

Figure 1a Venn Analogy

(‘overlap’ of ideas, theories, etc. in conceptual space)

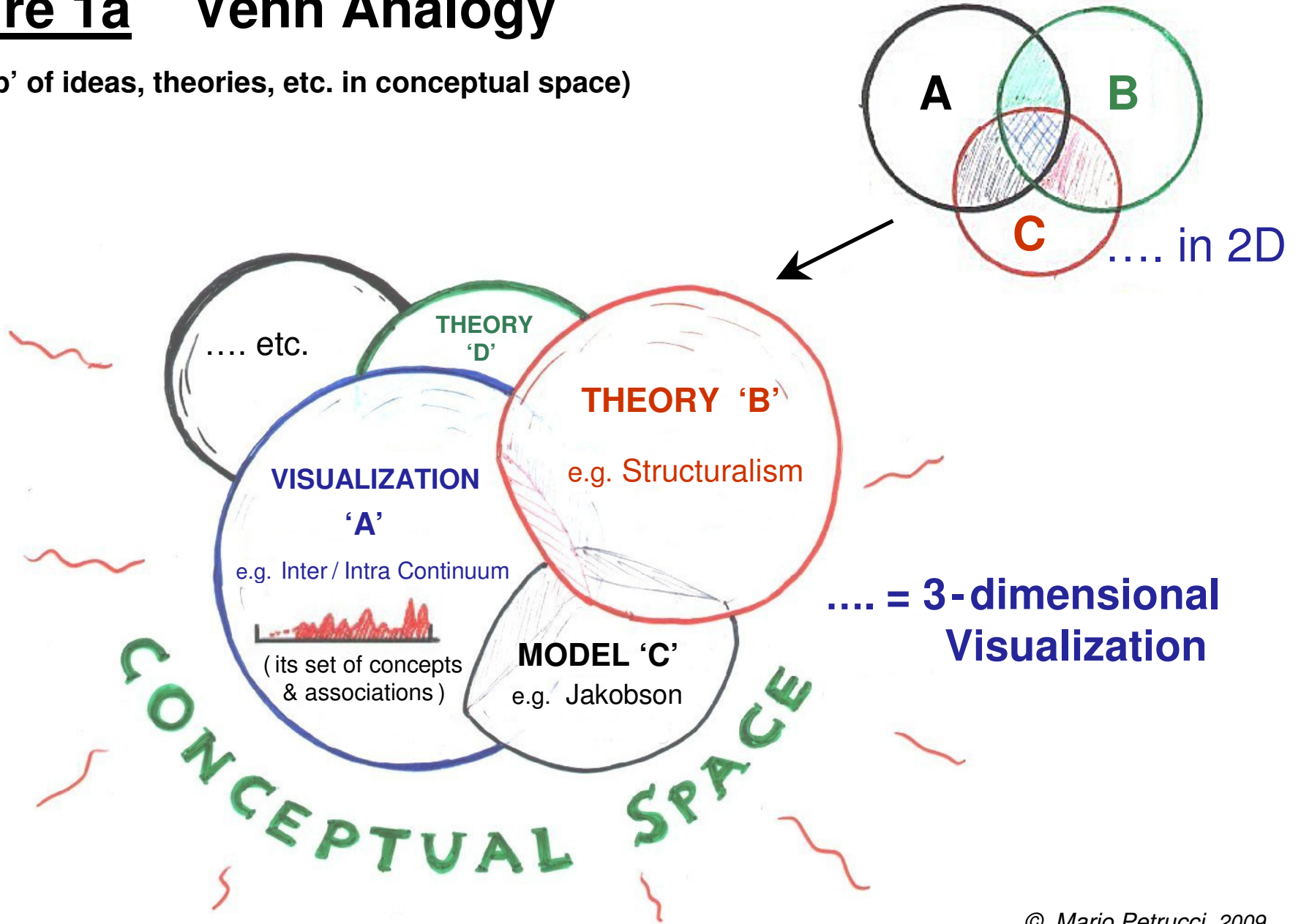


Figure 1b

Extension of Venn diagram analogy to multi-dimensional space

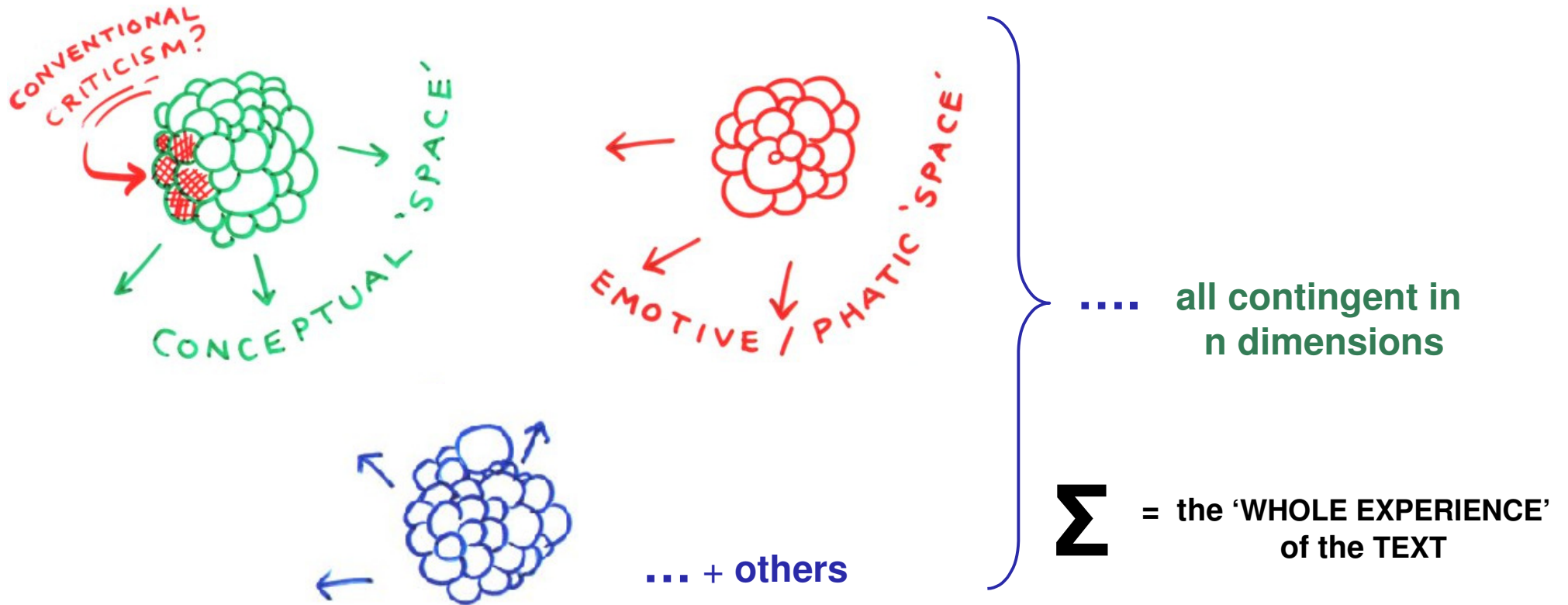


Figure 2 The Spectrum Analogy for Intertextuality

Primary Metaphor : scanning the textual 'continuum'

TEXTS are : • NOT 'determined' points on the line
• complex MAPPINGS / PROFILES along axis

**PHONIC
NEUROLOGY ?**
(+ aural evolution)

TONE

'REPRODUCTION'

