Allameh Tabataba'i University

Faculty of Persian Literature and Foreign Languages

Department of Translation Studies

Hybridity

in

Texts Produced in Diaspora vs. Homeland

A Thesis Submitted to the School of Graduate Studies in Partial Fulfillment of the Requirements for the Degree of Master of Arts in Translation Studies

Advisor: Dr. Hussein Mollanazar

Reader: Dr. Farzaneh Farahzad

Researcher: Fatemeh Parham

Tehran 2009

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Evaluated and approved by the thesis committee:

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فرم گردآوری اطلاعات پایان‌نامه‌ها

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چکیده

الف- موضوع و طرح مسئله (اهمیت موضوع و هدف):

التقاط (دوگانگی) یکی از موضوعات مهم در مطالعات ترجمه است که غالباً از جنبه‌های نظری مورد بررسی قرار گرفته و نمود آن در سطح متن از نظر دور نگه داشته شده است. پژوهش حاضر تلاشی است برای یافتن نمودهای التقاط در سطوح مختلف متن و ارائهٔ طبقه‌بندی‌ای جامع و کامل از این نمودها. نامشخص بودن ارتباط مباحث نظری مربوط به این پدیده و نمودهای آن در عمل نیز انجام پژوهشی در این حوزه را به امری اجتناب‌ناپذیر بدل ساخته است.

ب- مبانی نظری شامل مرور مختصری از منابع، چارچوب نظری و پرسش‌ها و فرضیه‌ها:

چهار رویکرد و چارچوب نظری نسبت به مفهوم التقاط در مطالعات ترجمه وجود دارد که عبارتند از 1) التقاط در مفهوم ویژگی مقبول ارتباط بینفرهنگی ، 2) التقاط در هویت فرهنگی-اجتماعی، 3) التقاط به عنوان ویژگی منفی ترجمه‌ها ناشی از تداخل متون مبدأ و 4) التقاط زدایی، و در این پژوهش نمودهای التقاط در پرتو تمام این رویکردها مورد بررسی قرار گرفت و به سؤالات زیر پاسخ داده شد:

- نمودهای التقاط در متون تولید شده توسط مترجمان ایرانی و مهاجر چیست؟
- چه تفاوت‌هایی میان نوع و میزان التقاط در متون تولید شده توسط مترجمان ایرانی و مهاجر وجود دارد؟
- تا چه اندازه یافته‌های این تحقیق با رویکردهای پژوهشگران برجسته مطالعات ترجمه در این خصوص هم‌راستا است؟

پ- روش تحقیق شامل تعریف مفاهیم، روش تحقیق، جامعه مورد تحقیق، نمونه‌گیری و روش‌های نمونه‌گیری، ابزار اندازه‌گیری، نحوه اجرای آن، شیوه گردآوری و تجزیه و تحلیل داده‌ها:

پدیدهٔ التقاط در پیکره‌ای متشکل از یازده رمان و مجموعه داستان کوتاه (تولید شده در ایران و دایاسپورا) و در دو سطح کلان (پیرنگ و شخصیت داستان‌ها) و خرد (پاراگراف، جمله، گروه و واژه) بررسی شد و نمودهای التقاط در قالب چهار رویکرد مختلف به این پدیده طبقه‌بندی گردید.

ت- یافته‌های تحقیق:

بررسی نمودهای دوگانگی در پیکره تحقیق نشان داد که به لحاظ نوع و میزان التقاط هیچ تفاوت معناداری میان متون تولید شده در دایاسپورا و در وطن وجود ندارد. در حقیقت، بر خلاف پیش‌فرض آغازین تحقیق مبنی بر اینکه تنها متون تولید شده در دایاسپورا دارای التقاط هستند، و متون تولید شده در وطن از این ویژگی برخوردار نیستند، معلوم گردید که دایاسپوریک بودن فرد منوط به حضور فیزیکی وی در دایاسپورا نیست، بلکه تسلیم شدن در برابر فرهنگ دیگری سبب دوگانه شدن فرد می‌شود، و این تسلیم شدن هم می‌تواند در دایاسپورا (دایاسپورای عینی) رخ دهد و هم در وطن (دایاسپورای انتزاعی).

