Re/framing Some Selected Verses of the Holy Quran into English in the Light of Narrative Theory

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Abstract

With the rise of radical and terrorist organizations over the past decades, there has been a proliferation of negative and bogus narratives about Islam in the Western media in general, and in translated publications in particular. Narrative theory has lately broadened to include the study of different texts, such as translations, to demonstrate how ideology and power relations influence narration and potentially control public opinion. This paper examines the fabricated narratives that have been constructed and propagated in the English translation of some Quranic verses by the Jewish translator Nessim Dawood. This study aims to critically examine relevant enquiries on the characteristics and impact of ideological issues related to the English translation of the Quran and their influence on the Quranic message. To fulfill the aim of the study, an analytical qualitative framework using narrative theory will be employed to scrutinize the most important elements that represent the translator's distinct ideological interpretations. It has been found that the translator's perspective influenced the production of the target text where ideological traces have a major role in creating unfamiliar interpretations of some Quranic verses. Moreover, negative narratives have been shown to spread false perceptions and inaccurate representations of Islam which leads to a meta-narrative that links Islam to terrorism and further to Islamophobia around the world. In conclusion, ideological issues have a notable influence on the translation choices where the translator employs a distinctive technique of his own; to convincing the readers of his prejudiced perspectives.
Keywords: Holy Quran, Translation, Narrative Theory, Re/framing, Ideology,

إعادة تأطير بعض الآيات المختارة من القرآن الكريم إلي الإنجليزية في ضوء النظرية السردية

المستخلص:
مع ظهور المنظمات المتطرفة والإرهابية على مدار العقود الماضية انتشرت الروايات السلبية والمزيفة عن الإسلام في وسائل الإعلام الغربية بشكل عام وفي المطبوعات المترجمة بشكل خاص. و لقد توسعت النظرية السردية مؤخرًا لتشملَ دراسة النصوص المختلفة و منها الترجمات، لتبيان مدي تأثير الأيديولوجيا وعلاقات القوة على عملية السرد وربما التحكم في الرأي العام. يتناول هذا البحث الروايات الملفقة في الترجمة الإنجليزية لبعض الآيات القرآنية التي صاغها ونشرها المترجم اليهودي نسيم داوود. و تهدف هذه الدراسة إلى البحث النقدي للاستفسارات ذات الصلة بخصائص القضايا الأيديولوجية وتأثيراتها علي الترجمة الإنجليزية للقرآن و من ثَمَّ على الرسالة القرآنية. ولتحقيق هدف الدراسة، سيتم تنفيذ إطار نوعي تحليلي بإستخدام النظرية السردية لفحص أهم العناصر التي تمثل التفسيرات الأيديولوجية الخاصة بالمترجم. وقد وجد أن وجهة نظر المترجم أثرت في إنتاج النص الهدف ، حيث كان للآثار الأيديولوجية دور كبير في خلق تفسيرات غير مألوفة لبعض الآيات القرآنية. علاوة على ذلك، قد تبين أن الروايات السلبية تنشر تصورات خاطئة وتمثيلات غير دقيقة للإسلام، مما يؤدي إلى سردية عامة تربط الإسلام بالإرهاب، وبالتالي إلى الإسلاموفوبيا في جميع أنحاء العالم. وفي الختام، كان للقضايا الأيديولوجية تأثير واضح على خيارات الترجمة ، حيث يستخدم المترجم أسلوباً خاصًا به ؛ لإقناع القراء بوجهات نظره المتحيزة.
الكلمات المفتاحية: القرآن الكريم، الترجمة، النظرية السردية، إعادة التأطير، الأيديولوجيا

1. Introduction

The English translations of the holy Quran is a huge plethora if we take into account the short history of the official translations of the book of Islam. More than a hundred full or partial English translations of the Quran have been produced. Over the past decades, a vast array of translations, produced by translators of different linguistic, cultural and ideological backgrounds, have been published all over the world. In almost all Qur'anic translations, considerable linguistic variations from numerous sources are included. These variations reflect the difficulties and challenges associated in translating the Quran, emphasizing the necessity of examining them from the appropriate theological and philosophical perspectives. However, the ideological and sectarian predisposition of the translator, which makes ideological traces visible in the translation, is one of the most important causes of variations in Quran translations.