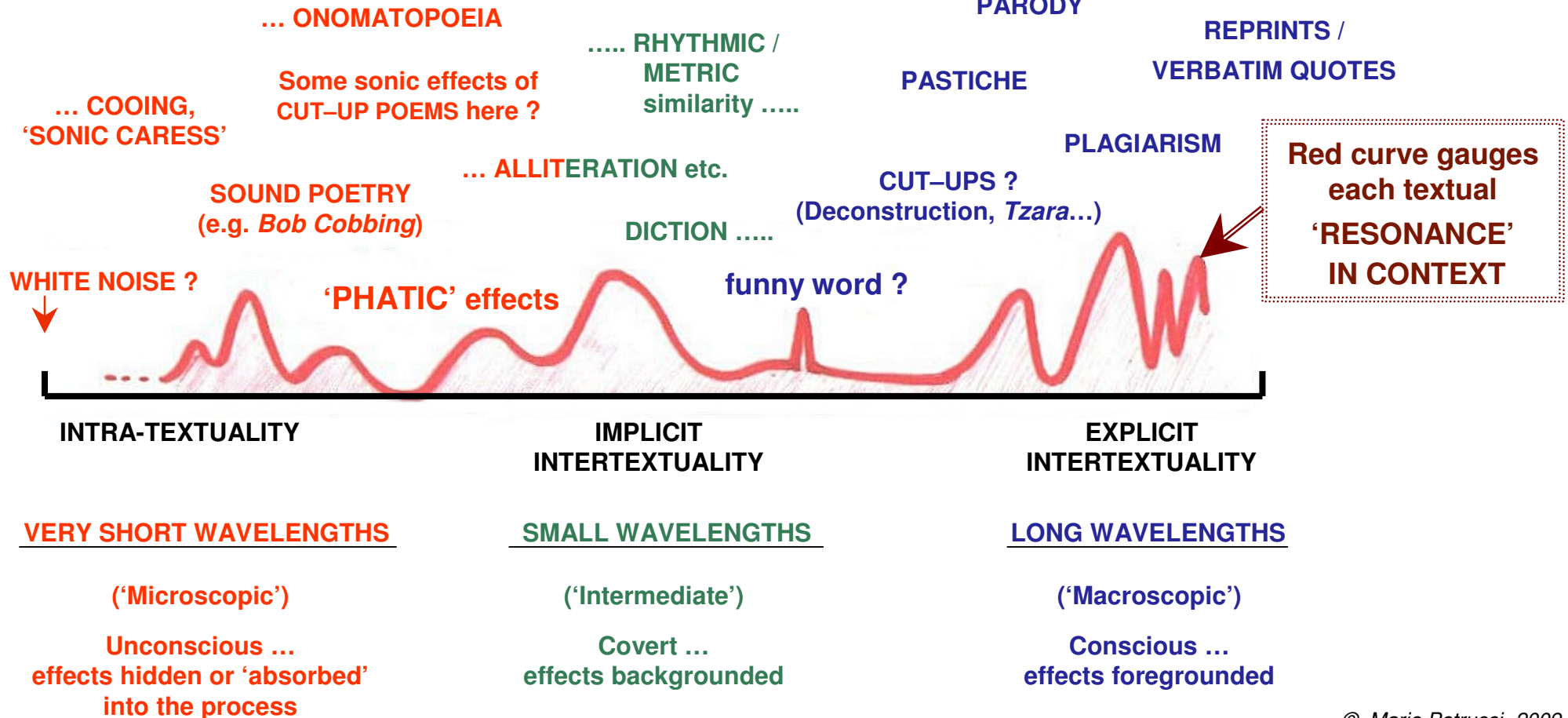
