comments on this upcoming upgrade as follows:

> Whether it would be better world was irrelevant, really. / It wouldn't be ours. / And Alpha and I wouldn't be us. / Not really. Not any more. / After the upgrade, Kyle Straker's parents were no longer his parents. They might have looked the same, but they weren't. They had become something else. Something more like us, like Alpha and me, creatures that could network through fleshy wires in our hands, and that could communicate without speaking (*1.4*, p. 244).

Communication without speaking is also suggested by Kevin Warwick in his experiments where a BrainGate array was inserted in his arm, and as a part of this trial, he suggested that "a basic form of telegraphic communication was achieved between two human nervous systems" (2020, p. 5). Warwick argues the possibility of human enhancement to superhuman "by linking human brains with computers, potentially artificial intelligence, thereby upgrading the functioning of the individual human brain" and also "linking brains" (2020, p. 7). Lancaster's work has a fictionalized version of an upgrade that is analogous to Warwick's ambitions in the real world.

In Lancaster's novel, some of the scientists who are the Strakerites know or assume that they know the next upgrade. Therefore, they worked hard to interfere with this upgrade to reach the responsible ones whoever they are. These scientists (Peter's mother and father and Alpha's father are among them) and engineers found some ways to hack the system and enter the older versions. For example, Peter's father gives Peter and Alpha some contact lenses to show them something, and they suppose they are ghosts; however, Peter's father tells that "A previous software version. / Only made visible by the lenses in my eyes" (*1.4*, p. 298). Also, he explains that "the lenses correct the perceptual screening process. […] They undo the programming that filters out the past versions of humanity" (*1.4*, p. 299). This reveals that the previous versions do not vanish, disappear or go extinct, but they only become invisible to the updated versions of humanity, they "run a parallel course" to the new versions (*1.4*, p. 300). There is not only one update, but there have been many updates through time, and there have been a lot of

changes, some bugs, some errors, some experimenting through all these updates. To illustrate, Peter's father tells them that five hundred years ago, in an earlier version of upgrade, humans without lips were appeared, produced, but then this was corrected (*1.4*, p. 301). This highlights the notion of an evolving and iterative process of human upgrades throughout history. It suggests that there is not a singular update but a series of updates over time, resulting in a multitude of versions and modifications. It is also implied that the history of upgrades has witnessed both advancements and imperfections, with instances of errors and adjustments along the way.

Vernor Vinge from the Department of Mathematical Science at San Diego State University presented an intriguing paper at the VISION-21 Symposium which was sponsored by NASA and also published by NASA in 1993. In the paper, Vinge (1993) claimed that "Within thirty years, we will have the technological means to create superhuman intelligence. Shortly after, the human era will be ended" and he questioned whether such a progress is avoidable or not and how (p. 11). The year that he was referring to in his paper is 2023. In the paper, Vinge also argues that "we are on the edge of change comparable to the rise of human life on Earth," and "[t]he precise cause of this change is the imminent creation by technology of entities with greater than human intelligence" (p. 12). Vinge also focuses on a very significant point by stating that "When greater-than-human intelligence drives progress, that progress will be much more rapid. In fact, there seems no reason why progress itself would not involve the creation of still more intelligent entities - on a still-shorter time scale" (1993, p. 12). In the continuous parts of his paper, Vinge asks the question: "If the Singularity cannot be prevented or confined, just how bad could the Post-Human era be? Well... pretty bad. The physical extinction of the human race is one possibility" (1993, p. 16). Interestingly, Vinge also questions the post-Singularity by naming some concerns as follows:

> The post-Singularity world will involve extremely high-bandwidth networking. A central feature of strongly superhuman entities will likely be their ability to communicate at variable bandwidths, including ones far higher than speech or written messages. What happens when pieces of ego can be copied and merged, when the size of a self-awareness can grow or shrink to fit the nature of the problems under consideration? These are essential features of strong superhumanity and the Singularity. (p. 20)

In the final remarks, Vinge refers to the ideas of Freeman Dyson who says: "*God is what mind becomes when it has passed beyond the scale of our comprehension*" (p. 20). However, the last remark of Vinge cannot be observed in either of the novels studied here where the human beings are "beyond the scale of [their] comprehension" but their mind created a new reality and a new existence rather than becoming God or rather than achieving Singularity in the same terms as Vinge states. Rather than becoming God or achieving Singularity in the same terms as Vinge describes, the human characters in the novels create a new reality and existence that surpasses their comprehension. Steven Shaviro (2009) also writes on Singularity and argues that "This is the supposed - and strictly speaking unimaginable - moment when the human race crosses a technological threshold, and definitively becomes posthuman," and as a result of this, there will be a lot of changes in numerous fields (p. 103). As a consequence of these, "Human beings will either be replaced by sentient machines, or (more likely) merge their brains and bodies with such machines" (p. 103). The reference to characters in the novels merging with machines suggests their transition towards a posthuman state, aligning with Shaviro's perspective. Joel Walmsley (2012) also explicates singularity as "in which human-made machines (or human-machine hybrids) achieve a level of intelligence superior to that of the 'naked' human brain, and thus return us to a question of 'supra-psychological' AI" (173). To cover all these points, the different perspectives on Singularity and its implications are Vinge's concept of Singularity as surpassing human comprehension, Freeman Dyson's reference to God-like attributes in relation to the expanded mind, Shaviro's assertion of a technological threshold leading to a posthuman state, and Walmsley's search for the potential intelligence superiority of human-machine hybrids. These interpretations reveal the multi-layered nature of Singularity and its transformative effect on human existence and intelligence, as depicted in the novels analysed for this study.

Ray Kurzweil, an American author and computer scientist, wrote a non-fiction book entitled *The Singularity is Near: When Humans Transcend Biology* in 2006. In one part of this comprehensive book, Kurzweil explains the current situation of human thinking compared to the electronic circuits as follows:

> But our thinking is extremely slow: the basic neural transactions are several million times slower than contemporary electronic circuits. That makes our

> physiological bandwidth for processing new information extremely limited compared to the exponential growth of the overall human knowledge base" (2006, p. 23).

Kurzweil (2006) continues: "Our version 1.0 biological bodies are likewise frail and subject to a myriad of failure modes, not to mention the cumbersome maintenance rituals they require" (p. 23). This reminds naturally the titles of the novels *0.4* and *1.4* by Mike Lancaster. Kurzweil's upcoming remarks are even more intriguing to be referred to while analysing Lancaster's plot structure. Kurzweil (2006) asserts that

> The Singularity will allow us to transcend these limitations of our biological bodies and brains. We will gain power over our fates. Our mortality will be in our own hands. We will be able to live as long as we want (a subtly different statement from saying we will live forever). We will fully understand human thinking and will vastly extend and expand its reach. By the end of this century, the nonbiological portion of our intelligence will be trillions of trillions of times more powerful than unaided human intelligence. (p. 23)

After giving details related to 1.0 bodies, Kurzweil predicts that the upgraded versions like the "human body version 2.0 will include virtual bodies in completely realistic virtual environments, nanotechnology-based physical bodies, and more" (p. 164). Kurzweil does not leave the update in 2.0, but he continues with his predictions on 3.0 by stating that "I envision human body 3.0 – in the 2030s and 2040s – as a more fundamental redesign" (p. 231). Then he claims:

> Rather than reformulating each subsystem, we (both biological and nonbiological portions of thinking, working together) will have the opportunity to revamp our bodies based on our experience with version 2.0. As with the transition from 1.0 to 2.0, the transition to 3.0 will be gradual and will involve many computing ideas (p. 231).

Kurzweil's discussion on versions of human beings reminds Lancaster's fictional characters. Like Kurzweil's human body 2.0, Warwick (2020), who is working on Cybernetics, carried out an experiment where "a BrainGate array was surgically implanted into the median nerve fibres of [his] left arm" (p. 5), and this is called Project Cyborg 2.0.

All these references to the non-fiction and even scientific and academic sources and commentaries indicate clearly that Lancaster's novel sequel is not an extremely distant vision, but in contrast very possible and to the ground idea because it is apparently seen that the arguments of technological extremes are not limited to the fiction domain. Technology and humanity are integrated to each other in these novels by Mike Lancaster. The evolution of the human beings is actualized through a new way, not a natural one but a technological, digital, and artificial one. This is both a critical approach to the developing technology and the digital world around us today and it is a questionable portrayal of the limits of technology.

Disobedient Rebellions

In his book *On Disobedience and Other Essays*, Erich Fromm refers to Adam and Eve and emphasizes how a single act of disobedience caused them to lose their status as human beings and members of nature. Man emerged from a pre-human harmony and was able to take the first step into disobedience and independence by tearing the umbilical chord from the earth and mother (Fromm, 1984, p. 1). Because "[t]he act of disobedience rendered Adam and Eve free and opened their eyes," there is a link between disobedience and freedom (p. 1). The main character of the first of the sequel is Kyle Straker who inspired a group of people in the second book as they are called Strakerites. The Strakerites read the diary of Kyle Straker and they believe in the idea that human beings are being updated regularly by aliens. In *1.4*, Lancaster creates disobedient act similar to Adam and Eve via Alpha and Peter as Peter's father calls this Lilly paradigm by referring to Kyle and Lilly from the previous version. Alpha and Peter were in the harmonious world; however, they connected each other and performed a disobedient act by questioning what they observe. They question Peter's father since he is the only figure that they have in their hands to question. The novel does not give the main source of authority and creates ambiguity.

The digital world in the second book is the moment where the new generations are transformed to be posthuman. It focuses on the transhuman bodies that realize they are just the upgraded versions of same old forms, and they become aware that they would be upgraded at one point where they would be classified as out of date. This new transhuman world is explained from the beginning by referring to the difficulties and

challenges that they have encountered as there was a problem with the population of bees. The number of the bees started to decrease, and "the problem with losing the bees was that the plants they worked so hard to fertilize also came under the threat of extinction. And without plants, the human race would face a very bleak future indeed" (p. 22). Peter's father tells Peter and Alpha that they are aware of the updates, but they do not know the responsible agency. Warwick's previous analogy pertaining to the correlation between superhumans and the regular humans, which parallels the association between humans and animals, bears a striking resemblance to the viewpoint expressed by Peter's father: "If they can control our development, then they can always make sure that we are less than they are. By upgrading us they can *limit* us. Keep us their slaves. Forever" (*1.4*, pp. 301-302). To stop this cycle or to reach their "programmers," Peter's father, mother, and some other scientists initiated a project in which they can downgrade somebody among them to a previous version to see "the other side of human existence" (*1.4*, p. 314). All these elucidate the transformative dynamics of the digital realm and the posthuman transformation of newer generations. This analysis highlights the transhuman bodies' awareness of their status and the underlying challenges faced within this new world. Additionally, it underscores the critical role of bees in maintaining the ecological balance and the potential dire consequences of their declining populations. At this point, the project undertaken by Peter's parents and other scientists aims to gain insight into alternative human existences by downgrading an individual to a previous version. Peter's mother was the volunteer for this, and she explains why:

> For millennia we have continued along a path that is not our own. Our minds and bodies have been subject to the whims of our programmers. We no longer know what it even *means* to be 'human'; we're nothing more than a commodity that just so happens to be a race. All these thoughts and feelings, the majesty of human existence, the specific individual experience of simply being alive, they can all be taken from us in an instant. (*1.4*, p. 315)

Peter's parents, Alpha's father, and some other scientists are a committee and they "are simply no longer going to tolerate the interference of others in [their] evolutionary path" (*1.4*, pp. 317- 318). Peter's mother is the one who leaves his family to downgrade, and she explains Alpha and Peter the Mind Feather which is "designed to provide a massive memory that would not be affected by any future modifications to the human operating system" (*1.4*, p. 325). This is planned to interfere with the coming update

because they cannot understand how these updates work. The Committee decided to transmit the history of the upgrades to the minds of the people so that all of them will go back to one of the earlier software versions. As Peter's mother explicates, "some will become 1.2. Some will become 0.4. Some will be 1.0. Just about everyone on the planet is going to be left behind" (*1.4*, p. 326). Here, the aim of these scientists is to find out their programmers, "to see the face of God" (*1.4*, p. 327). Like David Vincent and his colleagues found the records of Kyle Straker's diary, the end of the sequel refers to the diary of Peter, and in the beginning and the end, Professor Lucas Whybrow, professor of WorldBrain Studies, asserts that maybe "the MindFeather WAS our WorldBrain. Maybe that was the sole purpose of the David Vincent project. The REAL purpose" (*1.4*, p. 367). He continues his predictions: "Maybe our alien programmers WANTED him to create it. Maybe it was a hardware upgrade that was required BEFORE the software could be installed this time" (*1.4*, p. 367). The end of the novel keeps it open-ended since professor Whybrow is determined to search and decode the data left behind by Peter Vincent. Diary and memory issues also remind Orwell's Winston who writes a diary and explains why he is keeping this diary as follows: "I don't imagine that we can alter anything in our own lifetime. But one can imagine little knots of resistance springing up here and there – small groups of people banding themselves together" (p. 179). The act of preserving memory and maintaining archives has critical significance in the existence of every individual or being. It serves as an essential process through which the invisibility, resulting from the transitional nature can be transformed into visibility for both those who have undergone digitalization and those who remain in a non-digitalized state. By capturing personal and collective memories, individuals can transcend the ephemeral nature of time and preserve their unique identities. Memory acts as a repository of knowledge, emotions, and personal narratives as well as a rebellious act of existence.

Final Remarks

Humans have been digitalised. Lancaster's books create a world where human nature is not a part of nature anymore, but a part of a system, a software. This resembles the evaporation process of the disobedient ones in Orwell's *Nineteen Eighty-Four*, ignoring the naked Apocryphal Man as the representative of history by pretending to unsee him in Jasper Fforde's *Shades of Grey*, and even the gap between generation X, Y, and Z as they are incompatible to each other in real life; however, the assumedly 'human'

beings will require a new definition or even a new space to live as suggested in Lancaster's narrative. There are also Orwellian concepts in the novels since the mind of the people, their diaries or their search history - which actually means the thought history - can be accessed by any authority easily as everything is digital in this world. Hence, in the light of the foregoing considerations related to transhumanism as well as posthumanism, it is apparent that research on the role of humankind in the updated systems not only in terms of artificial intelligence, mind uploading, or wireless connections, but also in terms of social positioning can help to address some major questions concerning the new definition of human or new beings.

In the first book, *0.4*, Kyle Straker records the tapes and explains why he is doing this as follows:

> I'm doing it in the hope that someone will listen and realise that everything has changed. / Changed forever. / That the world they are living in is not the one it has always been. That there are a few of us left who can remember the way things were - the way they were meant to be (*0.4*, p. 5).

The contradictory perception that Kyle has here is the possibility that what he perceives as change might be a usual update; in other words, he might be already another update which is out of date now. The world and life that Kyle knows could also be a world where he cannot see the old versions, and he most probably is an altered version. In the second book, Peter experiences a similar epiphany since he also realizes that he is only another update, and most probably he allocates a place in this system concurrently with the other versions. The only way to exist is to put one's stamp on history by recording their lives. Documentation and memory are the two signs for the existence, either human or transhuman. The recognition that one's existence is contingent upon leaving a trace within the collective record emphasizes the significance of documentation and memory as fundamental markers of being. This idea extends beyond the traditional boundaries of human existence, including transhuman entities as well. The act of documenting and recording serve as a testament to one's lived experiences, enable a sense of continuity and connection with previous versions. Individuals can establish their unique place within the system of updates and ensure their enduring presence in the ongoing narrative of evolution.

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FROM/TOWARDS A MULTIPLE SIGN SYSTEM: NEURODIVERSITY NOVELIZED AND RETOLD IN INTERLINGUAL AND INTERSEMIOTIC CONTEXTS

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Abstract

The focus of this study is to analyse selected signs of neurodiversity in *The Curious Incident of the Dog in the Night-Time* by Mark Haddon and its interlingual and intersemiotic translations to examine readers' as well as translators' (as readers) role in the formation of the meaning, along with literature's contribution to neuro-inclusiveness. Taking the prevalent assumptions that the main character has autism as a reference point, despite the author's statement that he did not base his work on a specific syndrome, some brief information about autism spectrum disorder is provided, and the protagonist Christopher's autistic-like characteristics are reviewed with reference to the common features of the disorder. The target texts in Turkish, Azerbaijani, and French are defined as interlingual translations, and the stage performance in Turkiye is defined as intersemiotic translation. The target texts are compared to the source text using Öztürk Kasar's "Systematics of Designification in Translation" to discuss the extent to which signs featuring autism are transferred in the target texts and to highlight the contribution of the source and target texts to the acknowledgement and appreciation of differences.

Keywords: interlingual translation, intersemiotic translation, typology of intersemiotic translation, semiotics of translation, systematics of designification in translation, autism as neurodiversity, *The Curious Incident of the Dog in the Night-Time*

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Mark Haddon's *The Curious Incident of the Dog in the Night-Time* has been translated into forty-four languages and set sales milestones in both adult and children's categories. In the novel, events are described from the perspective of Christopher, who, although not explicitly stated, is inferred to have Asperger's syndrome, a previously defined condition that is now considered a subset of autism spectrum disorder. Christopher is a 15-year-old adolescent with special needs and talents, residing in Swindon with his father, Ed, his mother Judy having passed away two years ago. The novel starts with Christopher finding his neighbour Ms. Shears' dog, Wellington, killed with a garden fork. Christopher resolves to track down the perpetrator, and after questioning neighbours about the night of the murder, Mr. Shears, Ms. Shears' ex-husband, becomes his prime suspect, since he deduces that the murderer must be someone who dislikes Ms. Shears or Wellington. Ed asserts that Mr. Shears is evil and urges Christopher to stop playing detective.

Christopher learns during a conversation with his neighbour Ms. Alexander that his mother had an affair with Mr. Shears. When Ed reads Christopher's book containing this information about his mother, he gets irrational and discards the book. The following day, Christopher finds the book in Ed's room, along with unopened letters from his mother describing her new life and why she abandoned them. Ed admits to lying and also killing Wellington. Shocked and terrified, Christopher believes that if Ed killed Wellington, he could kill him too. He resolves to flee and travel to London to find his mother. After a challenging journey, he locates his mother's home and moves in, causing friction between his mother and Mr. Shears. His mother ends her relationship with Mr. Shears and returns to Swindon with Christopher in order for him to take his A-level Maths exam. Ed regains Christopher's confidence, and Christopher receives an A on the exam.

On the back cover of the book, published by Vintage in 2004, Christopher is described as the detective and narrator with Asperger's syndrome. On the back cover of the Turkish translation, the work is praised by Barış Korkmaz, a professor of neurology specializing in autism, as a book that will be of great benefit to families faced with autism in better understanding their children[1] (Haddon, 2019). According to Simon Baron-Cohen (2004), based on his experience of having met many people with this condition as

[1] Unless otherwise noted, all translations into English are our own.

a clinical psychologist, "Haddon has a rare gift of imagining and communicating what it must be like to have Asperger syndrome and […] he is remarkably accurate in his portrait" (p. 450). According to neurologist Oliver Sacks "Haddon shows great insight into the autistic mind", as mentioned in the back dust jacket of the book. Although Haddon (2009) states that he did not base his work on a specific syndrome, the novel came to be considered as "one of the most recognised and widely-read depictions of autism" (Dent, 2007) and Christopher as one of the "characters with explicit autism in fiction" (Bates, 2010), with the publishing houses making mention of autism or Asperger's, leading many readers to presuppose that the novel is penned from the perspective of an individual with autism - a premise that can be assumed to be relevant upon analysis of the neurodiversity signs in the source and target texts.