ث- نتیجه‌گیری و پیشنهادها:

دیگر پژوهشگران می‌توانند موارد زیر را مورد مطالعه قرار دهند:

- فرضیهٔ گذرا بودن ویژگی التقاطی متون
- فرایندهای دخیل در ترجمه متون التقاطی (حفظ التقاط، التقاط مجدد، التقاط زدایی)
- تکرار پژوهش حاضر با پیکره‌ای متشکل از سایر انواع ادبی (شعر، نمایش‌نامه، ...) و یا با بررسی پیکره‌ای چندرسانه‌ای

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In the Name of the Most Merciful

To my LORD

&

To His angels on earth,

My beloved dad and my devoted mom

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ABSTRACT

Hybridity is a significant area of investigation in translation studies discipline and the present research is in quest of the manifestations of this phenomenon in texts produced in diaspora vs. those created in homeland. The quality of hybridness, in the light of the four distinct approaches to hybridity – hybridity as a feature of contemporary intercultural communication (descriptive, positive approach), hybridity as a feature of contemporary intercultural identities (sociocultural approach), hybridity as undesired interference (evaluative, negative approach) and dehybridization – was traced in the works of translators and writers both in Iran and in *diaspora.* The signs of hybridity were then marked, analyzed (qualitatively and quantitatively) and classified, revealing the fact that physical presence of the text producer in diaspora is no guarantee for the hybridness of the text being produced; rather, being *diasporic* is important, which is realized after the text producer yields to acculturation, no matter in concrete or abstract diaspora. Yet, being diasporic is only one of the factors accounting for the hybridness of a text. The specific function of the text, and some of the qualities of SL and ST, when translations are concerned, can also contribute to the hybrid character of a text.

The obtained results paved the way for challenging the hypotheses and approaches of translation scholars in regard to this phenomenon, though they all proved right.

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ABBREVIATIONS

SL: Source Language

ST: Source Text

TL: Target Language

TT: Target Text

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Chapter One

Introduction

CHAPTER 1

Introduction

1.1. Overview

We are living in a world where everything struggles for stability and at the same time yearns for change; where no ultimate end for the constant conflict between the desire for becoming global and the longing for remaining local can be conceived of. One possible outcome of this strife is hybridity. Sometimes globalization steps on the podium; at other times it is nativisim which is victorious; that is, they both lack permanence; the state to be everlasting and enduring is being simultaneously local and global, stable and altering, is floating in an space in-between; hence, the omnipresence of hybridity.

Hybridity has recently captured the attention of many scholars and has been the subject of numerous scholarly researches in and out of translation studies discipline. Many have embarked on providing the definition of hybridity which is closely interrelated with translations and diasporas – fertile grounds out of which hybrid forms are to grow. The present thesis is yet another effort to probe deeply into the notion of hybridity in texts and presents a detailed account of its manifestations as well as its interconnection with translation, identity, culture and diaspora.

1.2. Statement of the Problem

As a quality of (non)translated texts, hybridity has been a heated discussion initiated by Homi Bhabha, an Indian-American postcolonial theorist, who put forth the idea together with the notion of in-betweenness. After Homi Bhabha, Schäffner and Adab, two towering figures of translation studies discipline, introduced the concept in the field. Pym, Simon and Snell-Hornby continued this trend and now the literature available shows that a host of theorists have found this notion of interest and have approached it from a variety of perspectives. However, what this hybridity is *in practice*, to what it is applied – translations, writings or both – and most

importantly, how it does manifest itself at different layers of texts are questions left unanswered or vaguely responded to.

Moreover, if hybridity is confined merely to texts and has manifestations at different layers of texts, then are these manifestations of different kinds and degrees? If so, what causes such differences? Can the sociocultural environment of the text producer be held responsible for such diversity? These questions as well as the sometimes contradicting, sometimes complementing hypotheses of translation theorists regarding hybridity make an enquiry into this phenomenon an indispensable task.

1.3. Significance and Purpose of the Study

This research, on the one hand, was an attempt to develop an exhaustive taxonomy of hybrid elements present in translated and non-translated texts, a classification which is missing from the literature on hybridity. On the other hand, since the hypotheses formulated by translation scholars concerning hybridity have mainly focused on particular aspects of this phenomenon, the present study, relying on its meticulously developed corpus, tried to have an comprehensive look at this notion, taking into account as many of the conditions and factors responsible for this phenomenon as possible. Furthermore, based on the results it obtained, what translation theorists proposed as definitions of hybridness was challenged to find out to what extent they are true in practice particularly when Persian literature, especially diasporic literature, is concerned.

1.4. Research Questions

1. What are the manifestations of hybridity in text productions of Iranian and diasporic writers and translators?
2. What are the differences in kind and degree of hybridity between text productions of Iranian and diasporic writers and translators?
3. To what extent are the results of this study in line with approaches to hybridity in translation studies discipline?