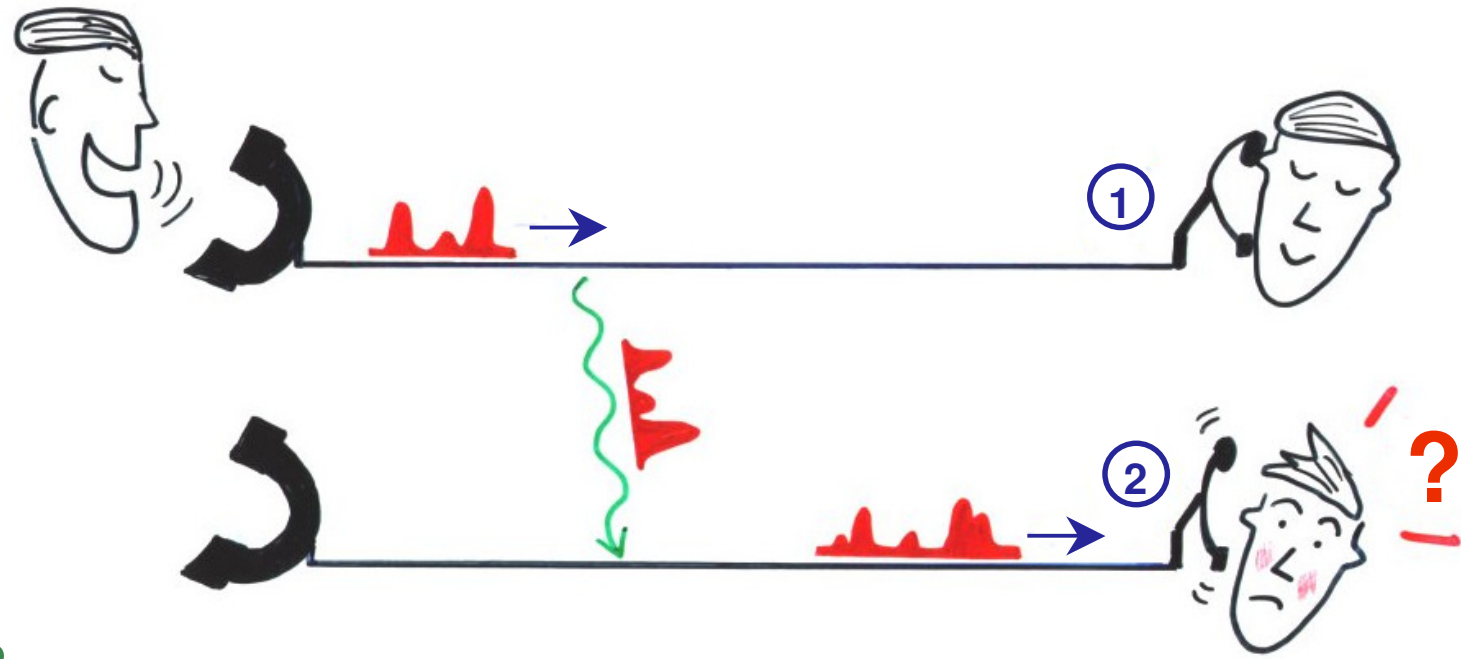