This difference between the author's perspective and the reader's perception can be explained through the role of the receiver of discourse in the production of the meaning, based on the idea that for a better understanding, the reader should cease to be a mere bystander and interact with the text (Öztürk Kasar, 2009, p. 171). According to the Theory of Instances of Enunciation by Jean-Claude Coquet, (1997, 2007) every discourse has a producer and a receiver, whose roles are interchangeable. When the producer finishes speaking, they begin to listen, assuming the role of the receiver, and vice versa. Discourse is moulded through this interaction, with the contribution of not only what is articulated by the initial producer, but also through the receiver's perception and response. When Coquet's theory is elaborated from the point of view of the semiotics of translation (Öztürk Kasar, 2017, p. 196), the translator is at the outset the receiver of the source text as its reader, soon thereafter becoming the producer through the creation of the target text, in the process of transfer from one language/mode to another. Occasionally, however, some of the signs constituting the universe of the target text may not match the source text, as an outcome of the role of the translator as the receiver of the source text and the producer of the target text. Intentional or unintentional, these meaning transformations may result in varying degrees of manipulation in the potential readings of the target texts.

The corpus of this study comprises the source text by Haddon (2012), and the target texts in Turkish by Övgü Doğantürk (Haddon, 2019), in Azerbaijani by Svetlana Turan (Hedn, 2018), and in French by Odile Demange (Haddon, 2015) as interlingual

translations, and the stage performance of the play translated into Turkish and directed by Nedim Saban (2019). At this point, our aim is not to carry out an evaluation of the theatrical adaptation of the work based on adaptation theories, but rather to consider it as an intersemiotic translation product, in line with Roman Jakobson's translation classification (1959). The signs of neurodiversity in the source text are compared to those in the target texts based on "Systematics of Designification in Translation" developed by Sündüz Öztürk Kasar (2020, p. 160, Öztürk Kasar & Tuna, 2017, p. 172) to discuss the extent to which they are transformed in the target texts, along with the likely consequences on the production of potential meanings. With these analytical comparisons, the contribution of the source and target texts and the stage performance to social awareness of the autism spectrum disorder is discussed.

Conceptual and theoretical framework

The term "intersemiotic translation" was coined by Roman Jakobson in his essay titled "On Linguistic Aspects of Translation", where he defines three types of translation:

- Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs in the same language.
- Interlingual translation or *translation proper* is an interpretation of verbal signs by means of another language.
- Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems (Jakobson, 1959, p. 233).

In this sense, the Turkish, Azerbaijani and French target texts in the corpus are interlingual translations and the performance of the stage adaptation is an intersemiotic translation. Many scholars from different disciplines have interpreted the concept of intersemiotic translation from various perspectives, propounding new terms and diverse typologies. A recent typology was presented by Sündüz Öztürk Kasar (2021, pp. 124-125), defining two sign systems, verbal and nonverbal, distinguished in the proposed typology. The nonverbal sign system has two subcategories; the singular sign system and multiple sign system, and for both, different subtypes of transference are envisaged. In addition, there are mixed-featured systems containing both verbal and nonverbal signs. In this sense, the concept of intersemiotic translation consists of five different categories, and each is considered a transference:

- Transference of what is said to another singular substance. Verbal signs (poem, novel, story, essay, etc.) transformed into nonverbal singular signs (painting, sculpture, melody, etc.).
- Transference of what is seen or heard to what is said. Transformations of visible (painting, sculpture, real landscape, etc.) or audible (melody, creak, tramp, wash, woodnote, etc.) nonverbal signs into verbal signs (poem, novel, story, essay, etc.).
- Transference from a natural language into a multiple sign system. A movie adaptation of a novel is mixed featured as it consists of both verbal and nonverbal signs. A novel, however, includes verbal signs.
- Transference from a multiple sign system into a natural language. Transformation of an advertising copy consisting of both visual and verbal signs into a text that interprets it.
- Nonverbal inter-artistic translation. Painting, sculpture, instrumental music, pantomime, can be a source of inspiration for another branch of art, thus transforming into a new product by being translated.

Inspired by this typology, we would like to suggest adding the sixth category:

- Transference from a multiple sign system into a multiple sign system.

Multimodal fiction works that incorporate both verbal and nonverbal signs can be included in this category to deal with the transference from a multiple sign system into a multiple sign system. Multimodal novels "feature a multitude of semiotic modes in the communication and progression of their narratives" (Gibbons, 2012, p. 420, as cited in Mussetta, 2014, p. 100). Multimodal texts are also called visual texts and they deliberately "subvert graphic and typological conventions" by incorporating diverse semiotic devices that belong to the verbal, non-verbal, or mixed modalities of verbal and non-verbal (Gibbons, 2012, p. 420, as cited in Mussetta, 2014, p. 100). Combining semiotic resources like diagrams, maps, and images with the text, *The Curious Incident* displays a highly multimodal nature.

To evaluate how autism constructed in the source text is transferred to the target text, the basis for comparison of autism signs will be "Systematics of Designification" by

Öztürk Kasar (2020, p. 160, Öztürk Kasar & Tuna, 2017, p. 172), a classification of nine levels of meaning transformation that may occur in translation, which are also referred to as a translator's tendencies to transform the meaning:

- Over-interpretation of the meaning, resulting in excessive meaning in the target text
- Darkening of the meaning, resulting in diminished clarity and ambiguity in the target text
- Under-interpretation of the meaning, resulting in inadequate meaning in the target text
- Sliding of the meaning, resulting in another potential meaning in the target text
- Alteration of the meaning, resulting in a false – albeit not totally irrelevant meaning in the target text
- Opposition of the meaning, resulting in contrary meaning in the target text
- Perversion of the meaning, resulting in totally irrelevant meaning in the target text
- Destruction of the meaning, resulting in meaninglessness in the target text.
- Wiping out of the meaning, resulting in absence of signs in the target text.

The transference of autism signs is of particular importance because it may influence the texts' potential readings in relation to autism, thereby potentially altering the perception of the target audiences regarding the spectrum.

Limitations in the analysis of the signs constituting neurodiversity

Numerous literary texts, plays and films have featured neurodiverse protagonists or antagonists with special needs, assets, and challenges. Representations of neurodiversity in literature or performing arts is crucial in that it frequently entails being noticed and is essential for enhancing public awareness and visibility. However, representation may sometimes turn out to be underrepresentation or misrepresentation due to the use of stereotypes or inaccurate labelling. This is significant in that while disorders are diagnosed by doctors, they are also defined by society, because society is the determinant of what constitutes unusual or undesirable behaviour (Shemilt, 2022).

Crucially, with autism, since affected individuals often do not speak up for themselves, they may be like a tabula rasa onto which the author can inscribe virtually

anything – projecting autism as a gift, as a curse, as super intelligence, as mental retardation, as mystical, as repellent, as morally edifying, as a parent's worst nightmare – which is caused by neurotypical interpretations constantly attributing false motives and feelings onto others' actions (Myung-Ok Lee, 2019). Since every individual on the spectrum is unique, specific categorizations in the plot may result in overgeneralizations and oversimplified opinions about the disorder. However, despite their uniqueness, affected individuals share some commonalities, such as persistent deficits in social communication and social interactions, in addition to restricted, repetitive patterns of behaviour, interests, or activities (DSM-5, 2013, p. 50), which are discussed in this study for the case of Christopher, the main character in *The Curious Incident.*

Autism as implicitly explicit in the literary text

Christopher seems to have been constructed in accordance with the core behavioural characteristics of autism, without naming his condition in the novel. To begin with, Christopher's utterance "I can't do chatting" (Haddon, 2012, p. 70) demonstrates his difficulty with regular back-and-forth conversation. During his inquiry about Wellington's murder, for instance, he cannot initiate and pursue a conversation as a neurotypical individual would. When Ms. Alexander says, "I see you every day going to school" (Haddon, 2012, p. 51), he does not respond since he does not understand that he is expected to do so. On his way to London, he repeatedly declines opportunities to contact people and tries to scare them away with his knife, which could be explained by his uneasiness caused by the unfamiliar environment, crowd, and the variety of stimuli. On the other hand, even when Christopher wants to make contact, he cannot readily start a conversation with people he does not know because he waits until he thinks they are safe. Moreover, he asks some out-of-the-ordinary questions that a neurotypical person would not, such as drawing a plan of their house (Haddon, 2012, p. 46).

Another characteristic of the affected individuals is interpreting words literally. They also either do not understand jokes based on the polysemy of words or understand them only to a limited extent (Wing, 2005, p. 39). Christopher cannot tell jokes since he does not comprehend them (Haddon, 2012, p. 10). Some idioms are easier to understand because their meaning can be deduced from the words, yet they also perplex Christopher. When he goes to the restroom on the train, the police officer says, "I'll be keeping an eye

on you, understand?" (Haddon, 2012, p. 200), which is actually a rhetorical question. Christopher responds "no" because he believes the officer cannot watch him in the restroom.

In high-functioning individuals, meticulously recurring activities often take the form of showing intense interest in some particular topic, such as railway charts, astronomy, sci-fi characters. The type of attention is mostly about collecting information on these topics, memorizing, and talking about the data collected (Wing, 2005, p. 45). Christopher's interests include the Milky Way and galaxies, and he aspires to become an astronaut regardless of the likelihood of its happening. As long as he is alone, he does not feel claustrophobic in confined spaces, so he would not feel uncomfortable in a spacecraft. Because he does not miss anyone, he would not be homesick either (Haddon, 2012, p. 65). Christopher knows that he has a variety of attributes required to become an astronaut. Therefore, his encyclopaedic knowledge is not entirely aimless or merely memorized information.

An element of systemization or repetition, such as customary routines, the same chain of events and actions repeated every day, is conspicuous in the behaviour of individuals with Asperger's (Korkmaz, 2003, p. 86). Also, "[a]ny disruption of routine causes a panic attack, anxiety, or a flight response, unless the person is taught what to do when something goes wrong" (Grandin, 2006, p. 36). When Christopher learns he cannot take the A level maths exam, he has a meltdown, and says: "I don't like it when I put things in my timetable, and I have to take them out again because when I do that, it makes me feel sick" (Haddon, 2012, p. 257). Similarly, he does not have a good time in France because on holiday, people do not have timetables showing "when everything is going to happen" (Haddon, 2012, p. 192). Christopher often insists on eating the same things, just as he does not eat in unfamiliar places. Also, he dislikes being surprised, probably because surprises are unpredictable.

As seen from the above examples, Christopher has various difficulties affecting his social and communicative functions. Such challenges are collected under ten headings by Howlin et al. as "[i]nsensitivity to other people's feelings", "[i]nability to detect a speaker's intended meaning", "[i]nability to understand misunderstandings", "[i]nability to understand the reasons behind people's actions", "[i]nability to understand 'unwritten

rules' or conventions", "[i]nability to take into account what other people know", "[i]nability to deceive or understand deception", "[i]nability to anticipate what other's might think of one's actions", "[i]nability to negotiate friendships by reading and responding to intentions", "[i]nability to read the listener's level of interest in one's speech" (1999, pp. 9-11). These headings and core characteristics of the condition are formed around negativities such as "inability" and "deficit." However, some individuals with autism can have exceptional strengths and be referred to as little professors due to their extensive knowledge of a few topics (Korkmaz, 2003, p. 59), and Christopher is one of them since he provides detailed information on different topics throughout the novel. For instance, he delivers a lot of information about types of heart attack, relating the details while searching for a rational explanation for his mother's death (Haddon, 2012, p. 36). Similarly, he demonstrates his superior eidetic memory by providing encyclopaedic information about Malaysia after viewing an advertisement brochure (Haddon, 2012, p. 218). This ingenuity is readily apparent in the book since there are a lot of images, charts, graphics, diagrams, and maps drawn by him, which makes his novel a multimodal one. Instead of verbally defining objects or locations, Christopher uses illustrations, which can be explained by his thinking in diagrams or pictures. Christopher's memory skills are also significant; he vividly recalls a day spent in a rural region many years ago and explains that he sees everything at once, comparing what neurotypical people see to his own perception. Since he is good with numbers, these specifics are coded in his memory numerically; he can notice "19 cows in the field, 15 of which are black and white and 4 of which are brown and white" (Haddon, 2012, p. 175).

Some individuals with autism also have strengths and talents that may lead to expertise and specialized knowledge. These abilities characterizing Asperger's syndrome, such as having in-depth knowledge in a narrow area of interest and having some special abilities in certain areas, are called savant skills, and the term is currently utilized for exceptional gifts at a significant level of working, far above that which would be normal based on an individual's IQ (Gillberg, 2002, pp. 65-66). Savant skills are commonly limited to specific areas of exceptional aptitude such as calendar calculating, music, art, mathematical and number skills, and mechanical and special skills (Treffert, 2012, p. 84). Christopher is well-versed in mathematics, as evidenced by his A score in the A level Maths exam. Regarding savant skills in maths, Treffert (2012) says: "[t]ypically this includes lightning calculating - rapid solution of complex multiplication or division problems"

(p. 88). When Rhodri asks Christopher what 251 times 864 equals, he responds 216,864 and this is an easy sum because "you just multiply 864 x 1,000 which is 864,000. Then you divide it by 4 which is 216,000 and that's 250 x 864. Then you just add another 864 on to it to get 251 x 864. And that's 216,864" (Haddon, 2012, pp. 83-84). In activities that attract the individual's attention, a long attention span is a typical feature of autism (Wing, 2005, p. 50). These activities for Christopher are "practicing maths, reading a book about the Apollo mission or Great White sharks" (Haddon, 2012, p. 92). Regarding this turning into an advantage, Christopher says: "[t]his is why I am very good at playing chess, because I detach my mind at will and concentrate on the board and after a while the person I am playing […] will make a mistake and I will win" (Haddon, 2012, p. 92).

In brief, the novel depicts autism from several perspectives, highlighting both the obstacles it may cause as well as the unique strengths of some of those affected by it. Although the word autism is not mentioned in the text, its characteristics are implied by related examples. In this way, it is possible to conclude that autism is "implicitly explicit" in the novel.

Evaluation of the Autism Signs in Interlingual and Intersemiotic Translations

The particularities of autism as a lifelong condition are embedded in the source text through the use of clear and plain language, which facilitates the perception of autism by the readers, assumed to be neurotypical. In this part of the study, through the chosen examples, the focus will be:

- transformations in the autism signs
- transformations in the neurotypical characters' interactions with the neurodivergent character

in the target texts, to spot the role of the translators as receivers and reproducers of discourse, along with the possible consequences of meaning transformations on the reception of autism by the target text readers.

Example 1

The brain processes a massive amount of data collected by sensory organs, and their input is organized and encoded within the brain. When there is a problem in the process of identifying the sensation, deciding whether to attend it or not, storing it, or sharing it with other senses, it is called Sensory Processing Disorder (SPD). Suffering

from oversensitivity to touch, sound, smell, and taste is common for individuals on the spectrum (Garland, 2016, pp. 38-43), and like many others, Christopher is hypersensitive to noise and touch, which profoundly affects his behavior.

Table 1: *hyperreactivity to sensory input (DSM-5, Criterion A-4, 2013: 50)*[2]

ST	She was shouting, 'What in fuck's name have you done to my dog**?'** I do not like people shouting at me. It makes me scared that they are going to hit me or touch me [...] I put my hands over my ears and closed my eyes and rolled forward till I was hunched up **with my forehead pressed onto the grass**[3] (p. 4).
TT1	Bağırıyordu: "Köpeğime ne yaptın Allah'ın belası!" İnsanların bana bağırlamalarından hoşlanmam. Bana vuracak ya da dokunacak olmalarından korkarım [...] Kulaklarımı ellerimle kapatıp gözlerimi yumdum ve kamburumu çıkarıp **alnım çimenlere değene dek** yere eğildim (p. 12). [BT: until my forehead touched the grass]
TT2	Missis Şirz üstümə çemkirdi: 'Lənətə gələsən, mənim itimin başına nə oyun açmısan?' Kiminsə üstümə qışqırmağı xoşuma gəlmir. Belə olduqda onların məni ya vuracağından, ya da mənə toxunacağından ehliyat edib qorxuya düşürəm [...] Qulaqlarımı əllərimlə qapadım, gözlərimi yumdum ve özümü yərə atıb **ta alnım ota yapışana qədər** diyirləndim (p. 11-12). [BT: until my forehead sticked to the grass]
TT3	Elle criait : "Putain de merde, qu'est-ce que tu as fait à mon chien? Je n'aime pas qu'on crie contre moi. J'ai toujours peur qu'on me frappe ou qu'on me touche […] Je me suis bouché les oreilles, j'ai fermé les yeux et je me suis laissé tomber en avant, roulé en boule, **le front dans l'herbe** (p. 14-15). [BT: the forehead in the grass]
PS	Bayan Shears: Dokunma köpeğime […] Uzak dur köpeğimden! […] Uzak dur köpeğimden! [...] (Christopher elleriyle kulaklarını kapatır. Gözlerini yumar. **Çayıra doğru eğilir**) (p. 2) [BT: he leans towards the meadow]
SP	00.01.34. – 00.02.57

[2] ST denotes source text (Haddon, 2012), TT1 - target text in Turkish (Hadddon, 2019), TT2 - target text in Azerbaijani (Hedn, 2018), TT3 - target text in French (Haddon, 2015), PS denotes play script in Turkish (Stephens, 2018), SP denotes stage performance in Turkish (Saban, 2019), BT denotes back translation.

[3] The target text parts with meaning transformations concerning autism signs are highlighted in bold and their back translations are provided in square brackets. For the parts without meaning transformations, the source text should be referred to.

In the stage performance, the objects in the background are designed to be unusual; the leaves of trees, for instance, consist of numbers, alluding to Christopher's fondness for them. Christopher is kneeling alongside the dead dog while the walk-ons rush around them. Christopher gets irritated and covers his ears with his hands. The walk-ons yell in unison at Christopher. Further agitated, Christopher hides his face. The play's narrator is Siobhan, who reads aloud Christopher's book. Ms. Shears' voice is heard, yelling at Christopher. The walk-ons also shout back what she says. The scene may provide neurotypicals with insight into how individuals with autism feel in such situations. Christopher's closing of his eyes and ears is an effort to minimize the stimuli. Furthermore, the walk-ons can be considered metaphors for his mind under pressure since Christopher's anxiety increases as the walk-ons rush around.

Stereotyped or repetitive motor movements are thought to reduce anxiety (Korkmaz, 2003, p. 59), and the pressing of the forehead is a stereotyped motor movement repeated as a coping strategy, especially in times of stress. As described by individuals with autism, this pressure-touch can reduce overall arousal. (Hatch-Rasmussen, 2023). Christopher's pressing of his forehead is therefore a sign of autism emerging because of excessive sensory input. This detail is not transferred to the stage performance, which can be considered as "wiping out of the meaning" (Öztürk Kasar & Tuna, 2017, p. 172); yet it is reflected with Christopher's nonverbal expressions showing how he feels as well as through the acting of the walk-ons. The effect of pressure-touch is reflected in the Azerbaijani translation through the use of the verb "stick" [yapışmak], which can be considered as "alteration of the meaning" (Öztürk Kasar & Tuna, 2017, p. 172) since the idea conveyed is substantially relevant. In the Turkish translation, the sign is under-interpreted (Öztürk Kasar & Tuna, 2017, p. 172) with the use of the verb "touch" [değmek], which is insufficient to reflect the effect of "pressing". In the French translation, "wiping out of the meaning" (Öztürk Kasar & Tuna, 2017, p. 172) is the case because the idea of pressure is totally eliminated as a result of the neglecting of this autism sign.