1.5. Theoretical Frameworks

The various perspectives on the phenomenon of hybridity can be categorized into four main approaches: (1) considering hybridity as a feature of contemporary intercultural communication, a hypothesis proposed by Schäffner and Adab (1997), Tirkkonen-Condit (2001) and Niall Bond (2001); (2) attaching a negative label to hybridness and deeming it undesired interference (see Zauberga (2001), Neubert (2001), Hatim and Mason (1996) and Aniela Korzeniowska and Piotr Kuhiwczak (1994)); (3) believing in the hybrid quality of the contemporary intercultural identities, suggested by Snell-Hornby (2001), Simon (2001) and Homi Bhabha (1994; and finally (4) the notion of dehybridization presented by Pym (2001) and Snell-Hornby (2001). In the present research, the collected data were analyzed in the light of all these four approaches to find out which one is closer to reality.

1.6. Definition of Key Terms

Hybrid Text: hybrid texts are products of text production in a specific cultural space, which is often an intersection of different cultures; they can also result from a translation process and show features that somehow seem out-of-place, strange and unusual for the receiving culture. (Schäffner and Adab, 1997 & 2001b)

Diaspora: diaspora refers to dispersal, whether through exile or voluntary departure, of a native population from the homeland where it originated, and with which it continues in some measure to identify. Diasporic also applies to the child of immigrants born in the new homeland as well as to the immigrant parents themselves. (Buchbinder, 2003, p. 616)

Diasporic Literature: the works of those authors who have left their country (by force or will) on political grounds. (Yazdani, 1385) The terms “immigration (immigrant) Literature”, “exile Literature” and “diaspora literature” are often used interchangeably.

Diasporic writer/ translator: following the definition of diasporic literature, those writers and translators who have left their country of origin (by force or will) and live in a diaspora. (Yazdani, 1385)

***Ambivalence*:** an attribute of hybrid identities, displaying the simultaneous and contradictory traits of both Self and Other; a continual fluctuation; a duality.

***Defamiliarization*:** the constant shifts from one identity into another which prevents any possible long-term identification and increases the effect of fragmentation. (Paganoni, p. 241)

***Representation of Self (Stereotyping)*:** representing the qualities shared by group members to protect the interests of the group as a whole. It is in effect the definition of Self's identity, character, abilities and attitudes, especially in relation to Other and is formulated, for instance, through the use of assertive first-person utterances. (Paganoni, p. 238)

1.7. Scope and Limitations of the Study

The corpus of this study was restricted to the literary genre of novels and short stories, leaving other genres and text types untouched. The non-Persian works of the Iranian and diasporic writers and translators were also excluded.

As to the limitations of the study, the reliable sources on hybridity are almost inaccessible in Iran, and finding the works of diasporic writers and translators as well as the articles and books of the leading scholars in the field was a very tough task to do and impeded the development of an ideal corpus with the desired size and features.

Chapter Two

Literature Review

CHAPTER 2

Review of the Related Literature

2.1. Introduction

A large body of literature has discussed the changing face of the world with hybridity being one of its obvious manifestations. In the current literature on translation studies, the issue of hybridity has received much attention and for the scholars who initiated the discussion, it had been a central area of investigation for quite some time. (See for example: Schäffner and Adab, 1997, 2001a, 2001b; Pym, 2001; Snell-Hornby, 2001; Simon, 2001; Neubert, 2001)

2.2. Origin of Hybridity

In its most basic sense, hybridity refers to mixture. The term originates from biology and was initially used in Latin to describe the "offspring of a tame sow and a wild boar." (Young, 1995, p. 6, cited in Kraidy, 2005, p. 1) Based on a different account, hybridity, etymologically, derives from 'hybrida', a Latin word meaning 'mongrel' or 'half-breed', and it was used as an insult, to refer to someone of mixed racial origin. (Schäffner & Adab, 2001a, p. 168) In genetics, the offspring of parents with differing genetic characteristic is also portrayed as 'hybrid'. (Schäffner & Adab, 2001a, p. 168)

However, since its use in biology and genetics, the term has proven a useful concept to describe "multipurpose electronic gadgets, designer agricultural seeds, environmental-friendly cars with dual combustion and electrical engines, companies that blend American and Japanese management practices, multiracial people, dual citizens, and postcolonial cultures." (Kraidy, 2005, p. 1). And at present, it is a term to have its applications across a broad range of disciplines and interdisciplines.