Figure 3



Crosstalk Analogy for (Mis-) Translation



TRANSLATION ?
=?

- 'Signal' (i.e. text) passes from 1st into 2nd (similar) medium: i.e. from source to target language
- Subsequent propagation then depends on 2nd medium, with its different grammar, cultural references, etc.
- Receiver (2) hears distorted version of (1)

... to what extent do linguistic media & their processes correspond (across cultures / languages) ?

Figure 4



ADAPTATION / MUTATION

ANALOGY for the evolving perception of an author / text

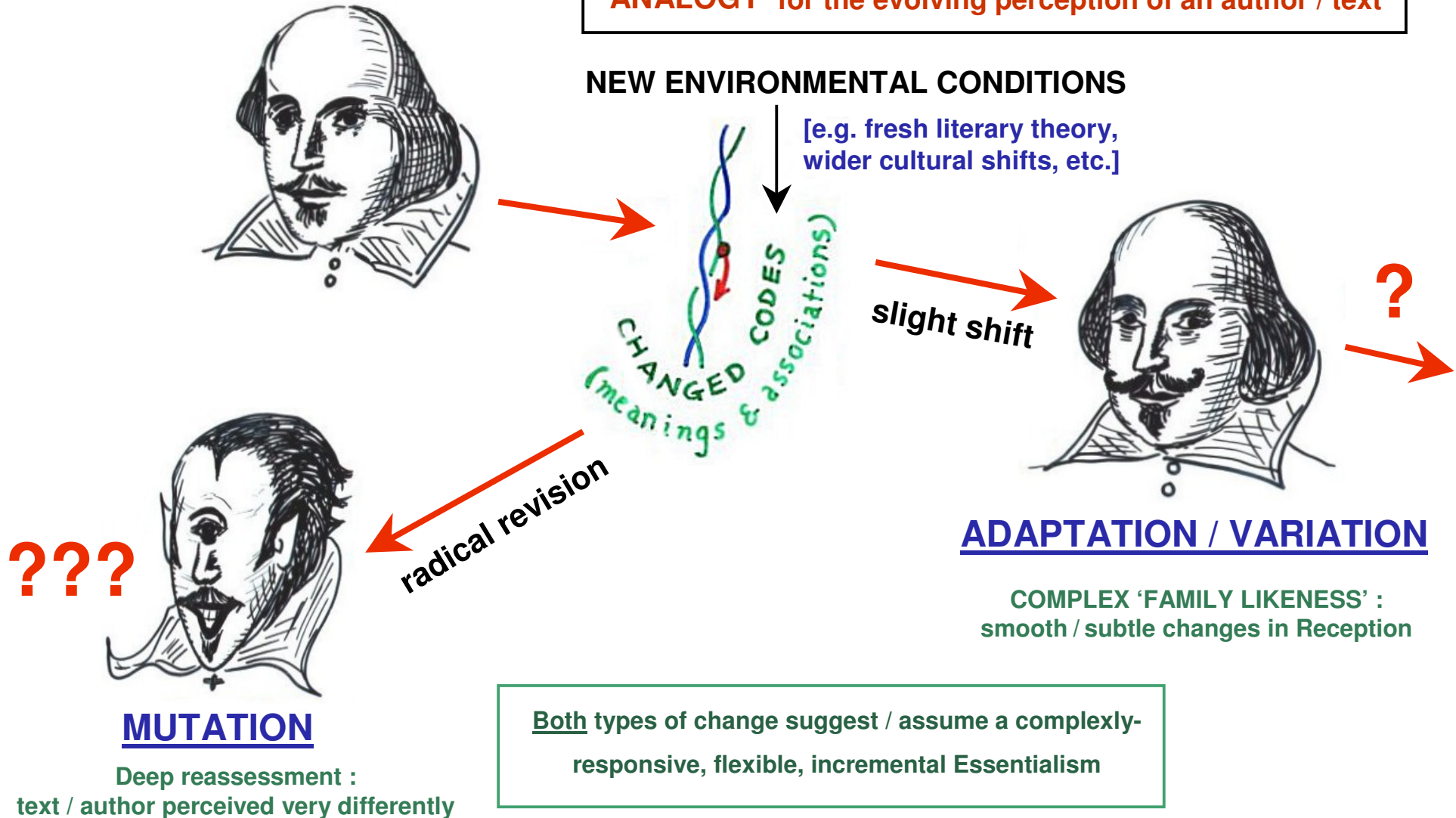
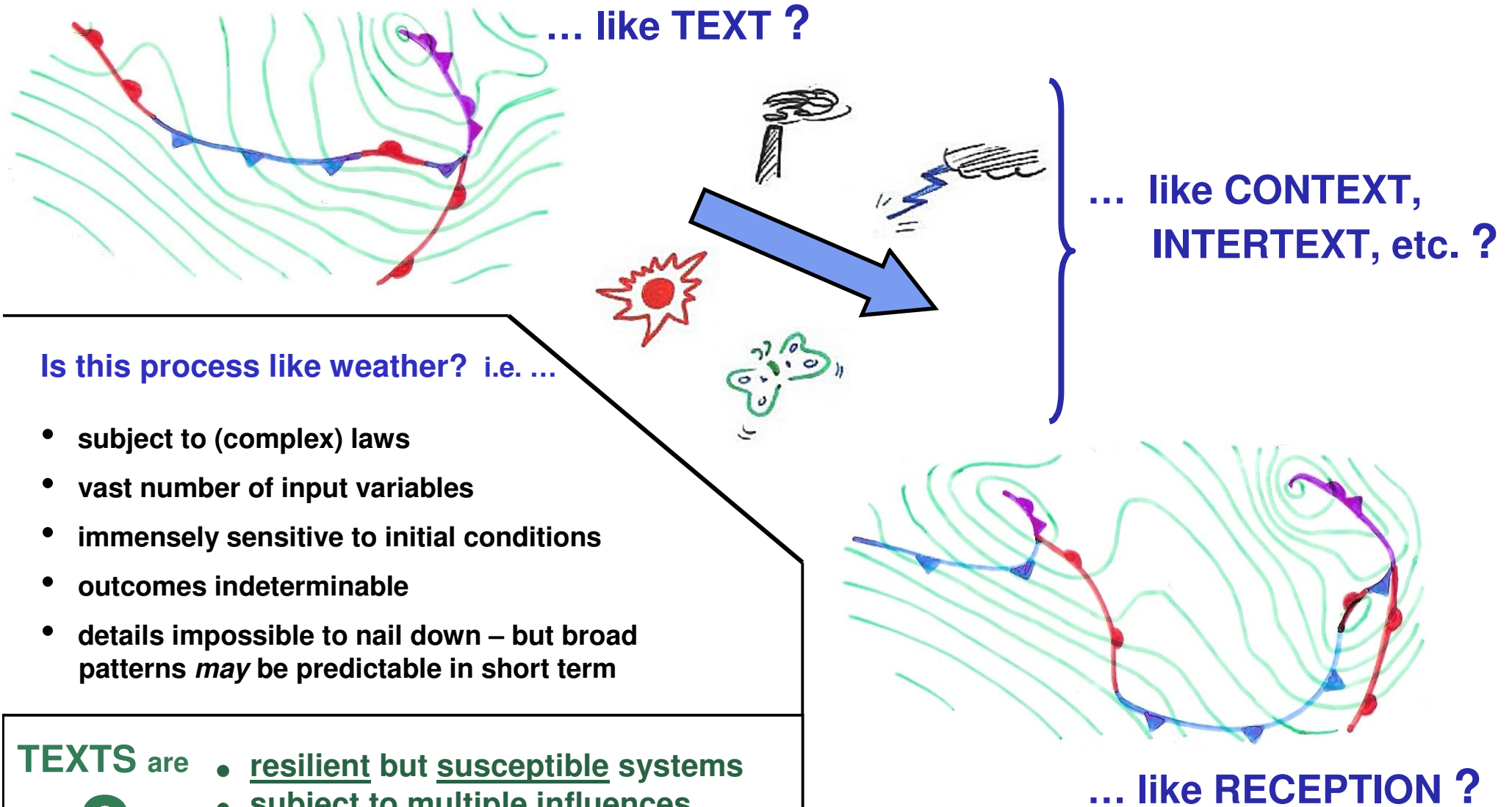