In addition, Ms Shears' sharp utterance while inquiring about what happened to Wellington ends with a question mark in the source text. In the Turkish Translation, the shouting is further accentuated with an exclamation mark. With this change in punctuation, the scolding tone is intensified, causing "over-interpretation of the

meaning" (Öztürk Kasar & Tuna, 2017, p. 172). While Ms Shears' reaction to the murder may be understandable, she probably would not be able to blame a neurotypical individual so directly. In the stage performance, an imperative is used instead of a question form and is repeated three times, which can also be considered as "over-interpretation" (Öztürk Kasar & Tuna, 2017, p. 172) since it provides further emphasis. However, the derogatory utterance (what in fucks' name) in the source text is eliminated in the stage performance, causing "wiping out of the meaning" (Öztürk Kasar & Tuna, 2017, p. 172) and making Ms Shears' discourse sound less aggressive than it is. This is also important in that with the translator's interference, the effect of the contemptuous tone is lessened; by avoiding the reconstruction of brutal treatment towards the neurodivergent character.

Example 2

According to Attwood, Frith, and Hermelin (1988), besides speaking, people naturally communicate in many ways, with gestures, facial expressions, and movements of the body accompanying speech. Individuals with autism, however, have trouble using and understanding these alternative communication methods. Christopher also has difficulties with this. In addition, he has trouble comprehending abstract concepts and deciphering intangible signs.

Table 2. *Deficits in nonverbal communicative behaviors used for social interaction and in understanding gestures (DSM-5, 2013: 50), eidetic memory.*

ST	Siobhan says that if you raise one eyebrow it can mean lots of different things. It can mean 'I want to do sex with you' and it can also mean 'I think that what you just said was very stupid (p. 19).
PS	Siobhan: […] Ve öğretmenim, der ki: insanın tek kaşını kaldırmasının bile bir anlamı olabilir der. İnsanın tek kaşını kaldırması, seninle sevişmek istiyorum anlamına gelebilir der […] **Ben böyle bir şey demedim.** [BT: I did not say such a thing] Christopher: **Dediniz** [BT: You did] Siobhan: **Demiş olamam** [BT: I couldn't have said that] Christopher: **Geçen yıl 13 Eylül'de demiş oldunuz** [BT: You happen to have said it on September 13 last year] Siobhan: 13 Eylül'de mi? [BT: On September 13?] Christopher: **Sadece 13 Eylül'de değil. Aynı zamanda 13 Eylül'deki ilk tenefüste demiş oldunuz** (p. 4) [BT: Not just on September 13. At the same time, you happen to have said at the first break on September 13].
SP	00.05.11 – 00.05.46

Onstage, Christopher is with his teacher Siobhan and six walk-ons in a classroom. On the wall is a moving face that looks like the faces Siobhan draws to teach Christopher how to show different feelings. Autism signs regarding Christopher's difficulty in interpreting facial expressions and nonverbal communication are effectively conveyed in the intersemiotic translation. Moreover, the dialogue is extended to highlight Christopher's retentive memory, another autism sign, which appears frequently in the source text as remembering everything in perfect detail. This part, which does not exist in the source text, can be considered as "over-interpretation of the meaning" (Öztürk Kasar & Tuna, 2017, p. 172) with the inclusion of another autism sign, further contributing to the reception of autism by neurotypical individuals.

Example 3

Social communicative skills are not necessarily taught to typically developing children; they acquire these skills naturally in the right environments. On the other hand, these skills are known to be among the most fundamental deficits in autism. Therefore, the most critical part of any education program for individuals on the spectrum is to improve their social and communication skills (Korkmaz, 2003, p. 128).

Some individuals with autism do not like being touched, even if the touch is gentle and loving, and they make it clear (Wing, 2005, p. 49). "Not liking being touched" (Haddon, 2012, p. 59) is clear on Christopher's behavioural problem list, and he has sudden reactions like screaming, pushing, and hitting. He admits that if someone he does not know touches him, he will hit them, and he even hits a police officer when he grabs his arm. His extreme reactions cause him to be misunderstood from time to time since neurotypical people do not understand the underlying causes of such behaviour.

Table 3 *Abnormal social approach, deficits in understanding relationships, difficulties in adjusting behavior to suit various social contexts, failure of normal back-and-forth conversation, hyperreactivity to sensory input (DSM-5, 2013: 50), inability to lie.*

ST	He said, 'Did you mean to hit the policeman?' I said, 'Yes.' He squeezed his face and said, 'But you didn't mean to hurt the policeman?' I thought about this and said, 'No I didn't mean to hurt the policeman. I just wanted him to stop touching me' [...] [h]e asked, 'Did you kill the dog, Christopher?' I said, 'I didn't kill the dog.' [...] He said, 'Are you telling the truth?' I said, 'Yes. I always tell the truth' (pp. 22-23).

TT2	“Sən polis zabitini vurmaq istəmişdin?" -o məndən soruşdu. "Bəli" -ona dedim. Müstəntiq üz-gözünü büzüşdürdü və soruşdu: "Lakin sen polis zabitinə zərər toxundurmaq istəməmişdin, **elə deyilmi**?" [BT: But you didn’t mean to hurt the policeman, did you?] Bu barədə bir qədər düşünüb cavab verdim: "Xeyr, mən polis zabitinə zərər toxundurmaq istəməmişdim. Sadəcə istəyirdim ki, polis mənə bir daha toxunmasın [...] müstəntiq soruşdu: 'İti sən öldürmüsən, Kristofer?' “İti mən öldürməmişəm” [...] Sən sözün düzünü deyirsən?” -o soruşdu. “Bəli. Mən həmişə sözün düzünü deyirəm,” ona söylədim (p. 35-36).
PS	KOMİSER**: Polise vurmak gibi bir kastın yoktu değil mi?** [BT: You didn't mean to hit the policeman, did you?] Christopher: **Polise vurmak gibi bir kastım vardı** [BT: I meant to hit the policeman] Ed: **Zarar vermek istemedi anlamında** [BT: He means he didn’t want to hurt him] Komiser: **Ama polise zarar vermek gibi bir kastın yoktu, değil mi?** [BT: But you didn't mean to hurt the policeman, did you?] Christopher: **Polise zarar vermek gibi bir kastım yoktu. Sadece polise vurmak gibi bir kastım vardı BT:** [I didn't mean to hurt the policeman I only meant to hit the policeman.] Christopher: **Yabancıların bana dokunmasını istemem** [BT: I don't want strangers touching me] Ed: **Temas anlamında söylüyor** [BT: He means physical contact] Komiser: **Köpeği sen mi öldürdün? Köpeği sen mi öldürdün? BT:** [Did you kill the dog? Did you kill the dog?] Christopher: **Köpeği ben öldürmedim. Ben öldürmedim çünkü ben köpekleri severim** [BT: I didn’t kill the dog. I didn't kill because I like dogs] Komiser: **Doğruyu söylediğinden nasıl emin olabilirim?** [BT: How can I be sure you are telling the truth?] Christopher: **Ben yalan söyleyemem. Annem yalan söylemediğim için iyi bir insan olduğumu söylüyor. Ben yalan söylemem** (p. 7). [BT: I can't lie. My mother says I'm a good person because I don't lie. I don’t lie]
SP	00.11.44 – 00.12.46

In this part, Christopher is being interviewed at the police station for hitting the policeman (Haddon, 2012, p. 22-23). The inspector tries to help him, but this is made more obvious in the target texts. In the source text, Christopher is asked whether he hit the policeman. In the Azerbaijani translation, a question tag is added to the discourse of the inspector who wants to elicit the desired answer from Christopher; in the stage performance, the question is likewise reinforced with a question tag, both of which can be considered as "over-interpretation of the meaning" (Öztürk Kasar & Tuna, 2017,

p. 172). Christopher insists that he meant to hit him because he can only tell the truth and does not understand the real purpose of the question. This implies that Christopher has deficits in theory of mind, which can be defined as "being able to infer the full range of mental states (beliefs, desires, intentions, imagination, emotions, etc.) [and] reflect on the contents of one's own and other's minds" (Baron-Cohen, 2001, p. 174). In the stage performance, this is further emphasized through additional and repeated discourses, which can be considered as "over-interpretation of the meaning" (Öztürk Kasar & Tuna, 2017, p. 172), contributing to the better conveyance of the related characteristics of autism, and also portraying the neurotypical character's approach as more tolerant and receptive.

Example 4

Anomaly in establishing eye contact is another distinctive feature of the spectrum. Christopher asserts that when people converse, they glance at one another's faces to determine what they are thinking. It also helps them to realize whether or not others are lying, but this does not apply to Christopher. As a neurotypical person, Ed instinctively does not look at Christopher when he lies about his mother leaving them. While prohibiting Christopher from playing detective, on the other hand, Ed wants to make eye contact to convey his determination (Haddon, 2012, p. 63), which is difficult for Christopher to understand.

Table 4: *Abnormalities in eye contact (DSM-5, 2013: 50)*

ST	OK, Christopher. I am going to say this for the last and final time. I will not tell you again. Look at me when I'm talking to you, for God's sake. Look at me (p. 63)
TT2	Yaxşı, Kristofer, bunu sana sonuncu dəfə deyirəm. Bir daha təkrar etməyəcəyəm. Tanrı xatirinə sənlə danışdıqda gözlərimə bax**!** Gözlərimə bax**!** (p. 90-91)
TT3	Écoute-moi bien, Christopher. C'est la dernière fois que je te le dis et je ne le répéterai pas. Regarde-moi quand je te parle, **tu veux?** (p. 90) [BT: Look at me when I'm talking to you, **will you?**]
PS	Ed: **Beni dinle oğlum.** Dinlerken gözümün içine bak! **Biliyorum insanlarla göz teması kurman kolay değil** (p. 18) [BT: Listen to me, son […] I know it's not easy for you to make eye contact with people]
SP	00.40.15 – 00.40.24

In the stage performance, Ed warns Christopher to cease his search for Wellington's murderer. He wants Christopher to look at him while talking to him but Christopher constantly turns his back on him. In the source text, Ed sounds rather anxious and impatient and is almost pleading, which is accurately depicted in the interlingual translations. In the intersemiotic translation, on the other hand, the addition of the discourse talking about the difficulty of making eye contact for Christopher and the effect of the added word "son" make Ed sound compassionate, also eliminating the warning tone in the source text, which can be considered as "over-interpretation of the meaning" (Öztürk Kasar & Tuna, 2017, p. 172). The change in the neurotypical father's attitude towards his neurodivergent son transforms the reading of the text by producing a more positive effect, also reminding the readers that such deficits are unintentional and deserve to be treated empathetically.

In the French translation and the stage performance, the exclamation "for God's sake" is eliminated. As this exclamation is used to add force to the request, its absence results in a lack of emphasis and leads to "under-interpretation of the meaning" (Öztürk Kasar & Tuna, 2017, p. 172) since the sense of impatience and annoyance is not adequately conveyed. Finally, in the French translation, a question tag is added to Ed's request, which renders the discourse less imperative. In the Azerbaijani translation, on the other hand, two exclamation marks are added to Ed's discourse, reinforcing the imperative form and thus causing Ed to sound bossy towards his neurodivergent son.

Conclusion

As a result of the increasing prevalence of autism worldwide and the accordingly growing interest in the disorder, representations of autism have taken their place in world literature and performing arts. Mark Haddon's *The Curious Incident* has been one of the most widely recognized literary depictions of autism, in spite of the author's disapproval of the labelling. The first focus of this study was to analyse selected signs of neurodiversity in *The Curious Incident* to trace their possible connections with autism. In this vein, the disparity between the author's position and the reader's consideration was explained as the consequence of the reader's active contribution to the formation of meaning as the receiver of discourse. Within the same framework, the role of the translators as readers and receivers, as well as reproducers of discourse, was discussed,

based on the meaning transformations in the target texts, along with their possible consequences on the reception of autism by the target text readers.

The comparison of the target texts to the source text shows that the autism signs are substantially transmitted into the target texts without major transformations of the meaning, which may be the result of the simplicity and clarity of the childish discourse in the source text. In the four examples studied within this framework, the meaning transformations encountered in the interlingual translations are over-interpretation, under-interpretation, alteration, and wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). Meaning transformations found in the intersemiotic translation, on the other hand, are over-interpretation and wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). While the cases of under-interpretation, alteration, and wiping out of the meaning may have ensued from neglecting seemingly inconsequential signs, over-interpretations seem to be additions with an impact on the understanding of the autism by the presumably neurotypical readers.

In the first example, under-interpretation, alteration, and wiping out of the meaning as transformations of different degrees in the transmission of the pressure-touch may be due to this neurodiversity sign not being perceived and identified as such. In the second example, the over-interpretation in the intersemiotic translation, ensuing from the extension of the discourse to highlight Christopher's retentive memory as another autism sign, seems to contribute to the understanding of autism by neurotypical individuals. In the third and fourth examples, the addition of question tags can be considered as over-interpretations, making the speakers sound more helpful and positive than they are in the source text. In the third example, Christopher's difficulties concerning theory of mind, further emphasized in the intersemiotic translation through additional and repeated discourses, can also be considered as over-interpretation. A similar effect is the case in the fourth example, through another over-interpretation through which Ed is made to sound more empathetic in the intersemiotic translation, thereby also normalizing a more constructive treatment of neurodivergent individuals. Finally, the under-interpretation caused by the elimination of an exclamation and the over-interpretation produced by the use of additional exclamation marks change the tone of the discourse by transforming the emphasis, which shows that besides the wording, the punctuation is also a determining factor in the reproduction of the meaning in translation.

Literary works featuring characters with special needs are crucial not only in bringing attention to these conditions but also in (re)shaping societal attitudes towards difference; therefore, translators need to be particularly careful in dealing with such works and if possible, seek consultation as part of the research, for effective analysis.

On the whole, the book, with its interlingual translations, comprises a crucial public service in terms of its contribution to autism awareness, even if such a purpose may not have been initially pursued. On the other hand, the intersemiotic translation, staged by Tiyatrokare as a social awareness project in cooperation with the Tohum Autism Foundation, provides significant social benefits, such as facilitating the understanding of the inner dynamics of autism by drawing further attention to neurodiverse perceptions and judgments with the help of visual and auditory tools. As the number of individuals with autism continues to rise, it becomes increasingly vital to raise awareness about coexistence in society. The establishment of the idea that differences exist and are valuable also contributes to the development of this awareness by providing neurotypical individuals with the opportunity to gain insight into the perspective of neurodivergent individuals and think beyond the abled/disabled dichotomy.

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A TRANSITIVITY ANALYSIS OF PREFACES WRITTEN FOR MODERNIST NOVEL (RE)TRANSLATIONS: UNDERSTANDING PARATEXTS AS A TOOL OF RECONTEXTUALIZATION

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Abstract

This study focuses on paratexts as recontextualization tools, specifically prefaces written for (re)translations, and problematizes Turkish (re)translations of modernist novels written in English, which, for reasons of morality, encountered legal difficulties, and were stigmatized, banned, or confiscated in the source culture. Recontextualization resonates with (re)producing ideologies, exposing various agents' deliberate power positions in determining discourse structures within the more general framework of Critical Discourse Analysis. Against this backdrop, this study, which is part of a larger project, has a twofold purpose: a) to evaluate 15 prefaces extracted from (re)translations of 10 modernist novels as a tool for recontextualization; and b) to investigate the preface discourse regarding the transfer of modernist novels into the target culture through the lens of transitivity analysis, based on Halliday's Systemic Functional Linguistics (SFL) model. SFL proposes that the main system by which experiential meaning is associated with process choices within the framework of ideational meta-function is transitivity; transitivity analysis is therefore applied to the prefaces to unveil the relationships established between the processes and the actors. The analysis of findings revealed that recontextualization was functionalized to create an explicit, rather than an implicit discourse structure through the intensive use of material processes. It concludes that prefaces written to (re)translations in Turkish context, as liminal devices between the fictitious and real worlds, are clearly instrumentalized to position the key players in the adaptation, promotion, and representation of these books within their new cultural context, and thus, were designed to influence the discourse surrounding the transfer of modernist novels into the target culture.

Keywords: Paratexts, Transitivity, Recontextualization, Retranslations, Modernist Literature

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It has always piqued a great deal of interest how books are (re)translated and (re)represented to the target culture in order to transmit the sensibilities and contradictory discourses ingrained in political and social taboos like sexuality and religion. Translated texts are direct reflections of power relations, namely the clash of norms and ideological conflicts. The employment of paratexts, multimodal language devices that are particularly helpful when (re)translating works that contain objectionable content for the target culture, enhances a negotiating platform for the cross-cultural transmission of a culturally prohibited book. To accommodate and adapt a foreign text into an indigenous literature, paratexts exist as multimodal linguistic and cultural instruments especially when (re)translating works that have values incompatible with the target culture. Some preliminary works (Kovala, 1996; Watts, 2000; Tahir-Gürçağlar, 2002) point out that paratexts function as a tool to enable the voice of the publishing house and/or translator to be heard; intend to explain, define, dictate, support the main text; conflict the main text; present the comments of the competent people and critics; develop a point of view; and present a background prior to reading the main text (Kansu-Yetkiner et al., 2018). Paratexts are, thus, crucial to the recontextualization processes. Recontextualization refers to the dynamic transformation of a meaning extracted from one context and transferred to another context, in order to impute different values and attributions to the meaning (Linell, 2001; Chilton & Schäffner, 2002; Semino et al., 2012). In Translation Studies, critical analysis of texts forges a link of interdiscursivity between recontextualized (Target) text and readily available (Source) text to unveil the inner dynamics of such transformations and contributes to the revelation of ideological exercise of power in text production. In line with this consideration, this study argues that in the light of Gérard Genette's (1997) theoretical foundations, paratexts, as intertextual and intercontextual connections, provide a fertile ground to intercultural interpretations that reveal both socio-cultural content and discourse-based reflections of recontextualization.

Genette (1997) broadly defines paratexts as "accompanying productions'' that "surround," "extend," and "present" a text, enabling it “to become a book and to be offered as such to its readers and, more generally, to the public” (p. 1). Genette (1997, p. 344) classifies paratexts into two main categories: peritexts and epitexts. He defines epitexts as "any paratextual element not materially appended to the text within the same volume but circulating, as it were, freely, in a virtually limitless physical and social space [...]" and

emphasizes that "the location of the epitext is therefore anywhere outside the book [...]." On the other hand, peritexts are "within the same volume" and may refer to "the title or the preface and sometimes elements inserted into the interstices of the text, such as chapter titles or certain notes'' (Genette, 1997, p. 5).

Drawing upon this framework, “recontextualization”—i.e., how a (re)translated text is repositioned in the context of the target culture on the basis of cultural adaptations and ideological discourses—is considered to be an excellent departure point to identify and analyze the prefaces, the linguistic peritexts with high connotational value as liminal devices forming up part of the complex mediation in cross-cultural contexts.

Genette (1997), in his seminal work, *Paratexts: Thresholds of Interpretation,* explores the functions of prefaces in detail and discusses the functions of prefaces in terms of temporal categories and senders. He identifies three types of temporal categorization for the preface:

(1) *Original* prefaces published with the first edition of a book,

(2) *Later* prefaces published with the second edition or translation of a book,

(3) *Delayed* prefaces, which may be published with the delayed republication of a single work, or with the delayed original edition of a work that long remained unpublished, or with the delayed completion of a work written over a long period, or finally with a delayed collection of complete or selected works of an author (Genette, 1997, pp. 174-175).

Overlapping with our research topic, Genette's second and third categories of prefaces, i.e., "later/delayed prefaces," have a recontextualizing function as threshold texts that help to present translated works to other cultures. Therefore, in order to touch upon power conflicts and ideological differences, this study omits original prefaces written for a different target audience in the source culture, and builds on later and delayed prefaces, which are created according to the needs of the target culture and the conditions therein.

In an effort to underpin a literary text from a semantic-grammatical point of view, consequently, to describe the representational processes in the presentation of the designated actors (i.e., author, book, publisher, and translator etc.), a transitivity analysis of the prefaces written to (re)translated texts in Turkish context was conducted within the

broader framework of CDA. In this respect, Halliday's SFL model (1994) provides a toolkit that illuminates the experiences of language users, thereby revealing extraordinarily sensitive indicators of socio-cultural dynamics in Turkish culture. Language, as a system of choices, can present actions, events, and actors in an ideologically biased manner through the choices in order to communicate meaning. Transitivity analysis that emphasizes process types and action structures demonstrates how language users account for their experience of the outside world and how their mental representation of reality is encoded in language. It also provides quantifiable parameters for investigating the ideological stance and positioning of the identified actors.

In line with the foregoing consideration, based on a large-scale project encompassing 71 Turkish retranslations of 14 British/American modernist novels, this study, which is based on Halliday's SFL paradigm and restricts itself to linguistic peritextual analysis, especially prefaces, focuses on the examination of 15 prefaces extracted from 10 Turkish retranslations of modernist novels. It also analyzes the transitivity structures to explore the relationship between linguistic structures and socially constructed meaning and, thus, to reveal the linguistic interventions of the actors who play a key role in defining and introducing these works to the target reader. A selected corpus is built from modernist British and American novels published between 1900 and 1960 that emerged as a reaction to Victorian norms and values, dealing with issues such as alienation, uncensored sex and female sexuality.

The following section of the study will review the main features of modernist literature and the CDA concept of recontextualization, and then introduce the transitivity analysis in the SFL model. After providing details on the corpus and methodology, our findings will be analyzed, and the study will end with a discussion of findings in the conclusion section.

Modernist Literature and Recontextualization

The term "modernism" encompasses a variety of intersecting artistic and literary movements, and it is defined as a style in the arts and literature that arose in the early 20th century. Although modernism first appeared in England after the decline of the Victorian era and was triggered by the devastation following the First World War, it is not possible to pinpoint an exact date to the movement's emergence. Potter (2012, p. 1) states that the beginnings of modernism in Anglo-American literature have been discovered in

Joseph Conrad's *The Nigger of the 'Narcissus'* (1897) and Gertrude Stein's *Three Lives* (1909). Potter also adds that the word "modernist" first appeared in Robert Graves and Laura Riding's *A Survey of Modernist Poetry* (1927), where the authors argue that modern poetry is more complex than the traditional poetry and therefore, does not appeal much to the "plain" or "ordinary" reader. Bradbury and McFarlane (1976, p. 57) define modernism as "the art of a world from which many traditional certainties had departed."

Under the influence of Realism, Victorian writers mainly concerned themselves with bringing social realities into fiction. The main themes of the novels written in that period were real life struggles, such as class differences or the position of women and children in society. Matz (2006, p. 215) points out that Victorian fiction with its predictable endings in marriage or death does not reflect modern changes resulting from the global war, urban chaos, revolutionary technology, and sexual freedom. As a result, the objective and realistic style of Victorian writers lost ground to the subjective and introspective perspective in modernist novels. The godlike, omniscient narrators of Victorian writers are eliminated in the modern novel where the world is presented through the eyes of the character.

Gasiorek (2015, p. xi) underlines the internal contradictions of modernism and defines it as an "unstable and constantly changing phenomenon" which is made up of diverse movements such as Dada, Futurism, Imagism, Vorticism, Impressionism, and Surrealism. The modernist writer mainly strives to reflect life as the protagonists perceive it in their inner worlds. Gillies & Mahood (2007, p. 104) state that the modern novel showcases "a profound interest in the inner workings of the ordinary mind." Another common characteristic of modernist novels is that they were considered highly controversial back in their day and faced the threat of censorship by both the agents in the publishing field and the judicial authorities. Potter (2013, p. 3) states that censored modernist novels share some characteristics, such as deliberate flouting of moral conventions, exploration of sex, and an aestheticized presentation of the obscene, and lists some modernist novels with obscene content. Accepting sexuality as a natural part of life and inclined to reflect everything as is, modernist writers adopted a censorship-free approach when dealing with this theme. Another reason for this attitude is that modernism was, in a way, a reaction against the Victorian novel. An extreme moralism dominated the Victorian novel, and in order to contradict this, modernist writers treated

sexuality plainly and openly. Consistent with this, Childs (2002, p. 19) argues that modernism introduced a new openness to the theme of sexuality with candid descriptions. He also adds that modernism was sympathetic to feminism, homosexuality, androgyny and bisexuality, and went beyond the constraints of the nuclear family. In light of this, it is not surprising that modernist works were censored and/or deemed obscene.

Since modernist writers, focusing on people's subjective experiences and representing them as they are, inevitably contradict the Victorian novel's attempts to idealize everything and its extreme moralism, many modernist novels have been subjected to various forms of censorship such as court cases, bans, and so on, on the grounds that they were "deviant" (Childs, 2002; Childs & Fowler, 2006; Matz, 2006; Olson, 2006; Bradshaw, 2006; Butler, 2010). In this context, the "presentation of the forbidden and the objectionable" to Turkish society within the framework of retranslations of modernist novels is problematized with a focus on their peritexts to undertake the process of recontextualization.

Recontextualization, one of the core concepts of CDA, refers to the dynamic transformation of a meaning extracted from one context and transferred to another, in order to impute different values and attributions to the meaning (Linell, 2001; Chilton & Schäffner, 2002; Semino et al., 2012). The relationship between texts and the social world is mediated by the way the text integrates or articulates many discourses, genres, and styles. Texts have the power to uphold, challenge, transform, and manipulate the social order and relations (Fairclough, 1992, 2000, 2003). An order of discourse that may be seen in the restructuring of current social and linguistic practices is made up of several interdiscursively mediated discourses that are articulated together as part of a network of publishing industry practices. Recontextualization is one manifestation of this reconfiguration. In a similar vein, (re)translated texts are recontextualizations of source-language texts in new social and cultural contexts. Literary (re)translations open up new avenues that are primarily cultural and may even be political, where the text will serve literary and political purposes and objectives that may be very different from those it served in the source culture and original setting. Schäffner (2008, p. 13) states that text producers such as journalists, revisors, and editors can use strategies such as "deletions, rearrangements of information, substitutions and paraphrasing" in the recontextualization processes. These strategies are convenient for paratextual

constructions as well. In this regard, paratexts constitute a buffer zone that directs and supports the recontextualization of a (re)translated text. Along with the intratextual intervention, paratexts provide a negotiation platform preparing the reader for the work and adjusting the tone and impact of the text.

Systemic Functional Linguistics and Transitivity

SFL is an approach to linguistics that examines the linguistic functions for which sentences are constructed, the contextual features that enable the text to be constructed, and the depth of the text with its semantic, pragmatic and syntactic dimensions in a systematic way. The most significant aspect of Halliday's (Halliday, 1994; Halliday & Matthiessen, 2004) model is that language is described as an interaction means in a social context, a system of choices consisting of structural and grammatical elements. In this regard, SFL allows the study of texts by touching on the changing context, recontextualization, and concrete effects of language use. From the point of SFL, meaning is constructed through **three main metafunctions** in the content stratum of the language system, depending on the social environment:

- Making sense of our experiences **(ideational function)**
- Acting out our social relations **(interpersonal function)**
- Transfer of ideational and interpersonal functions to written or spoken language on a linear level **(textual function)**

Accordingly, in a natural language, the content area functionally emerges along three different meaning areas and is fulfilled through three basic linguistic resources in lexico-grammar: transitivity, modality, and thematic structure (see Halliday & Matthiessen, 1999; Eggins, 1994). Transitivity indicates how the relations between an event and the actors of the event are arranged by the language users at the sentence level, and it reveals the codes by which these users encode their experiences of the world in the language. Modality means the function of providing a verbal communication between the communicating/interacting individuals by underlining the interactional meaning. Thematic structures also reveal the relations of sentences with discourse context (Halliday, 1994). The grammatical means of the metafunctions defined by Halliday in the model below and shaped on the basis of these three metafunctions introduce means that can be converted into observable quantitative data.

Table 1. Context and Text Components in Systemic Functional Linguistics Model (adapted from Magistrale, 2009)

<table>
<tr><td rowspan="6">C
O
N
T
E
X
T</td><td rowspan="2">Context of Culture</td><td colspan="3">Ideology</td></tr>
<tr><td colspan="3">Genre</td></tr>
<tr><td rowspan="2">Context of Situation</td><td colspan="3">Register</td></tr>
<tr><td>Field</td><td>Tenor</td><td>Mode</td></tr>
<tr><td rowspan="4">T
E
X
T</td><td rowspan="2">Discourse-Semantic Level</td><td>Experiential Meaning
How the writer describes what is going on
Who does what to whom, when, where and how?</td><td>Interpersonal Meaning
How the writer describes his attitude to himself, the reader and the subject
What is the writer's attitude to himself, the reader, and the subject?</td><td>Textual Meaning
How the writer organizes the content of the text
How is the content of the text organized?</td></tr>
<tr><td>Lexical Relations</td><td>Conversational Structure</td><td>Reference & Conjunction</td></tr>
<tr><td>Lexico-Grammar Level</td><td>Transitivity System
• Participants
• Processes
• Circumstances
Clause as Representation
Grammatical Metaphor</td><td>Mood System
• Mood
• Modality: Degree of probability or obligation
• Appraisal
Clause as Exchange</td><td>Thematic System
• Theme & Rheme
• Given & New Information
Clause as Message</td></tr>
<tr><td>Expression</td><td colspan="3">Graphology / Phonology</td></tr>
</table>

As a strong semantic concept within the framework of the SFL, transitivity is associated with the way the meaning is represented in the sentence. In the simplest terms, transitivity is a language system that enables semantic coding of how we use language to represent "who does what to whom/what, where, when, how, and why" (Hasan, 1989, p. 36). In other words, transitivity demonstrates how language users "represent reality in language" (Eggins, 2004, p. 206) and how they express their experiences of the world they live in.

More clearly, transitivity is associated with the representation of ideas and thoughts; therefore, it is a part of the ideational function of language. In this regard, transitivity powers language users to categorize and interpret an infinite variety of events and situations with a limited set of process types. At the linguistic level, transitivity analysis is related with the propositional meanings and functions of syntactic constituents. At the

social level, as indicated by Fairclough (1992, pp. 179-180), transitivity analysis provides the means to reveal the social, cultural, ideological and/or political factors that determine the linguistic encoding of a process in a certain discourse type or genre.

The semantic processes encoded in the sentence basically include three components: the process itself coded with verb phrases in the sentence; the actors expressed by noun phrases in the sentence; and the circumstances associated with the process represented by adverbial and prepositional phrases.

Processes are classified according to whether they encode actions, events or situations. Halliday and Matthiessen (2004) divide processes into three main categories: material, mental, relational, and three sub-categories: behavioral, verbal, existential.

Material process is the process type that encapsulates actions such as “to run,” “to come,” “to fall,” “to look for.”

Mental process refers to the type of mechanism that we use to interpret or perceive the world while maintaining our own consciousness or psychological states. Mental processes include cognitive acts, like thinking, knowing, and understanding; affective actions, like loving, hating, and fearing; and perceptual acts, like seeing and hearing.

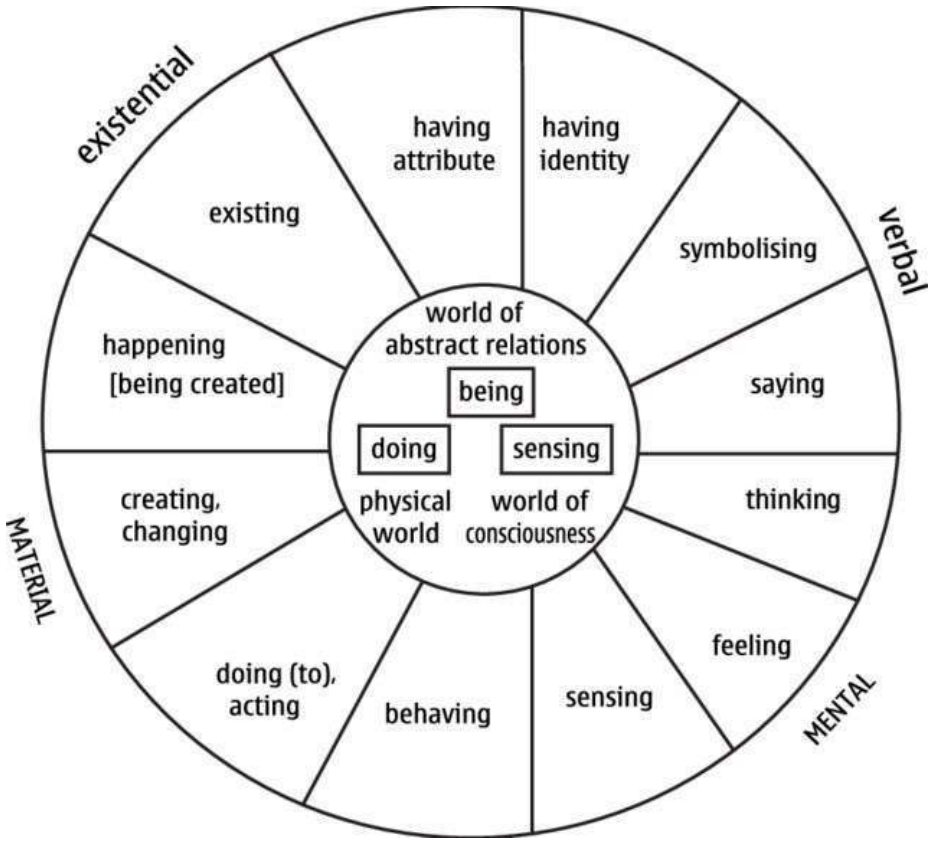
Relational process is the process type used to relate a participant with its identity and description. For Halliday & Matthiessen, (2004, pp. 214-216), it occurs in two different forms of “being,” as attribution and identification.

Behavioral process is defined as the process type that includes physiological and psychological states between material and mental processes, such as “to laugh,” “to cry,” “to breathe,” “to frown,” “to grin” (Halliday & Matthiessen, 2004, pp. 248-251).

Verbal process takes part between mental and relational processes and includes verbal actions such as “to ask,” “to tell,” “to say” (Halliday & Matthiessen, 2004, pp. 251-253).

Existential process is the process type which denotes that something exists or something occurs, according to Bloor & Bloor (2004, p. 125). The Turkish words "var" and "yok" help to define the existential process type.

Figure 1. Halliday's Model of Experience and Process Types (Source: Halliday, 1994, p. 108)



Actionals are processes pointing out material, mental and verbal types of processes. Material processes specify either action or event. Material processes which denote an action have two participants: The Actor (the one who acts) and the Goal (the person or thing/object affected by the action). A typical action sentence has a transitive structure in both English and Turkish:

The boy caught the Mouse.
ACTOR PROCESS GOAL
MATERIAL

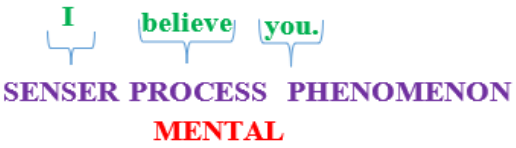
Çocuk fareyi yakaladı.
ACTOR GOAL PROCESS

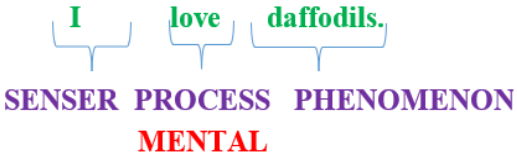
Material processes that indicate an event have one participant who takes on the role of the actor. Event sentences exhibit an intransitive structure:

The baby is sleeping.
ACTOR PROCESS
MATERIAL

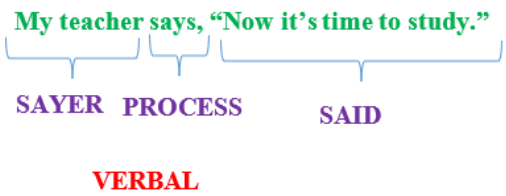
Bebek uyuyor.
ACTOR PROCESS

Mental processes encompass acts such as feeling, thinking, and perceiving and require two participants, the Senser (the person who experiences the mental process) and the Phenomenon (what affects consciousness):





Verbal processes perform acts such as saying, expressing or stating and require two participants, the Saying and the Said:



According to Halliday (1994, p. 119) relational processes can be divided into two distinct modes: a) Attributive: ‘a is an attributive of x’ b) Identifying: ‘a is the identifying of x’. These modes serve to assign a quality to something (attributive) and to identify something (identifying), respectively.

Considering whether they are: intensive, possessive or circumstantial, the relational processes can be further categorized into three types. 1) Intensive: ‘x is a’ 2) Possessive: ‘x has a’ 3) Circumstantial: ‘x is at a’ (where ‘is at’ stands for ‘is at, in, on, for, with, about, along, etc.’).

In a nutshell, actionals encode actions, events and situations involving people and objects as participants of any process. Thus, actionals represent relationships perceived both in the physical world and in the world of thought and intuition.

On the other hand, relationals do not contain actions, but encode the relationship between two phenomena/entities or between a phenomenon/entity and an attribution; therefore, they exhibit results related to mental activities through judgment and interpretation. Such representational processes indicate two types of discursive stances:

1. **Relationals** perform classification and judgment. (Interpreting and description functions.)
2. **Actionals**, on the other hand, perform events and situations, namely doing, sensing and saying. (Who did what to whom?)

Thus, language users can manage the linguistic elements that enhance the representation of these processes in the construction of discourse (Hodge & Kress, 1993). Transitivity in general, and the verbal and relational processes in particular, are valuable analytical tools that emphasize the agency and process that the speaker/writer attributes to the participants while constructing the text.

As a result, the approach to transitivity within the SFL framework (Halliday, 1994) not only connects grammar to the reality of the physical and mental world but also builds on the idea of a paradigmatic language in which choice is the key function. More specifically, language users do not simply receive and produce a set of grammatical components, they encode and decode these components after choosing which reality they will construct, which point of view they will adapt, and which formal language structures they will use in order to achieve successful communication (Calzada Pérez, 2007). To summarize, according to the SFL, "the transitivity system construes the world of experience into a manageable set of process types" (Halliday & Matthiessen, 2004, p. 170).