Figure 5



Chaos Theory Analogy for Textual Reception



Is this process like weather? i.e. ...

- subject to (complex) laws
- vast number of input variables
- immensely sensitive to initial conditions
- outcomes indeterminable
- details impossible to nail down – but broad patterns *may* be predictable in short term

TEXTS are

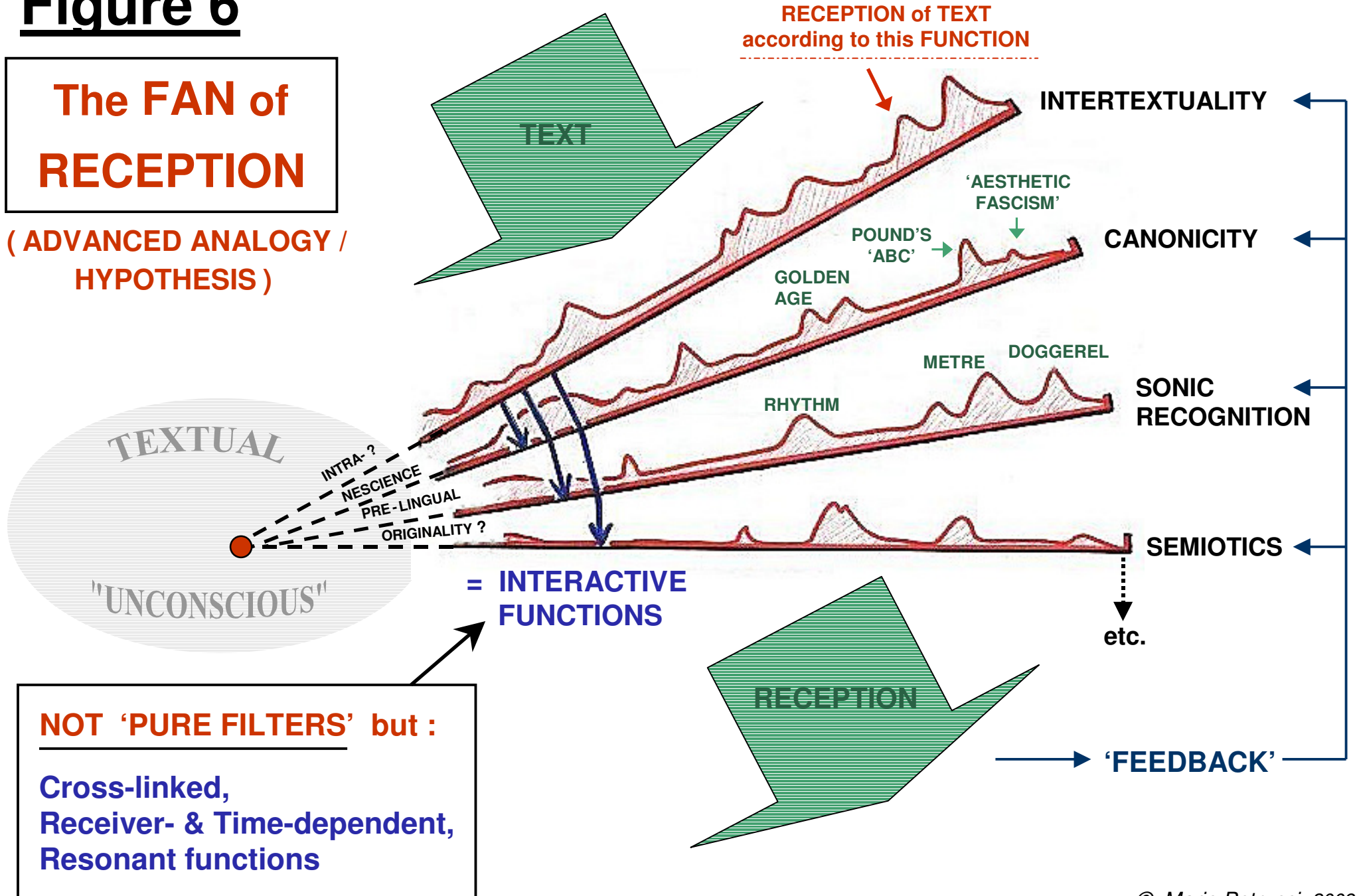
?

- resilient but susceptible systems
- subject to multiple influences
- unstable ... in constant flux

Figure 6

The FAN of RECEPTION

(ADVANCED ANALOGY / HYPOTHESIS)



NOT 'PURE FILTERS' but :

Cross-linked,
Receiver- & Time-dependent,
Resonant functions

Figure 7

TRANSLATION

(ANALOGY)