Corpus and Methodology

The corpus of the study consists of the 15 prefaces culled from retranslations of 10 stigmatized modernist novels against which obscenity suits were brought in their source culture, causing a great sensation. In this respect, representation of these books to a target culture constitutes a slippery ground which requires discursive adjustments instrumentalized mostly by prefaces. This situation is the main criterion for the selection of the books, since these stigmatized books promoting obscene language, deviant sexual behavior, scatology, corruption and perversity are problematized as the source of dispute in the target language.

The following criteria were taken into consideration in the selection of the works and in building up the corpus.

1. If the books in the corpus have multiple editions with different visual and/or textual paratextual elements, all editions were evaluated. As any intratextual evaluation was not carried out in the project, it was concluded that a book series could consist of several editions translated by the same translator but surrounded, and thus, repackaged and contextualized by different paratextual elements. As a result, some books may have multiple prefaces from various versions.

2. While "original prefaces" published with the first edition of a book were eliminated, "later prefaces" published with the second edition or translation of a book were incorporated into the corpus.

The distribution of the prefaces throughout the corpus is shown in Table 2.

Table 2. *The works included in the corpus*

Works in the Corpus	Selected Prefaces	# of Prefaces
A. Tobacco Road (Tütün Yolu)	-	0
B. God's Little Acre (Allaha Adanan Toprak/ Tanrıya Adanan Toprak)	B1-1949	1
C. Tragic Ground (Felâket Yatağı/ Belâlı Yer)	-	0
D. Sister Carrie (Kız Kardeşim Carrie)	-	0
E. An American Tragedy (İnsanlık Suçu/ Bir Amerikan Faciası)	E2-1970	1
F. Sanctuary (Kutsal Sığınak/ Lekeli Günler/ Tapınak)	F6-2007	1
G. Point Counter Point (Ses Sese Karşı)	G1-1961 G2-1978	2
H. Brave New World (Yeni Dünya/ Cesur Yeni Dünya)	H3-1997	1
I. Rainbow (Yağmur Kuşağı/ Gökkuşağı)	I3-1990	1
J. Lady Chatterley's Lover (Lady Chatterley'in Âşıkı/ Lady Chatterley'in Âşığı/ Lady Chatterley'in Aşığı/ Lady Chatterley'in Sevgilisi/ Kadın Âşık Olursa)	J1-1945 J5-1981	2
L. Women in Love (Ursula/ Âşık Kadınlar/ Âşık Kadınlar)	L1-1967 L2-1970 L7-2020	3
M. Tropic of Cancer (Yengeç Dönencesi)	M3-2014	1
N. Tropic of Capricorn (Oğlak Dönencesi)	N3-2001 N4-2019	2
O. Lolita (Lolita)	-	0
	TOTAL	**15**

Preliminary Studies Before the Analysis

Books in the larger corpus were first codified through the use of letters, then both visual and textual paratexts of these translations were scanned and converted into digital format via Abbyy FineReader software. All the digital documents were edited and saved as Word files, and accordingly, the analysis process was carried out through the use of those digital copies instead of the books themselves. The letter codes assigned to the books are listed below:

Table 3. *Book series and their alphabetical codes*

Letter Code	Book Name
A	Tobacco Road
B	God's Little Acre
C	Tragic Ground
D	Sister Carrie
E	An American Tragedy
F	Sanctuary
G	Point Counter Point
H	Brave New World
I	Rainbow
J	Lady Chatterley's Lover
L	Women in Love
M	Tropic of Cancer
N	Tropic of Capricorn
O	Lolita

The digital sets of prefaces were first classified under book titles, and then they were categorized according to preface types. Following this, they were systematically indexed, and the categorized prefaces were coded and compiled. Accordingly, those subcategories of peritexts are: a) Translator's Preface b) Editor's Preface c) Anonymous Preface.

Analyst Training

Through a training session, the three basic metafunctions of the language system (ideational, interpersonal, and textual) postulated by Halliday's model of SFL were introduced to the analyst group (Halliday, 1994; Halliday & Matthiessen, 2004). In order to analyze transitivity within the context of ideational function of the language, the process types defined by Halliday were introduced as well. The issues that surfaced throughout the training exercise were discussed and appropriate solutions were put

forth. The project coordinator also gave each member of the project group the same instruction on the interpersonal and textual functions.

Pilot Study and Inter-rater Reliability

Following the training session, a pilot study was conducted using a structured corpus compiled from the prefaces of various books in the corpus. Each researcher was asked to analyze the text in question, create Excel files, and note down any questions that arose. In response to these concerns, the second meeting provided the necessary explanations and warnings.

Six analysts were tasked with independently analyzing a 20-sentence excerpt from the author's biography sections of Erskine Caldwell's novel *Tobacco Road*. The Intraclass Correlation Coefficient (ICC) method was used to evaluate the level of agreement between the analysts. The inter-analyst agreement was found to be high with a score of ICC=0.764 for the analyses performed by the analysts regarding the process types.

Determination of Main Actors by Word Frequency

In this study, the word frequency method was combined with the lexico-semantic analysis framed by Halliday so as to identify actors. The “word-scoring” method developed by Laver et al. (2003) is used for text analysis, and instead of structural thematic coding as in standard content analysis, relative word frequencies determine the position and attitude of the text. By means of this method, the main actors and the main subject of the text are revealed.

All subcategories of the linguistic paratexts were compiled in a text file, and their word frequencies were determined with the Word Count tool. The most frequently used words in the text file were presented as a word cloud. In the word cloud, frequently used words were written in larger fonts while less frequently used ones were written in smaller fonts. This visual representation aided in the quantitative determination of how often certain words (in one-, two- and three-word phrases) were used in the linguistic paratexts. The distribution of the actors as revealed by the findings is as follows: Author (Yazar), Book (Kitap), Reader (Okur), Translator (Çevirmen), Publishing House (Yayınevi).

It was additionally detected that different wordings were used in referring to these actors. For instance, "author" ('yazar') showed up as "a proper name/ novelist/ writer" (özel isim kullanımı/ romancı/ mütefekkir in Turkish), "book" ('kitap') as "novel/ work/ artifact/ book title" ('roman/ eser/ yapıt/ kitap başlığı' in Turkish), and "reader" ('okur') as "audience/ those who read the book/ critics" ('okuyucu/ kitabı okuyanlar/ eleştirmenler' in Turkish). All these variations were included in the analyses.

Analysis of the Process Types and Findings

Within the framework of transitivity analysis, types of processes related to the identified actors were analyzed on the basis of prefaces. In the analysis of the prefaces written to retranslations of the letter-coded novels, each previously identified actor was given a color-code. The processes matching these actors were divided into the process types based on Halliday's SFL and transferred to MS Excel. In the final stage, the problematic areas were revised by reaching consensus, and the analyses were completed. Because there are few sub-categories in the form of anonymous prefaces, translator's prefaces, and editor's prefaces, the analysis was conducted by grouping all sub-categories under the heading of preface.

Table 4. *Percentage distribution of processes*

PROCESS	AUTHOR	BOOK	READER	P. HOUSE	TRANSLATOR
Material	61.63%	49.86%	26.67%	61.54%	44%
Relational	11.03%	22.35%	5%	0%	24%
Mental	13.43%	16.62%	43.33%	30.77%	16%
Verbal	8.15%	5.01%	15%	0	12%
Behavioral	4.80%	4.01%	10%	7.69%	4%
Existential	0.96%	2.15%	0	0	0

As illustrated in Table 4, the results of transitivity analysis with respect to designated actors in the prefaces display differences in the process types. Regarding the "author", material processes are the most common with a percentage of 61.63%, followed by mental processes with 13.43%, then relational processes with 11.03%, verbal processes with 8.15%, behavioral processes with 4.8%, and existential processes with 0.96%.

In the designation of the book as an actor, material processes are the most frequent with percentage of 49.86%, followed by relational processes with 22.35%, then mental processes with 16.62%, verbal processes with 5.01%, behavioral processes with 4.01% and existential processes with 2.15%. When considering the reader as an actor, mental processes account for 43.33%, followed by material processes for 26.67%, verbal processes for 15%, and behavioral processes for 10%. There is no existential process found in the prefaces that designated "reader" as an actor. Material processes account for 61.54% of publishing house processes, followed by mental processes (30.77%), and behavioral processes (7.69%). There are no relational, verbal or existential processes in the prefaces that identify "publishing house" as an actor. Regarding the translator as an actor, material processes are the most frequent with 44%, followed by relational processes with 24%, then mental processes with 16%, verbal processes with 12% and behavioral processes with 4%. No existential process was found in the prefaces that designated "translator" as an actor.

Figure 1. General Distribution of Process Types in Prefaces based on Author, Book and Reader

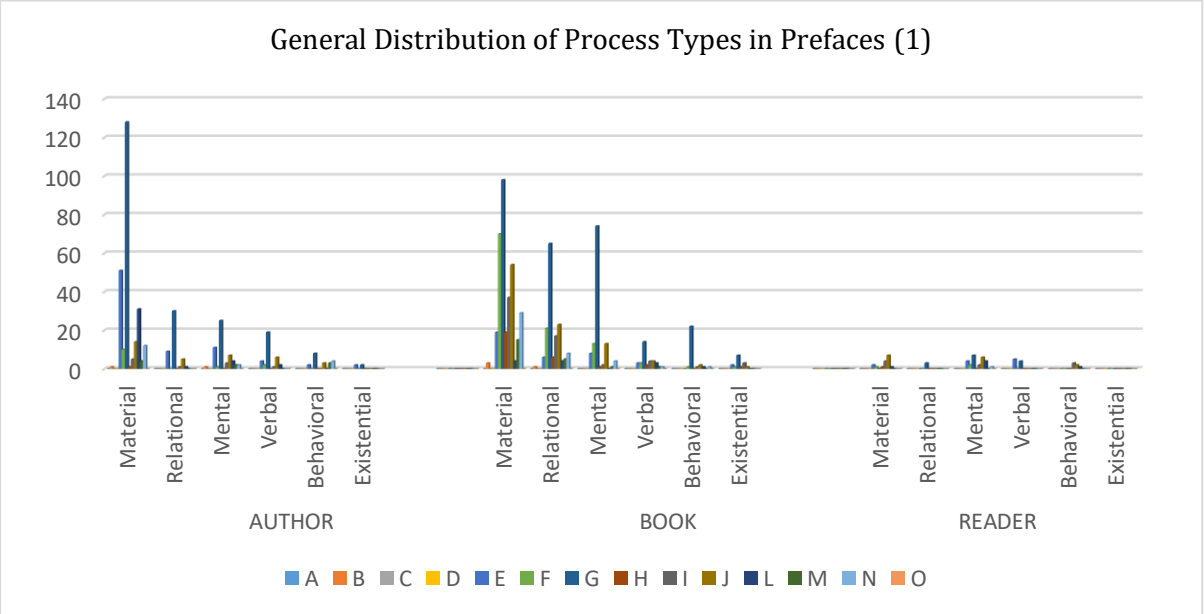
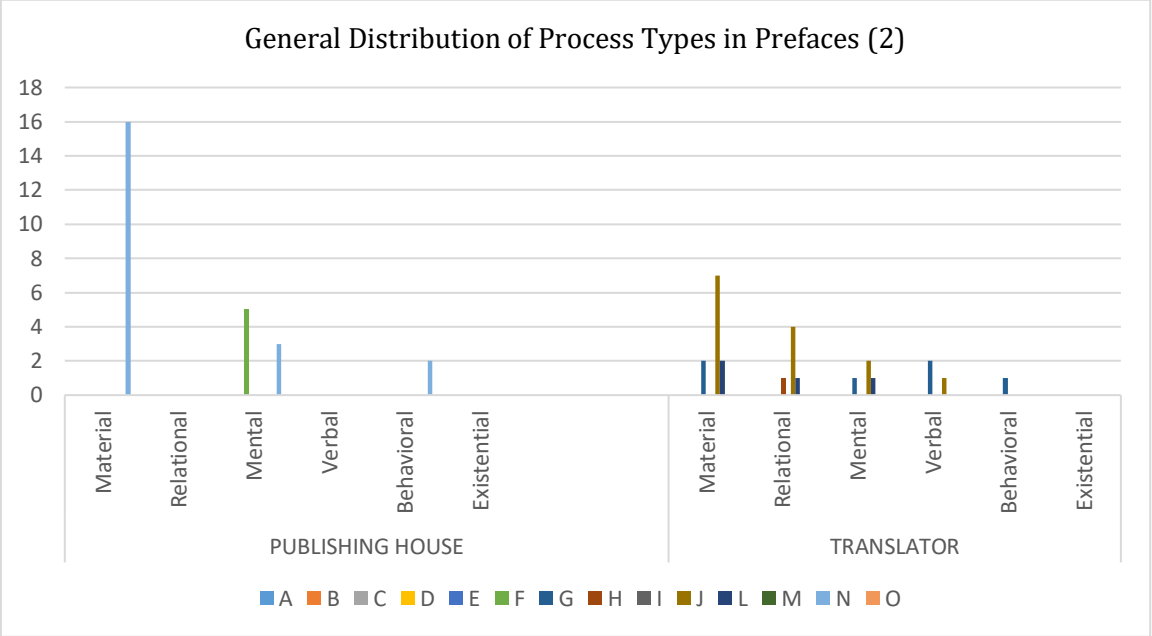


Figure 2. General Distribution of Process Types in Prefaces based on Publishing House and Translator



From the standpoint of the process distribution per actor over 10 modernist books, Figures 1 and 2 reveal that the actors which receive the most attention or become the main focus in the prefaces are “the author” and “the book.” In other words, this clearly exposes that focus of the prefaces is primarily woven around the author and the book. It is important because they are primarily problematized as the source of conflict and dispute. However, the material process is foregrounded in the construction of discourse for all actors, with the exception of the reader. In other words, the experiences for actors such as the author, the book, the publishing house, and the translator have been explicitly construed with material processes. Since material processes encompass happenings and achievements, the intensity of material processes providing explicit answers to the question "who is doing what to who?" indicates that the discourse constructed through prefaces is written in an explicit language rather than an implicit one.

(1) Bugüne dek 68 eseri yayımlanan ve kitapları bütün dünyada 100 milyondan fazla satılan Caldwell 1983’te Onur Ödülünü kazandı.

(1) Caldwell, whose 68 works have been published to date and whose books have been sold more than 100 million copies worldwide, won the Honorary Prize in 1983.

(Caldwell, 1944/1984)

(2) İlk kez 1915 yılında yayımlanan Gökkuşağı, yirminci yüzyılın en büyük yazarlarından biri sayılan D. H. Lawrence'in yazarlık serüveninde önemli bir evreyi yansıtır.

(2) First published in 1915, The Rainbow reflects an important phase in the literary career of D. H. Lawrence, who is widely regarded as one of the greatest writers of the twentieth century.

(Lawrence, 1915/1990)

If we concentrate on the construction of author and book-focused discourses in the prefaces; it is observed that mental processes are the second most frequently occurring processes, indicating the infusion of some abstract doings and happenings into the texts. Mental processes express the actors' inner feelings, allowing them to be identified as part of the process of feeling, knowing, sensing, and wanting, among other things.

(3) Lawrence, aşkın şefkatle olan ilintisine o kadar önem verir ki, kitaba "Sevecenlik" adını vermeyi bile düşünmüştür.

(3) Lawrence cared so deeply about the relationship between love and compassion that he even considered calling the book "Tenderness."

(Lawrence, 1928/2012)

(4) O kadınlar ki kendini tanımak için büyük sancılar çeker, kadın olmanın geleneksel rolünü reddeder, bir yandan sonsuzu arar ve başka yerlerin özlemini çekerken bir yandan da durulmak ister.

(4) Those women, who suffer great pains to know themselves and reject the traditional role of being a woman, on one hand search for the infinite and long for other places, and on the other wish to settle down.

(Lawrence, 1915/2019)

Foregrounded relationals give an impression of emphasis on the representation of identification and description. To be more precise, high frequency of relationals denotes that the discourse of characterization, definition, classification, and interpretation is infused into the prefaces. These attributions illuminate social meaning of the preface writers, events and reality attached to these books and "seem to be the most obvious site where bias can be located and demonstrated" (Hodge & Kress, 1993, p. 163).

(5) Aldoux Huxley, dünya edebiyatında "düşünce edebiyatı" denen türün başlatıcılarındandır.

(5) Aldoux Huxley is one of the initiators of the genre called the "literature of ideas" in world literature.

(Huxley, 1928/1992)

(6) Hayatta kalmanın, yaşama rağmen yaşamanın belgesidir Yengeç Dönencesi.

(6) Tropic of Cancer is a document of survival and living in spite of life.

(Miller, 1934/2014)

Verbal processes might make the internal mental processes external in some way or assign information to sources. Verbal processes encompass verbs of "saying," a stage between mental and material processes that indicates that saying something is a physical action that denotes mental operations.

(7) Miller, etkilendiği tüm yazarlarla bağını kopartarak özgün sesini bulduğunu ve bir tür 'umutsuzluk' yüzünden yazar olduğunu söyler.

(7) Miller says that he found his unique voice by severing ties with all the writers that influenced him, and that he became a writer out of a kind of 'despair'.

(Miller, 1934/2014)

(8) Yayımlandığı günden itibaren çeşitli tartışmaların odak noktasında yer alan Lady Chatterley'in aşığı, savaşta yaralanarak kötürüm kalan Clifford'ın genç karısı Constance ile koru bekçisi Mellors arasındaki aşkı anlatır.

(8) Lady Chatterley's Lover, positioned at the center of various debates since the day it was published, tells the story of the love between Constance, the young wife of Clifford who was wounded and crippled in the war, and Mellors, the gamekeeper.

(Lawrence, 1928/2012)

Writers' much lesser use of behavioral processes in comparison to the excessively used material processes may be due to their far greater attention to the concrete than to psychological and physiological action.

(9) Yer yer okuru kahkahalarla gülmek zorunda bırakan bu akıcı, usta işi romanda, yazar, bir an bile dürüstlükten ayrılmamıştır.

(9) The author never for a moment deviates from honesty in this fluent, masterful novel, which at times compels the reader to burst into laughter.

(Miller, 1939/1985)

(10) Hipnopedya sayesinde herkes mutludur; herkes çalışır ve herkes eğlenir.

(10) Thanks to hypnopedia, everyone is happy; everyone works, and everyone enjoys themselves

(Huxley, 1928/2014)

A limited number of existential processes were encountered in the author and book-oriented preface discourses.

(11) Ansiklopedilerde belirlenen deyimiyle, birazcık yeteneği ama büyük bir dehası vardı.

(11) As the encyclopedias put it, there was a little talent, but a great genius in him.

(Dreiser, 1925/1970)

(12) Bu yakınlarda ölümü bütün sanatseverleri üzmüş olan büyük İngiliz romancısı Aldous Huxley'in romanları arasında "Yeni Dünya"nın özel bir yeri vardır.

(12) There is a special place for "The New World" among the novels of the great English novelist Aldous Huxley, whose recent death has upset all art lovers.

(Huxley, 1932/1964)

As the examples show, different processes represent various types of discursive traces.

Conclusion

This study argues that the presentation of modernist novels that were stigmatized, banned, or confiscated for moral reasons in the source culture creates a contentious and manipulative ground for all agents involved in their (re)translations into a target culture.

Our findings revealed that paratexts, which serve as a bridge between fiction and reality, function as a recontextualization tool with each retranslation having a multilayered and multifaceted nature. While each new edition of a work in a different language represents a process of re-interpretation, prefaces that act as thresholds to direct and support the recontextualization of a work constitute a discursive platform which allows the reflection of mind maps. In this regard, transitivity analysis, as a grammatical reflection of processes, events, mental operations and relations, enables us to ascertain how the authors of these prefaces encoded their mental representations of reality in language.

The results of the transitivity analysis of the prefaces in our corpus demonstrate that the discourse is basically shaped around the book and the author. The extensive use of material processes in the textualization of the prefaces uncovers the use of an explicit structure which exposes clear-cut relations between the processes and participants. It means that material processes clearly denote the "notion that some entity 'does' something—which may be done 'to' some other" (Halliday, 1994, p. 110) to affect the perception. Therefore, it can be assumed that preface writers occupy a unique role in cultural discourse as actors who manage and direct the network of relations between source culture and target culture in the broader context. In other words, by understanding and undertaking the important role of translation in shaping our literary and cultural system in the process of creating a cultural repertoire, the preface writers' use of intense material processes in transferring their mental schemas of external world experiences to the linguistic level clearly shows that they construct a discourse that defies all forms of oppression of freedom. Furthermore, the taboos and controversy that accompany prefaces create a pathway into the use of mental and relational processes. This represents a more implicit discourse construction which paves the way for judgemental acts and indicates an intense activity of reclassifying and redefining a controversial pattern of reality. In this way, a transitivity-based CDA framework displays how discourse manifests itself in existing social reality as a foundation for action to change reality.

There is no doubt that these interpretations will be completed with a more holistic perspective by using the findings of the preface analysis based on interpersonal and textual metafunctions, which form the other pillars of Halliday's SFL model.

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Appendix

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DISCIPLINARY VARIATIONS IN FRAMING RESEARCH ARTICLES IN THE SOCIAL SCIENCES AND HUMANITIES

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Abstract

Metadiscourse is now a widely used term in academic discourse analysis. How academics employ rhetorical devices to structure their texts, establish reader-writer interaction and stamp their authorial stance regarding the conventions of the disciplines, cultures, and genres has been the subject of many studies. Despite the growing prominence of the term, however, some features of it, one of which is frame markers, have gone unnoticed. Frame markers signal the boundaries in the academic discourse for the readers' understanding, and they are a crucial rhetorical feature of metadiscourse. The present study examines the deployment of frame markers in research articles written between 2010 and 2019. Based on the analysis of frame markers in a corpus of research articles across four disciplines in social sciences, there were marked variations across the four disciplines in the use of frame markers and the occurrences of their sub-categories. The findings suggested that academic communities have a decisive role in constructing text structures in research articles. The results might offer guidance to academic writers on shaping the texts that their readers find persuasive.

Keywords: academic writing, metadiscourse, frame markers, research articles, social sciences

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For scholars, academic texts are the tools for gaining credibility in their disciplines which their research's originality and importance can provide. In these texts, scholars negotiate their findings and comments to anticipate the readers' expectations. In other words, they organize the propositional content to display solidarity with their readers and to persuade them about the truth of the propositional content and their comments. In this sense, academic texts can be seen as the outcomes of a reader-oriented approach to displaying the propositional content, which requires the use of certain linguistic devices. A widely employed linguistic device in academic texts is metadiscourse among these linguistic elements. It has been a means of academic interaction, and hundreds of articles and postgraduate dissertations have been written on it (Hyland, 2017).

Since Zellig S. Harris first proposed metadiscourse in 1959, the term has received growing scholarly attention with the pioneer works of Vande Kopple (1985), Hyland and Tse (2004), Hyland (2005), and Adel (2006), who suggested different metadiscourse taxonomies. For Hyland (2017), the term is 'concerned with exchanging information of various kinds, but also to itself: with material which helps readers organize, interpret and evaluate what is being said' (p. 17). Among the taxonomies of metadiscourse, Hyland's framework of metadiscourse (2005), which distinguishes interactive and interactional metadiscourse, has been widely employed in the previous metadiscoursal studies.

As Hyland (2005) points out, interactive metadiscourse guides readers in the direction of the writer's argument. The way writers state their problems, support their claims, and make conclusions influence readers' acceptance of the writers' claims in academic texts. Thus, interactive metadiscourse usage is crucially prominent for the persuasive force of academic texts. Analysis of interactive metadiscourse can provide information about how it functions for persuasion in academic texts. Various studies (Bunton, 1999; Hyland, 1999; Dahl, 2004; Cao & Hu, 2014) have focused on interactive metadiscourse to examine the common mechanisms affecting its use as a whole.

Hyland (2005) identifies five main categories of interactive metadiscourse: Transitions establish links among processes by adding, comparing, and explaining them. Endophorics fulfills the functions of making the visual and verbal contents more transparent. Evidentials reflect an idea from another source to help readers' interpretation, while code glosses provide additional information about writers'

intentions. Frame markers are references that indicate text boundaries by sequencing, labeling, predicting, and shifting arguments.

Seemingly, frame markers that organize the discourse in a text are one of the most crucial categories of interactive metadiscourse, but the least emphasized features of it (Hyland & Zou, 2020). In the literature on interactive metadiscourse, the relative importance of frame markers has not been treated in much detail. The prevailing studies draw on a systematic analysis of the use of five main categories of interactive metadiscourse in research article abstracts (El-Dakhs, 2018; Ozdemir & Longo, 2014), in research articles (Mu et al., 2015), in different genres (Hempel & Degand, 2008), and cross-linguistic contexts (Dahl, 2004, Mur Duenas, 2011). Up to now, far too little attention has been paid to the specific employment of frame markers (Hyland & Zou, 2020). Hence, the specific objective of this study is to examine the use of frame markers in research articles in four disciplines (Applied Linguistics, Marketing, Philosophy, and Political Sciences). We chose to concentrate on frame marker usage in research articles in four disciplines in the social sciences since research articles are the most common genre in the international academic world where the medium of communication is English. Specifically, we hope that studying disciplinary differences in the employment of frame markers in research articles will facilitate our understanding of linguistic conventions regarding text boundaries in this specific academic genre. With this concern in mind, we designed the present study to answer the following research questions:

1. What is the overall distribution of frame markers in research articles in the social sciences?

2. What is the categorical distribution of frame markers in research articles in the social sciences?

3. Is there a disciplinary variation in frame marker usage in research articles in the social sciences?

Literature Review

The conventions of academic writing vary across cultures, disciplines, and genres. Since Swale analyzed genre in 1990, the concept of genre has been regarded as a powerful means of understanding the language variations in particular academic genres. Additionally, cross-cultural analysis helps us harness the power of cultures in academic

texts. Disciplines, perceived as 'institutional conveniences, networks of communication, domains of values and modes of enquiry' (Hyland, 2006, p. 18), also shape the language conventions of academic texts and reader-writer interaction.

The claim that academic writing is a highly disciplinary-based practice has become a key point in academic discourse studies that examine the language norms of academic texts and the reaction of disciplinary communities to these texts. As Hyland (2005) emphasizes, genre and disciplinary communities complement each other's domain by providing a framework for constructing meanings produced in academic texts. Each member of disciplinary communities uses the sets of rhetorical conventions of their specific disciplines to create and interpret academic texts. These conventions cannot be seen simply as the fixed forms of language use but as a disciplinary tool to present arguments, mitigate authorial stance and engage readers into the texts.

Metadiscourse, a prominent rhetorical convention in academic writing, offers a framework for academic writers to involve themselves in the practices of their academic disciplines. Hyland (1998) defines metadiscourse as 'aspects of the text which explicitly refer to the organization of the discourse or the writer's stance towards either its content or the reader' (p. 438). He also states that metadiscourse rests on norms and expectations of academic communities. Hence, research on metadiscourse has often concentrated on the cross-disciplinary differences since each discipline has its conventions and expectations for knowledge production and interpretation (Cao & Hu, 2014).

Hyland (2005) distinguishes two types of metadiscourse: interactive and interactional. While the first one is associated with shaping the propositional content based on the readers' expectations, the latter one concerns the ways of involving readers and stamping authorial stance. The text organization in an academic text depends on the writer's assessment of their readers' needs and expectations, so interactive metadiscourse is one way academic writers use to organize text on the basis of disciplinary recognized purposes.

As a sub-category of interactive metadiscourse, frame markers, which is the focus of this study, contribute to the organization of the text. The parts of the discourse in academic texts need labeling explicitly to ensure readers comprehend the writers'

arguments by following the sequence of steps in the arguments. In this sense, frame markers, which refer to linguistic devices that show text boundaries or elements of text structure (Hyland, 2005), are essential linguistic features of academic writing. The term denotes how the writers connect a number of related texts to produce coherent texts. These help readers to grasp an important point emphasized in the texts that require careful decisions of the writers on structuring the discourse.

For Garcia and Marco (1998), frame markers fulfill two main functions: shifting the topic and signaling the steps in a process, as can be seen in the examples drawn from the corpus of the present study.

(1) Further, we contribute by identifying nuances regarding the TRI dimensions and smart home technology perceptions, which we will ***now*** *detail. (Marketing)*

(2) ***Finally****, and perhaps most significantly, King's criticism appears to have been instrumental in Locke's new emphasis on the agent's capacity to determine what to value. (Philosophy)*

Hyland and Tse (2004) suggest that the term represents four main functions: 'to sequence, to label text stages, to announce discourse goals and to indicate topic shifts' (p. 168). Hyland and Zou (2020, p. 32) categorize frame markers under four sub-categories:

- **Sequencers:** They are the markers used to sequence parts of the text or to internally order an argument (*there are several reasons why, first, then, 1, 2, a, b, at the same time, next*).
- **Labelers**: They are the markers that explicitly label text stages (*to summarize, in sum, thus far*) or that state the aims of the following text (*by way of introduction, to repeat*)
- **Goal announcers:** They indicate the author's purpose in the text (*I argue here, my purpose is, the paper proposes, I hope to persuade*).
- **Topic shifters:** They announce a shift in the direction of the text (*right, OK, now, let us return to, with regard to*).

Studies on frame markers have revealed different usage rates of frame markers across genres, languages, and disciplines. El-Dakhs (2018) investigated the difference

between research article abstracts and theses and found that more frame markers were utilized in research article abstracts due to the space limitations compared to theses abstracts. In an analysis of three genres of academic writing, journalese, and fiction, Hempel and Degand (2008) revealed the genre's influence on the use of frame markers. Their results suggested that academic writing is the most structured genre by the greater use of sequencing frame markers compared to journalese and fiction. Focusing on academic blog posts and journal articles, Hyland and Zou (2020) reported important differences in the use of frame markers in these two genres. In a recent study, Herriman (2022) analyzed frame markers in instruction manuals in English and displayed the dominant use of frame markers and code-glosses that can be explained by the particular purpose of instruction manuals, i.e., to explain clearly how the machine works. Comparing the two disciplines, Khedri et al. (2013) reported that academics in applied linguistics tended to use more frame markers to highlight text boundaries and show discourse organization than those in economics. In another study, Dahl (2004) examined interactive metadiscourse in research articles in three disciplines across English, Norwegian and French and observed the complex relationship between language and discipline. She attributed less use of frame markers in French texts to the reader-responsible culture of this community.

Methods

This study adopted a corpus-based approach to exploring frame marker usage in research articles written in the English language. To attain this aim, we analyzed a corpus consisting of research articles written in four disciplines within the social sciences: *applied linguistics, marketing, philosophy,* and *political sciences*. Focusing on frame marker usage in the research articles, we investigated whether there is a relationship between scientific discipline and frame marker usage concerning their frequency counts and functions.

The corpus used in the present study was originally complied by Yakut et al. (2021) for another study. They explained that the corpus included research articles published in five different journals, all indexed in the Web of Science according to its 2017 impact factor. Constructed from research articles written between 2010 and 2019 within the social sciences, the corpus presented a broad cross-section of academic practice in the related fields.

As the data was convenient to split into four sub-corpora in line with the aim of this study, we redesigned the corpus into four specialized corpora in terms of the four disciplines in the social sciences. We present the details of the four corpora in Table 1. Due to the length differences across the four corpora, all comparisons were normed to a base of 1000 words to ensure comparability.

Table 1
Corpus size and composition

Discipline	Number of Texts	Corpus Size
Applied Linguistics	40	414.185
Marketing	20	241.315
Philosophy	20	186.624
Political Sciences	20	224.635
Total	100	1.066.759

The formulation of the abbreviations in the present study was based on the publication year, name of the discipline, and article number in the corpus. For example, *2010-AL-1* stands for the first article in Applied Linguistics in 2010.

We analyzed the frame markers based on Hyland's model (2019) of frame markers, including four sub-categories: sequencers, labelers, goal announcements, and topic shifters (see Appendix). We searched the four corpora through vertical reading for the items of frame markers' sub-categories using AntConc (Anthony, 2022). To ensure each retrieved frequency of the items had a metadiscursive function, we horizontally checked the concordance lines concerning every occurrence of items. We excluded the occurrences that were not functioning metadiscursively. We normalized the overall and categorical frequencies of frame markers to 1000 words. We utilized a Statistical Package for the social sciences (SPSS) to determine statistical significance among the disciplines regarding the use of frame markers. We employed the Levene test to analyze normal distribution. We ran an analysis of variance (ANOVA) and post hoc comparison using Tukey tests to see whether there were significant differences among the disciplines regarding the overall and categorical use of frame markers.

Results and discussion

The present study's first aim was to examine the overall distribution of frame markers across the four disciplines in the social sciences. The frequency counts per 1000

words indicated the importance of frame markers in research articles in philosophy (6.4). There was a similar number of frame markers in applied linguistics and political sciences (4.3), while they were the least frequented (3.7) in marketing. This finding aligns with Hyland (2005), who found that frame markers were more frequent in research articles in applied linguistics than in marketing. Occurrences evaluated over 1000 words in the four disciplines made us mention disciplinary variations in the frame marker usage in the corpus. Consistent with Khedri et al. (2013), we see that academic writers in the four disciplines organized their research articles in different ways, which is confirmed by the overall distributions of the frame markers in the corpus.

Table 2
The overall distribution of frame markers in the four disciplines

	Applied linguistics	**Marketing**	**Philosophy**	**Political sciences**
Corpus size in words	414185	241315	186624	224635
n	1807	896	1201	983
n/1000	4.3	3.7	6.4	4.3

n: raw frequency of frame markers
n /1000: frequency of frame markers per 1000 words

Since the metadiscourse usage is closely related to disciplinary-specific conventions, it is not surprising to observe disciplinary variations in the corpus. However, identifying these differences enables academic writers to justify the appropriate presentation of the content and arguments in their texts based on the expectations of the disciplinary communities. Frame markers are central to academic writing for the production of coherent discourse that helps readers to follow the propositional content and arguments. In a way, they provide insights into the disciplinary-situated organization practices. In the present study, research articles in philosophy revealed more common frame marker usage than articles written in the other three fields. Philosophy writers were much inclined to apply explicit ways to signal relations among stretches of texts. This explicit tendency to organize cohesion and coherence facilitates readers' understanding of the texts.

Turning now to the categorical comparisons of frame markers which is the second concern of the present study, Table 3 revealed that sequencers appeared at the frequency counts of 1.9, 1.4, 2.9, and 1.7 per 1000 words in the fields of applied linguistics, marketing, philosophy, and political sciences, respectively. The functional analysis of

frame markers in Khedri and Kritsis (2018) revealed that sequencing the propositional meaning was a common rhetorical strategy in applied linguistics.

Table 3
Sequencers in the corpus

	Applied linguistics		Marketing		Philosophy		Political Sciences	
Frame markers	n	n/1000	n	n/1000	n	n/1000	n	n/1000
Sequencers	812	1.9	346	1.4	554	2.9	387	1.7

n: raw frequency of sequencers
n /1000: frequency of sequencers per 1000 words

Research articles in the philosophy field included greater amounts of sequencers than the three disciplines, which supported the overall findings above. 'Used to sequence parts of the text or to internally order an argument' (Hyland & Zou, 2020, p. 32), sequencers increase readers' understanding of the message conveyed by the writers. Here, we see greater attempts of philosophy writers to organize their discourse for the comprehension of their readers with the use of sequencers. Jordan (1985) explains that a philosophical text is more than a combination of sayings. It has a more controlled and ambiguous semantic structure that gives room for the interpretation of complex authorship. Hence, in our case, it would not be wrong to claim that with the use of sequencers, philosophy writers embrace the explicit structure of the texts to allow their readers to make comments on their claims. This rhetorical strategy might be a discipline-specific expectation of textual coherence in philosophy. Besides, academic writers make conventional linguistic choices to be persuasive in the lens of their readers, which varies among disciplines (Hyland, 1998), as can be seen in the present study. Hyland and Zou (2020: 35) distinguish three types of sequencers:

- **listing sequencers:** numbers, bullet points, roman numerals
- **numerical sequencers:** adjective/adverbial phrases such as first, secondly, first of all
- **temporal sequencers:** adjective/adverbial phrases next, finally, to begin with

The most frequented sequencer in the four disciplines was then which is a temporal sequencer. In the first two examples, the use of the item is a rhetorical strategy to draw on the sequence of personal conclusions of the writers. At the same time, the third one indicated the chronology of the ideas. In the three examples drawn from

different disciplines in the present corpus, the deployment of *then* simplified long sentences allowing readers to understand the content.

*(3) The amendment, **then**, is presented as a move designed to protect such rights and, therefore, a democratic change for the benefit of individuals rather than the state (2010-AL-3).*

*(4) If true, **then** any would-be physical effect of a mental cause has sufficient physical causes, such that nothing outside the physical domain is ever required to explain their occurrence (2015-P-11).*

*(5) Yet this raises the further question of how such rights ought to be defined, since only **then**, Aristotle emphasizes, can we decide whether one comes to be part of the people "rightly or wrongly" and "if wrongly" whether one can be considered part of the people "at all," since "'wrongly' means the same as 'not truly.'" (2017-PS-16).*

Listing sequencers were at high frequencies in applied linguistics, philosophy, and marketing, while they were not common in political sciences. In the following examples, we see the writer's attempt to clarify the presentation of the propositional content with the overt marking of the stages of arguments.

*(6) We might call **(1)** the existence dimension of Armstrong's realism about universals, while **(2)** is the independence dimension (2012-P-6).*

*(7) What concept of law can accommodate the unauthorized presence of immigrants **(i)** without reducing them to bare life, struggling to survive and/or assigning them a political agency, and **(ii)** without taking recourse to the use of force and violence in a zero-tolerance policy? (2019-PS-20).*

Two items of numerical sequencers, first and second, were also quite common in the four corpora. Hyland and Zou (2021) explain that these rhetorical devices are used in articles to explicitly present research-based arguments, procedures, and findings. As seen in the examples, the use of numerical sequencers contributed to the clearness and legibility of the text. Explicitly structuring papers, these items help readers to process longer texts (Hyland & Jiang, 2020).