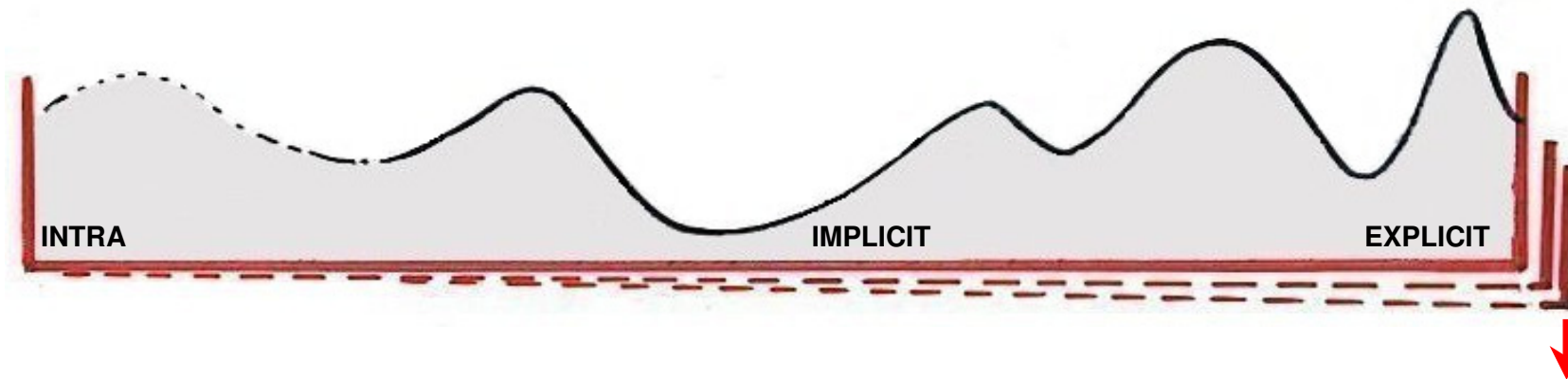
... as a FILTER



(a) INPUT

[original text]

Spectrum below represents one set of characteristics in the source text
(here, certain aspects of its 'Intertextuality') ... this is 'INPUT' 1



... other ways of characterising/ describing the text exist
(giving a 'fan' of possible input spectra: 2, 3, etc....)

(b) Example of **FILTER** characteristics in 'free' translation ...

... this 'response spectrum' to be applied to (laid over) the 'source text spectrum' in (a)



'TRANSLATOR RESPONSE' approach:

i.e. a 'take' on the original,
using original as 'spur'

= 'Free' or Distorted ?

* = STRONG TRANSLATOR COMPONENTS

Figure 8 *The '13 WAYS':*

BUILDING AN ARGUMENT / LOGICAL STRUCTURE

<p>1</p> <p style="text-align: center;"><u>CORE STATEMENT</u></p>	<p>2</p> <p style="text-align: center;"><u>CARTWHEEL</u> [= themeless Core Statement?]</p>	
<p>3a</p> <p style="text-align: center;"><u>DUMB-BELL</u> <i>Opposition</i></p> <p style="text-align: center;">[Thesis / Anti-thesis → Synthesis]</p>	<p>3b</p> <p style="text-align: center;"><i>Connection</i></p> <p style="text-align: center;">‘Synapse Variation’</p>	
<p>4</p> <p style="text-align: center;"><u>STAIRCASE / LANDINGS</u> [Stage by Stage or General Drift]</p>	<p>5</p> <p style="text-align: center;"><u>LUDO</u> [Closely-argued (linear)]</p>	
<p>6</p> <p style="text-align: center;"><u>SPECTRAL ANALYSIS</u> [Degrees / Measures / Extents]</p>	<p>7</p> <p style="text-align: center;"><u>CEMENTING</u> [Relationships]</p>	
<p>8</p> <p style="text-align: center;"><u>SEDIMENTATION</u> [Sifting / Trickle-Down / Percolation]</p>	<p>9</p> <p style="text-align: center;"><u>VENN APPROACH</u> [Similarities / Differences]</p>	
<p>10</p> <p style="text-align: center;"><u>CONSTELLATION-MAKING</u> [Patterns / Loose Groups]</p>		
<p>11</p> <p style="text-align: center;"><u>PYRAMID</u> [Hierarchies]</p>	<p>12</p> <p style="text-align: center;"><u>SWEEPING</u> [Make clear by elimination]</p>	<p>13</p> <p style="text-align: center;"><u>BRICK-WALL</u> [All possibilities in a limited range]</p>

... etc. + **ADAPTATIONS & HYBRIDS** of these.

Figure 9

VISUALIZATIONS and THE ANALOGY-MAKING PROCESS (a hypothesis)