*(8) The resulting intervention was comprised of two elements. **First**, a co-created, community-organized initiative to increase awareness of the clearest and most simple symptom …. **Second**, a program of engagement with local GPs and other*

primary-care professionals like health visitors and health trainers to increase their awareness of lung-cancer symptoms … (2010-M-1).

(9) Today, most central banks around the world meet the two demands that inform this ideal. ***First****, as an independent institution, the central bank does not receive direct instructions…* ***Second****, an important aim of monetary policy is price stability… (2019-PS-19).*

Hyland and Zou (2020) define labelers as frame markers 'which signal the current discourse activity and offer an explicit means for writers to mark upcoming text stages or rhetorical functions' (p. 38). In the present study, labelers were observed more frequent in philosophy (1.5) and political sciences (1.0), while their occurrences were below 1.0 in applied linguistics and marketing, 0.7 and 0.4, respectively. Such marking strategy of text stages in both fields might contribute to 'reader friendliness of the text primarily includes the management of information flow' (Tse & Hyland, 2008, p. 1242). In this way, authors can engage readers in the text, and they can be in alignment with the developing argument increasing the possibility of academic persuasion.

Table 4
Labelers in the corpus

	Applied linguistics		**Marketing**		**Philosophy**		**Political Sciences**	
Frame markers	n	n/1000	n	n/1000	n	n/1000	n	n/1000
Labelers	296	0.7	116	0.4	286	1.5	229	1.0

n: raw frequency of labelers
n /1000: frequency of labelers per 1000 words

The analysis of frequencies of each item enabled us to claim that academic writers used labelers used a limited variety. *Here* was highly frequented and *now* was the second most common applied item in the four corpora. In example 10, the writer explicitly pointed out how readers should interpret the results. In the second example, the writer gave a pause to the discourse, emphasized the result that they had reached, and stated what would come next. In 12, the writer reviewed a key point, which is a conventional rhetorical strategy in research articles (Hyland & Zou, 2020).

(10) ***Here****, we see no difference in terms of accessibility and tenant mix (2016-M-13).*

(11) ***Here****, as in the previous section, the problem that the apps were intended to solve is complexity (2019-AL-39).*

(12) We ***see now*** *as well that the traveler-host is continually displaying and weaving together that most slender and fragile of human communities: the one constituted by the negative bond shared by the consciously vulnerable and mortal. (2015- PS-12).*

Goal announcers reflect writers' attempts for the intended goals for a particular part of the text (Hyland and Zou, 2020). As displayed in Table 5, goal announcers were used the most in marketing (n=1.4), followed by applied linguistics (n= 1.2). They nearly shared the same occurrences in political sciences and philosophy, 0.9 and 0.8, respectively. This might be because marketing is a socially-driven discipline concentrating on habits and specific norms of the communities (Vázquez & Giner, 2009). Hence, the data in research articles in this discipline are based on speculations. The frequent deployment of goal announcers in this field might likely be due to the need for explicit presentation of these speculations. As stated by Khedri and Kritsis (2018), presenting the aim of the study through the employment of frame markers is a prevalent rhetorical strategy in applied linguistics.

Table 5
Goal announcers in the corpus

	Applied linguistics		**Marketing**		**Philosophy**		**Political Sciences**	
Frame markers	n	n/1000	n	n/1000	n	n/1000	n	n/1000
Goal announcers	532	1.2	350	1.4	151	0.8	215	0.9

n: raw frequency of goal announcers
n /1000: frequency of goal announcers per 1000 words

The main reason behind the prominence of goal announcers is the explicit presentation of goals and purposes to ensure that the readers can effectively recover them. This explicit reflection of purposes is an effective rhetorical tool (Hyland & Jiang, 2018). They play a crucial role in presenting the essence of the argument (Lim et al., 2015). The following examples illustrate the deployment of goal announcers used to state the overall aim of the research (13 and 14) and specific goals in the text (15 and 16). We need to note that goal announcers' functions are not limited to declaring the overall and local purposes. They may also be mitigation of authorial stance. In 14, there is an apparent

stance in stating the writer's purpose using a self-mention item (*my*). As Molino (2010) emphasizes, 'announcing goals or purposes is the most frequent use of personal authorial references' (p. 92). Another function of goal announcers is illustrated in example 17, which prepares readers for the next stage.

*(13) The **purpose** of this paper is to consider the question of whether we have a duty to forgive those who repent and apologize for the wrong they have done (2010-P-1).*

*(14) However, my **purpose** here is to show that the key concept connecting these dimensions of the theory is trust and not, as Hoekstra thinks, tacit consent (2013-PS-7).*

*(15) The main **focus** of the analysis was qualitative, the researcher rejecting the causes and effects of themes and words. (2019- AL- 39).*

*(16) Their central **aim** is to develop a network of competent neighbors, acting as an interface with new residents to reduce marginalization and build value for local people (2014-M-9).*

*(17) From this stance, we **seek to** offer a gendered reading of the objective body interaction (2015-M-12).*

Indicating a shift in the change of the focus (Hyland & Zou, 2020), topic shifters were the least frequented sub-category in marketing (0.3), applied linguistics (0.4), and political sciences (0.6), as shown in Table 6. There were high frequencies of topic shifters in philosophy with an occurrence of 1.1. Seemingly, Philosophy writers employed these linguistic devices to signpost the shift of arguments, making the text clear for the readers.

Table 6
Topic shifters in the corpus

	Applied linguistics		**Marketing**		**Philosophy**		**Political Sciences**	
Frame markers	n	n/1000	n	n/1000	n	n/1000	n	n/1000
Topic shifters	167	0.4	84	0.3	210	1.1	152	0.6

n: raw frequency of topic shifters
n /1000: frequency of topic shifters per 1000 words

Three items of topic shifters, *now, so* and *regarding,* emerged in the corpus more frequently compared to the other items. They fulfilled some specific functions: drawing

attention to a relevant topic (18), returning to a topic discussed earlier (19), moving to a new topic (20), and drawing on specific conclusions (21).

*(18) Care simply is the most relevant moral outlook **regarding** those in society that are deeply dependent on others for meeting their basic needs (2018-PS-18).*

*(19) **So**, again, our earlier use of the deviant expression cannot be what matters, since in the foreigner case there is no such earlier use at all (2011-P-4).*

*(20) A question **now** arises as to the evaluative slant the humorous metaphor gives rise to in (3b) (2016-AL-26).*

*(21) **So**, if the mental supervenes the physical, then no change is possible in the mental without a corresponding change in the physical (2015-P-11).*

Given to categorical distribution of frame markers in the four disciplines, we can now examine whether there was a disciplinary variation in the use of frame markers in research articles in the four corpora. Beforehand, it would be better to summarize the results regarding the overall and categorical distribution of frame markers in the corpus. As can be deduced from Table 7, frame markers were quite different across the four disciplines. The manifested variations show that philosophers strongly preferred the frame marker usage to display discourse organizations and text boundaries (n/1000=6.4). The occurrences of 4.3 in both fields enabled us to claim that there was a shared convention of reliance on frame markers in applied linguistics and political sciences while they were not substantial in marketing (n/1000=3.7).

Table 7
Sub-categories of frame markers in the corpus

	Applied linguistics		**Marketing**		**Philosophy**		**Political Sciences**	
Frame markers	n	n/1000	n	n/1000	n	n/1000	n	n/1000
Sequencers	812	1.9	346	1.4	554	2.9	387	1.7
Labelers	296	0.7	116	0.4	286	1.5	229	1.0
Goal announcers	532	1.2	350	1.4	151	0.8	215	0.9
Topic shifters	167	0.4	84	0.3	210	1.1	152	0.6
Total	1807	4.3	896	3.7	1201	6.4	983	4.3

n: raw frequency of frame markers
n /1000: frequency of frame markers per 1000 words

We conducted several SPSS analyses to calculate whether there was a disciplinary variation in frame marker usage in research articles in the four corpora. Initially, we conducted Levene's test for homogeneity of variances to assess the equality of the frequency counts of frame markers in research articles in the four disciplines. Since the test result (p=.00) was not greater than 0.5, it proved that the assumption of homogeneity of variance was not violated (Pallant, 2020). As the data were normally distributed, we ran an ANOVA test to measure whether there was a statistical difference among the four disciplines regarding the use of frame markers. It revealed a statistical difference (p=.00) in the overall use of frame markers among the four corpora, which was consistent with Cao and Hu (2014), who compared the use of frame markers in research articles in linguistics, economics, and psychology.

Table 7 also compares the categorical use of frame markers in the four corpora. A closer inspection of the table shows similarities across applied linguistics and marketing. In both fields, sequencers were the most frequented category (n/1000=1.4). In marketing, goal announcers shared the same occurrences with sequencers while they had a frequency of 1.2 in applied linguistics. Labelers were the third most prominent markers in both fields, whereas topic shifters were the least frequently used category. There was a clear trend of employing sequencers and labelers in philosophy and political sciences. Sequencers emerged 2.9 and 1.7 times in philosophy and political sciences, respectively, while the second had the occurrences of 1.5 and 1.0 in every 1000 words. Topic shifters were more frequented (1.1) than goal announcers (0.8) in philosophy, while the reverse trend existed in political sciences. We ran the ANOVA test again to measure whether there was a statistical difference among the four disciplines regarding the categorical use of frame markers. The calculated p-value of .00 proved a statistical difference in the categorical use of frame markers across the four corpora.

Post hoc comparison using the Tukey test indicated that the overall frequency counts of frame markers in applied linguistics were statistically different from those in marketing (p=.02). Marketing differed significantly from philosophy regarding the overall employment of frame markers (p=.03). Again, we conducted the Tukey test to explain which sub-categories of frame markers caused differences between applied linguistics and marketing. This post hoc test found a statistical difference between sequencers and goal announcers (p=.00) and labelers and goal announcers (p=.00) in

these two fields. We ran the same test to comprehend the stem of the difference between marketing and philosophy. In this comparison between the two fields, we calculated statistical differences regarding the use of the sub-categories of frame markers (sequencers and goal announcers =.00; labelers and goal announcers = .00; labelers and sequencers =.00).

Conclusion

The ways that academic writers choose to structure the propositional content and their arguments result from the rhetorical conventions of their disciplines. Within each discipline, academic writers need to acquire competence in the appropriate use of these conventions. For instance, an ability to label rhetorical units of academic texts is essential for creating familiar patterns for the readers, which involves deploying disciplinary and genre-specific conventions of frame markers. Namely, writing as a member of a discipline requires framing texts and arguments in a way familiar and convincing for readers.

This study aimed to explore disciplinary influences on the use of frame markers in the four disciplines of social sciences. By examining the overall and categorical distribution of frame markers in a corpus of 1.066.759, including research articles written between 2010 and 2019, we found clear evidence of disciplinary variations in the deployment of frame markers. In terms of the overall distribution, the academic authors of philosophy employed frame markers more frequently than the authors in the other three fields. We observed statistically significant differences among the four disciplines in terms of using these devices. The considerable sequencer usage in the four disciplines indicated writers' preferences for structuring the propositional content comprehensible for their readers. Goal announcers adopted to declare the intended goals for the overall or a specific part of the research articles were greater in applied linguistics and marketing than in philosophy and political sciences. In these two fields, marking the upcoming text stages with the heavy use of labelers was paid more attention than announcing goals. In the four corpora, topic shifters did not appear as frequently as in the other three sub-categories of frame markers. We found statistical differences between applied linguistics and marketing and marketing and philosophy regarding the sub-categorical frequencies of frame markers after implementing several SPSS statistics.

The present study does not provide a complete picture of frame markers' usage in academic discourse. More detailed results would arise from contrastive analyses covering more social and hard sciences disciplines and more academic genres. Further complementary investigations might concentrate on the employment of frame markers in cross-cultural contexts. Such kinds of studies would assist academic writers in being aware of the rhetorical conventions of text structure and making appropriate rhetorical decisions in their texts. Moreover, the functions of frame markers need to be investigated in academic genres following a qualitative approach.

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APPENDIX

Frame Markers

Sequencers	Labelers	Goal announcers	Topic shifters
in chapter X	all in all	in this chapter	back to
in part X	at this point	in this section	digress
in section X	at this stage	in this part	in regard to
in the X chapter	in a word	aim	move on
in the X part	by far	desire to	now
in the X section	for the moment	focus	resume
finally	in brief	goal	return to
first	in conclusion	intend to	revisit
first of all	in short	intention	shift to
firstly	in sum	objective	so
last	in summary	purpose	to look more
lastly	now	seek to	closely
listing a-b-c	on the whole	want to	turn to
numbering 123	overall	to better	well
bullet pointing	so far	understand	with regard to
next	thus far	wish to	regarding
second	to conclude	would like to	
secondly	to repeat		
subsequently	here		
then	to sum up		
third	to summarize		
thirdly			
to begin with			
to start with			

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TRANSLATOR'S VOICE IN HARMONY WITH THE POET'S VOICE TRACED VIA PARATEXTS

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Abstract

In this study, the English translation of *Kıyı Kitabı* (*Book of the Edge*), a poetry book by Ece Temelkuran is analysed through paratexts, where the translator's and the poet's voices become obvious and a great deal about the translation in terms of both process and a product is revealed. The translator, Deniz Perin, has written a preface, which includes information about the poet, the socio-political context, and translation strategies she used including the close cooperation with the author. It is followed by an interpretation of the poems based on political and spiritual themes. Socio-political focus and gender sensitive translation decisions draw attention, which are in line with Temelkuran's articles and books. In the translation, in addition to the translator's preface, there is also a foreword formed of a poem from the poet in her native language, where the voice of the source text writer is heard apart from the translated text. This can be assumed as a cooperation, contribution and support. In the study, these issues are discussed with a sociological perspective and by tracing the voices in the paratexts the journey of two different texts, two different languages and two different authors to become "one" through translation is examined.

Keywords: poetry translation, paratext, preface, translator's voice, sociological eye, collaboration

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Poetry Translation

Poetry is a literary genre that reflects a wealthy and creative use of the language with its semantic, structural and phonological features. A lot is expressed and multiple meanings are implied with few linguistic figures, and as Jean Paul Sartre (1948/2015, p.20) states, the words become objects themselves in poems[1]. In addition, it can be considered as the most aesthetic way of expressing feelings and ideas. Therefore, translating poetry is also assumed to be a creative activity, since it is not just translating the words but also the feelings and ideas that are revealed with strong wordplays, the rhythm and the music as well. These issues have led to various comments about translation of poetry, most of which express the difficulties in translation.

Işın Bengi Öner (1992, p. 110) states that it is inevitable that translation, which is an act between languages and cultures, will move away from the source text under the influence of some restrictions such as linguistic, non-linguistic, textual, non-textual, cultural and psychological issues. According to André Lefevere (1975, pp. 384-387), the act of translation is mostly considered to be so synonymous with literal translation that there is a general judgement claiming no translation can be complete, especially in literary translation. Nonetheless, Lefevere also stated that as a result of translation the poem definitely undergoes some changes, and eventually the text expands or contracts with translation. He expresses that translators might not grasp the source text as a whole with its structural and cultural elements since they focus on a particular feature of the poem ignoring the others. Translation that transforms poetry into prose as well as metrical translation in poetry, causes losses. If the sound and measure-oriented translator focuses on the external structural feature of the source text, it will undermine the balanced structure and literary feature of the source. Or if they try to preserve the structure of the source, they may not be able to keep the metrics or the cultural elements in the target text. Hence, the poetry translator will need to perform verbal and structural acrobatics to achieve a balance.

Considering poetry as a special genre which requires creativity, Dryden argued that in order to translate a poem, the translator has to be a poet (Amos, 1920, p. 158). In addition, Paul Auster (1995) mentions a choice between literalness and poetry in

[1] Unless otherwise noted, all translations to English are my own.

translation, and preferring poetry leads him to state that a poem should be translated by a poet. While these comments express the difficulty of poetry translation, there have been some more negative comments like Denham's as follows: "Poetry has such a subtle soul that it will evaporate completely as it flows from one language to another" (Amos, 1920). Furthermore, there are claims stating that poems cannot be translated at all (Jakobson, 2012, p. 131; Winter, 1971, p. 68).

Although there has been a negative attitude towards poetry translation, a counter argument can be expressed with the words of Memet Fuat (1999), who wrote in the preface of his book titled Selected Translated Poems from World Literature: "Very true, poetry cannot be translated, but what about these beautiful translations of poems!". With this statement, he might have contributed with a positive perspective to all these discussions.

In this study, the translation of a poetry book is examined. However, the book is not examined in terms of translations of the poems but the paratexts, which reveal a great deal of details about the translation as a whole, considering the process and the product.

As Bengi (1992, p. 102) states, no proposed method can be inclusive and realistic if it ignores the paths followed on the way to reach the product. Therefore, it is of great importance to monitor the process in translation analysis. Paratexts are invaluable resources that serve to shed light on the process of poetry translation. Bengi (1992, p. 103) also reminds that the reader gives meaning to the poem in line with their own perception, so she draws attention to the translator as a reader, who will translate it in line with their own interpretation. During the interpretation of the poem, evaluation of textual and non-textual linguistic and non-linguistic elements are crucial. Via the paratexts in this study, the translator reveals those elements that influenced her interpretation, which is also supposed to influence the interpretation of the readers of the translation. As Şehnaz Tahir Gürçağlar (2002, p. 44) expresses, paratexts "reveal translational phenomena that are either absent or only implicit in translated texts themselves". Therefore, paratexts of the translation will be examined in order to understand the process and the product as well. Furthermore, the translator's attitude is going to be discussed with a sociological perspective.

Paratext in Translation

Gérard Genette (1987/1997, pp. 1-5) defines paratexts as texts such as author's name, title, preface, illustrations, notes, interviews, review articles and epilogues, which are around or out of the book, recognising the ones around the text like preface as the peritext, and the ones located out of the text like interviews as epitexts. These texts mediate between the book, the author, the publisher and the reader. In terms of the basic function of paratexts, Genette (1987/1997, p. 1) uses the word "present" in two senses, as to present and to exist. Paratexts present the book to the reader and at the same time ensure that the book exists, is perceived as a book, and is consumed as a book. It is a "threshold", an intermediate zone between entering and not entering the world of the book. Therefore, it is a strategic region that creates an area of influence on the reader.

Paratexts, which are like a bridge between the reader and the text, not only inform the reader, but also direct the reading experience. In this sense, Tahir-Gürçağlar (2011, p. 45) points out that paratexts have a great impact on how the text will be perceived. In addition, Genette (1987/1997, p. 11) states that it is aimed for the reader to perform a more accurate reading through paratexts. At least it will be more likely to ensure the reader to see from the author's point of view.

In the act of translation, there may be a need to mediate through the paratext, as the source text is usually at a distance for the target culture. In accordance with this purpose, the translator communicates directly with the reader through the preface, giving information about both the source language and culture and the translation strategies applied, thus creates a context for the text and this way, prepares the reader for the text. Thus, the translator, who participates in the interpretation process of the target text reader with a paratextual element, contributes to the reading experience of the reader and guides them.

While paratext presents the book, makes the book present, informs the reader, and guides the reading experience, it also serves as a domain where the translator has a chance to talk about the book and the translation strategies, where they had difficulties, and how they made translation decisions. Therefore, the translator's preface creates the space where it is possible to directly witness the translator's voice. According to Theo Hermans (1996), there is always a "second" voice in the translated text, and that is the

"translator's voice". This voice is either implicit in the translated text, or it can manifest itself to a greater or lesser extent by appearing in a paratextual item such as a translator's note and making the speaking subject clear.

In this study, within the scope of paratextual items, the translator's voice becomes clear in paratexts such as the preface written for the poetry book translation and a radio interview made with the translator.

In addition to the translator's voice, the source text writer's voice also becomes clear as a paratext in the translated book. A poem from the poet in the source language is given, transmitted in the poet's handwriting under the title of "Offering", just before the title page of the book.

Analysis of the Translation Through Paratexts

In this study, a poetry book translation, titled *Book of the Edge* (Temelkuran, 2005/2010) is analysed through paratexts. *Book of the Edge* is the English translation of *Kıyı Kitabı* (Temelkuran, 2005) in Turkish, a book in the genre of narrative poetry written by Ece Temelkuran, and translated into English by Deniz Perin. It is the third and the final book in the life trilogy, which are all narrative poetry books written by Temelkuran. It contains some parts written in pure prose; however it is mainly formed of various separate poems written under the sections titled Door, Meadow, Flight, Sea, City and Home, in total covering a narrative of a journey starting with leaving the door, continuing in the sea, in the air and on land, and finally returning back home. *Kıyı Kitabı* will be mentioned as the source text in this study.

In *Book of the Edge*, the translator completed the translation with a detailed preface. In addition, she has a radio interview (2011) about this translation, but the interview only covers the information given in the preface, so the preface will be analysed reflecting the voice of the translator in this study. In addition, the foreword, which is a poem written in Turkish by the poet under the title of "offering" is going to be mentioned shortly. But initially brief information will be given about the author and the translator, which are also paratextual materials revealing a lot about the translation.

Ece Temelkuran, the source text writer, is a journalist and an author who has written novels and articles on controversial issues like the women's movement, social and political problems, and imbalanced power relations. She has been awarded on her writings, such as an article titled "Virginity Test is a Crime". She will be mentioned as the source text writer or the poet in this study.

Deniz Perin, who is the translator, is an academic, a poet and an award-winning translator who teaches creative writing and literature at university of San Diego, and whose poems and translations from Turkish have appeared in many literary journals such as Atlanta Review, Poetry International and Pacific Review. Her translations of Nazım Hikmet's poetry were anthologized in the Ecco Anthology of International Poetry (2010) and in Tablet & Pen: Literary Landscapes from the Modern Middle East (2011). Furthermore, *Book of the Edge* was a semi-finalist for the National Translation Award.

The preface in the translation begins with a paragraph describing the political situation in the country. The translator then shares information about the author. Afterwards, she explains the gist of the book and conveys the interpretation of the poems within the framework of three themes: politics, Sufism and Shamanism. She concludes the preface by giving information about her translation strategies.

While sharing information on the political situation in the country at the beginning of the preface, statements that coincide with the point of view of the source text writer draw attention. In fact, this is provided in a separate paragraph, which is hard to distinguish from the poet's ideas as a columnist, or in other words, from the poet's voice. Afterwards, information about the life of the source text writer and other works she wrote is conveyed in the context of the social and political circle that has influenced her life and also her writings. The translator emphasizes the political aspect of the poet by stating that she not only deals with her own country but also other countries such as Latin America and regions such as the Middle East, and writes on human rights, women's rights and power relations. Nonetheless, it is stated that *Book of the Edge* does not contain an obvious political point of view, and even some of the poems in it are not political at all, while a few of them are handled through connotations. It is stated that the main purpose of the source text writer is to write about the human condition, but her socio-politically involved upbringing as well as her being a journalist have an impact on her writings.

The translator, by quoting Baudelaire, describes the book as an invitation for the reader to take a journey towards themselves. Throughout this journey made through poems, the explorer, the narrator and the reader will melt into each other and become "one" (Perin, 2010, p. 8).

After these general comments in the preface, the topics covered in the poetry book are summarized. It is explained that this is a journey starting from the door where the explorer leaves all comfort behind. Throughout the journey, which begins on land, continues in the air and then in the water, the animals demonstrate their virtues, teaching her various aspects of what it means to be truly human. In time, the explorer gets rid of her false identity and discovers her true self. The journey of self-discovery continues, first in the river, then in the sea. Eventually, she arrives in the city. The cruel city that is truly human welcomes her. The translator states that Temelkuran's journalistic feature, especially on politics and human rights, becomes evident in the urban narrative, where she expresses the city as full of power, ruthlessness, and crowds that recklessly persecute the weak.

The last chapter, "Home", is the place to return at the end of the journey. It is the shore where the explorer pauses to digest what she has already learned, until her next journey begins, which is expected to begin “at any time”. The translator here expresses the reason as the explorer having finally become “the path” itself (Perin, 2010, p. 9).

After the translator summarizes the poems in general, she first of all analyses the book politically through the animals mentioned in the poems. She comments on the power struggle between wisdom and ignorance, kindness and cruelty, pleasure and pain. However, later on, she states that the spiritual side of the poems is stronger than the politics, and she conveys the analysis of the book in this respect. First, she describes Sufism as one's self-discovery, leaving oneself back and reaching God, where the concepts of "I" and "you" become just an illusion and there are no separate identities in fact. She states that the poet reflects this philosophy by going back and forth between the first and the second person in the poems and by doing so, she manifests a fluid identity due to the uncertainty of whether the explorer is the narrator or the reader. After analysing the poems structurally, the translator then conveys the traces of the Sufi tradition in the content of the poems in which the ego, the “me” is abandoned. Finally, the translator

interprets the poems in the context of Shamanism, and states that the poet basically describes a shamanic journey throughout the book, where the explorer is guided by animals, just like shamans having animal spirits to teach and guide them.

Interpreting the poems in terms of politics, Sufism and finally Shamanism, the translator states that the binary oppositions like life and death, body and soul, calmness and chaos coexist in the book within the framework of these traditions. She places Temelkuran, who covers these issues skilfully, among the poets of the world. (Johnson, 2011)

The translator then gives information about the translation process, the translation strategies she used and the translation decisions she made. Initially, Perin gives information about the cooperation they made with the source text writer. She explains that she asked her questions about the book starting from the very beginning of the translation and throughout the whole process, and that the poet helped her a lot with the translation decisions in every way. Perin then explains the poet's innovative language alternating between poetry and prose, playing with sentence structure and words, and states that as a translator she tries to capture the same wordplays in English as much as possible in her translation. She also expresses her dilemma about how to translate third person singular pronouns. Because while the gender is not clear in the third person singular pronoun in Turkish, it is necessary to make a choice in English. Perin states that she received a lot of help from the poet about the gender of animals. However, according to the poet, the explorer had to remain genderless and universal. Hence, Perin tells that she chose to use the feminine pronoun "she" to refer to the explorer. Nevertheless, she emphasises that she does not mean to specify it as a female, because it is considered to be a "universal" feminine pronoun.

Finally, the translator states that she tried to preserve the spirit of Temelkuran's work as much as possible so that the readers who read her in English can experience this innovative and sincere new voice.

Another paratext, which draws attention within the translation, is the foreword under the title of "offering", which is a poem written in Turkish by the poet, in her own handwriting (see Appendix). It is situated at the back of the half-title page of the translation. This is the first poem of the source book in Turkish as well, but it is written

before the chapters of poems start as an introduction addressed to the reader by the explorer in the poems, functioning as a prologue. Therefore, it is situated in the English translation just after the preface (see Annex B). In addition, it is referred to at the end of the source book functioning as an epilogue, written in the same poetic style and perspective, again under the title of "offering", but with some differences in the content, indicating that it has a crucial role in giving meaning to the book as a whole.

Discussion on the Paratexts in the Translation

The paratexts examined in this study are the foreword, where the poet's voice is raised and the preface, where the translator's voice is raised apart from the text itself.

Foreword

Initially, when the Turkish written poem in the translation is considered, a contribution of the poet draws attention. It is like a forward written by the poet to support the translation. In addition, it indicates the collaboration between the translator and the source text writer, which is also mentioned in the preface. Furthermore, it constitutes an area where the poet's voice is heard above the text.

This poem takes place in the source text as a prologue and also an epilogue with some additions and deviations. While the poem functioning as the prologue is written in the first person singular, the one at the end as the epilogue is written in the second person singular, which reflects the fluid and flexible identity mentioned in the translator's preface. With its content this poem reveals the circular structure of the book as well. Furthermore, this poem is like the summary of the book, calling for a journey and repeating that call to set off again at the end. The epilogue and the prologue, both titled "offering" are translated as parts of the book as a normal process in translation. Nonetheless, the Turkish version in the translation is where the poet herself appears separately with her native language, her handwriting and signature.

Translator's Preface

Translator's preface constitutes an area where the translator's voice is heard separately and clearly. Here the translator gives a lot of information about the text and the translation process. Outstanding features reflected are close collaboration with the

poet, the interpretation of the poems and gender-sensitive translation decisions. The preface also presents how the translator perceives the source text writer.

To begin with, the cooperation mentioned in the preface presents the communication and the relationship between the poet and the translator and how the translator perceives translation as an act. Some translators would prefer to be alone with the text during translation. Assuming that the translation is their book from then on, they prefer to make a research, read, and interpret and translate the text on their own. However, reading in order to translate a text requires a deep understanding of the text, which includes the intertextual relations it has with other texts, with the society and the history in order to read between the lines and be a model reader as Umberto Eco (1994/2015, p. 21) states to cooperate with the text to produce meaning. In addition, as Lale Özcan (2011, p. 153) mentions, a literary text is influenced highly from the writer's point of view and it's a subjective kind of production reflecting the writer. Thereby, it would be helpful to scrutinise the writer. At this point, unless the translator has a specific aim of re-writing the text with a different scopos (Vermeer, 1996/2008), cooperation with the writer contributes a lot to the understanding of the text and to re-create a corresponding meaning in the translation.

Secondly, although there is no apparent political emphasis in the poems, the translator's preface begins with a specific political context. The first paragraph is an informative extract covering a pure political content about the conditions in Turkey, which is highly challenging to distinguish from source text writer's articles as a journalist. Hence, it rather reflects a fluid identity changing between the poet and the translator. In order to describe the relationship between the translator and the source text writer, Özcan (2011, p. 153) refers to Freud and uses the term "the other in me". Therefore, the preface displays a kind of identification with the poet, where "me" and "the other" form a unity to re-create the text in another language.

Furthermore, the preface takes into consideration the socio-political framework both in introducing the source text writer and interpreting the poems, and explains the Sufism and Shamanism themes implied in the poems drawing attention to the reflections on social life. This attitude exposes a sociologically sensitive approach to translation.

The choice of pronouns in term of feminine or masculine is another issue mentioned in the preface. The translator remarks that she has chosen to use the female pronoun to refer to the explorer even though it is genderless in the source text, since in Turkish, you do not have to specify a gender for pronouns. She explains the reason for her choice as "practical purposes" (Perin, 2010, p. 8) in the footnote in the preface but when there is another choice like masculine pronoun, being practical may not be a satisfying justification for this choice. Yet, traditionally masculine pronoun "he" is usually preferred to use to refer to anyone regardless of the gender (Gaffney, 1995). However, when the researcher of this study tried to correspond with the translator about her translation decisions, although an answer could not be obtained directly from her, the signature in the automatic reply to the e-mail demonstrated her point of view. Under the name of the translator in the signature part of the email, it was written "she, her, hers", which is an irrelevant note included. This note leads to the impression that the translator is sensitive in gender issues, which may be considered as an important factor to affect her translation decisions. Thus, she takes the initiative as a translator and instead of "universal he", which is more common, she chooses to use the "universal she".

The issues in the preface reflect a socio-political and cultural responsibility the translator has embraced. In this context, it would be appropriate to look at the translation within the scope of the study with a sociological eye.

Sociological Eye on the Translator's Preface

To begin with, it could be mentioned that translation does not occur in a vacuum. It is made by a translator who belongs to a social system and is carried out in conjunction with social contexts or institutions that largely determine the selection, production, distribution, and even the translation strategies of the text. Therefore, translations reflect the historical and cultural conditions in which they are produced (Wolf, 2014, p. 10). Moreover, when we consider the two separate historical and cultural contexts in which a text emerged and then transferred, we can position translation in a double context influential on the process and the product (Bassnett & Lefevere, 1992, p. 11). A translator, on the other hand, is an expert who has various responsibilities and has undertaken an intercultural task (Wolf, 2014, p. 36). Thereby, it is possible to observe that translators who decide to take responsibility for the social and cultural practices they experience, go

beyond the traditional translator profile, which is expected to be neutral and invisible. With the words of Michael Cronin (2003, p. 70), considering that there are different ways of seeing, interpreting and reacting to the world the translator in this study makes her voice heard not only through the translation, but also in the preface. So she seems to take a double responsibility here, both by transferring a particular narrative into another language and culture, and by explaining this narrative with a preface in order to guide the reading experience.

Mona Baker (2010, pp. 25-27) states that narratives have the potential to create reality and direct our behaviour. She draws attention to the argument of theorists that physical action is not sufficient to achieve the balance of power, and that the discourses and narratives that create them should be destroyed as well. Translation is of great significance to achieve this on a global scale. Translators can apply strategies such as addition and subtraction on these discourses. However, the activists state that in translation activities, strategies such as the selection of the text, the use of paratext, the timing of the translation, and where it will be located are given more weight rather than making changes on the source text. The source text writer in this study usually writes in controversial issues such as gender problems and tries to reconstruct the reality, which is supposed to start from words and transforming discourses. It is assumed that the translator in this study performs an activist translation, which is verified in the selection of the text, reading, evaluation and interpretation of the text, collaborating with the author, the translation decisions and directing the reading experience of the target text readers via a paratext to ensure the idea that is supposed to be held in the text is transmitted to the readers.

While translator's preface introduces the text to the reader and contributes to the reading process, a translator's preface written with a sociological responsibility can also be assumed to interfere in the interpreting process of the reader, as a counter argument. The interpretations made in the translator's preface and the translator-source text writer cooperation mentioned in the preface may serve as a medium to minimize the possibility of multiple interpretations of the readers. This discussion may lead to an argument on whether translation has to be a neutral activity. However, literature in translation studies reveals that translation is rewriting the source text in another language and as all

rewritings, it performs a manipulation in a more or less degree (Lefevere, 1992). In this case, as Bassnett (1998, p. 136) states, translation can never be neutral.

Another counter argument might be on the responsibilities and ethical behaviours of the translators and how translation is perceived. As Wolf (2014, p. 37) states, there is no universal law to determine ethics. As a result, collaboration with the source text writer as well as writing a preface to guide the reading experience can be accepted as translation decisions. Also when the discussions on the status of translation is considered, it is seen that the translator in this study tells about some translation decisions where she has taken the initiative, and shows that neither translation nor the translator is in the secondary position compared to the source. At this point, it can also be favourable to add what Patrick Hersant (2016, p. 104) stated about collaboration. According to research conducted by Hersant, collaboration with the source text writer gives more freedom to translators while interpreting the text, especially when this collaboration is proclaimed by them.

Urpo Kovala (1996, p. 130) states in his renowned article on paratexts and ideological closure that preface moves the text towards the reader. In this study, since both structural and contextual features show that the voice of the translator is in harmony with the poet's, it is observed that the paratexts move the writer of the source text towards the readers of the translation as well. It is not measured to what extent the writer is welcome by the reader on a broad scale, though, since reading is not a completely passive activity. In his article, Kovala (1996, p. 141) focuses on the argument that "paratext controls reading". However according to research, readers do not always accept what is served to them since they perform critical reading. It is even possible to see that they resist the transmitted idea and perform a counter reading and interpretation (Hali 1984: 136-138, in Kovala, 1996, p. 141). Therefore, further research into how readers react to paratexts could be done.

Conclusion

In this study, the translation of a poetry book was analysed through the paratexts. As a paratext, a handwritten poem from the poet in her native language with her signature at the bottom, functioning as a foreword, provides the source text writer with a space to raise her voice aside from the text itself. It is assumed to be a support and

contribution to the translation. As another paratext, translator's preface introduces the text to the reader and it guides the reading and interpretation process. It is also a medium where the translator's voice becomes apparent, aside from the voice implied in the translation. In the preface in this study, the translator informs the reader about the context where the source text is written, and about the source text writer. Following this, she gives a detailed interpretation of the text in terms of politics, Sufism and shamanism. In addition, she informs the reader about the translation strategies she used and the translation decisions. Here an intense collaboration with the poet while making translation decisions and besides, point of view of the poet, who usually writes on imbalanced power relations, coinciding with the interpretation of the translator draw attention. Therefore, it can be stated that the translator's voice is heard in an absolute harmony with the source text writer's voice in this translation.

As Jacques Derrida (1985, p. 191) states, translation as an act brings together two different languages to complete each other and form a "larger tongue". It is like a marriage contract, as a result of which both parts change and the two "produce each other at the edge of same limit" and become "one".

The harmony seen in the translation process and product can also be traced in the content of the book, which is revealed in the translator's preface. When the topics covered in the poems are considered, in shamanism, binary oppositions such as life and death, soul and body disappear (Eliade, 1951/2018, p. 376). In Sufism, there is no such thing as a separate identity: the concept of «I» and «you» is mere illusion (Perin, 2010, p. 10). The same philosophy can be seen in the translation process observed in this study. The binary opposition that is assumed to exist between the translator and the source text writer is transgressed. The translator is observed to let go of the ego, the "me" in her shamanic journey, where separate identities are left and it results in uniting of the identities of the translator and poet, two in one to create a translation much more than a language transfer. According to Jorge Luis Borges and his translator Di Giovanni, translation process can be described as "one mind at work" (2003, p. 165, in Patrick Hersant, 2016, p. 96). As in her preface Perin (2010, p. 8) states that poems turn into a poetic fable, in which speaker, explorer and reader merge into one, in this translation, collaboration and paratexts exhibit a state that two writers and two texts merge into "one". Eventually, the reader is also invited to the same journey via the paratexts.

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Appendix

"Offering" in Turkish (Temelkuran, 2005, p. 1, 2005/2010, p.2)

Sunu

Toprağım. Her şeyin altında duruyorum.
Her şey benim üzerimde. Yerkabuğu bile.
Suyum. Akarken çarpacağım taşlardan korkuyorum.
Taşın derisi sıyrılır diye, duruyorum.
Havayım. İçimde rüzgâr eğriliyor. Halbuki görünmüyorum.

Ey okuyucu insan! Sen? Sen de böylesin.
Henüz bilmiyor olabilirsin:
Sen, tıpkı benim gibisin.
İnanmak zorundayım sana. Çünkü yok iyi kalpli bir tanrı!
Bu yüzden mecburum insana inanmaya.
Sana!
O yüzden işte; su, toprak, hava olsak da
biri gibi duruyoruz kalabalıkta.

"Offering" in English (Temelkuran, 2005/2010, p. 13)

Offering

I am earth. I lie beneath everything.
Everything is above me. Even the earth's crust.
I am water. I am afraid of the stones I will strike as I flow.
I stop, for fear that the stone's skin be scraped.
I am air. Wind curves inside me. Whereas I am invisible.

O reader! You? You are like this, too.
You may not know it yet:
You are just like me.
I must believe you. For there are no kindhearted gods!
This is why I am obliged to believe you.
You!
And that is why, though we may be water, earth, and air,
We appear as somebody among the crowds.

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