The translation of the holy Quran has always been an issue of debate. When we take into account inaccurate translations and distortions of religious texts, the arguments around these translations get increasingly obscure and hard to resolve. Mistranslation can result from a mistaken interpretation of the source narrative in each translation or from the unlucky assumption of a narrative that doesn't exist, but translators sometimes purposefully alter texts for a variety of reasons. Muslim and non-Muslim people and organizations have translated the holy Quran around the world. Due to the variety of translations, some may be adequate while others may not be. The contexts in which Quranic verses are cited in Western media seriously influence how the public views Islam and the Quran respectively. Because of the usage of translations that do not convey the whole context and content of the verses, the negative narratives around these Quranic verses are amplified. Moreover, in the English-speaking world, there is also a propagandistic narrative that portrays Islam as an aggressive religion that actively seeks a violent agenda against non-Muslim people and nations, rather than as a religion of peace. In this sense, the sensitivity of qur'anic verses should be taken into account in more adequate translations, in order to guarantee the faithfulness to the text and its context in interpreting the meaning and eliminating any ambiguities that may arise from the translation process. Hence, the most appropriate theoretical framework to be adopted in this study is the narrative one, since narrative theory provides a useful practical framework that can analyze all stages and phases of textual productions from the individual textual elements to the comprehensive contextual framework in which they are created, shared, and utilized.

Drawing on narrative theory and the concept of framing as an analytical tool, I will set out to explore the subtle framing strategies Nessim Dawood, the Jewish translator, employs in his translation of the Quran to project his own Jewish ideology which further affects the Western world perspective onto Muslims. In addition, I will investigate the framing process through which Dawood manages to renegotiate particular features of the source narratives, whether in the body of the translation or alternatively around the translation. In addition, I will scrutinize how Dawood manages to create false versions of the qur'anic narratives whether by actively intervening in the text itself, in the para-text, or by the very selection of verses to be ideologically translated in the first place. This paper hence offers deep insights into the narrative mechanisms by which Dawood manipulates Westerners' perception of the holy Quran, and further of Muslims. Moreover, the study will derive its evidence from selected translated verses of the Quorn; which have been selected on the basis of the criterion that their translations give rise to a host of problems due to the existence of linguistic and ideological phenomena which may impede the delivery of the desired and required messages. I will critically identify,

investigate, and examine the overt-covert ideological interventions in Dawood's translation aiming at understanding the role of the translator's ideology and exploring whether it was reflected in his translation or not. Accordingly, this paper sheds light on Dawood's input in re-narrating some selected verses demonizing Muslims. Eventually, the proposed study aims to discredit Dawood's systematic efforts to distort the overall authentic narratives of the Quorn and associate Islam with violence and perversion as part of fulfilling his premeditated anti-Islamic agenda. Accordingly, the study will try to answer the following questions:

1. How does Dawood deal with the problematic linguistic and theological issues? And how does he use translation to reflect his own ideological perspective?
2. What kind of translation material does Dawood selectively choose from the holy Quran in elaborating narratives of Muslims as innately virulent?
3. What are the framing strategies through which Dawood manages to turn even the most reasonable of qur'anic narratives into ones that conceal a perversive subtext?
4. How far does Dawood's translation contribute to consolidating anti-Islamic public narrative and influence international public opinion as part of fulfilling his Anti-Islamic agenda?

Narratives are stories we create to understand our lives and the world, guiding and justifying our actions. They are rooted in social systems and are a fundamental human strategy for understanding our experiences. Narratives are not limited to a specific genre or text, but can be adapted across time and texts. They are not limited to public depictions of reality but also apply to individual stories, allowing people to be understood as distinct characters with unique characteristics, including their social context and political setting. Narratives "are dynamic entities" which "change in subtle or radical ways as people experience or become exposed to new stories on a daily basis" and they "recognizes that people's behavior is ultimately guided by the stories they come to believe about the events in which they are embedded" (Baker, 2006, p. 3).

The use of narrative in translation and interpretation studies was first introduced by Mona Baker in 2006. Drawing from social, psychological and communication theory, she tries to support and expand upon a narrative thread that emphasizes the concept that narratives not only describe the world, but also shape it. Baker's work on translation helps to highlight this idea. The in-depth stories we tell ourselves to give our life significance and meaning and to both direct and justify the things we do are known as narratives. They "cut across time and texts" and are constituted from the things surrounding us rather than being restricted to a specific genre or to individual texts (Baker, 2006, p. 12). Baker is primarily interested in the roles played by narratives, translation, and interpretation in periods of violent political conflict, as well as how different powers employ narratives and translated narratives "to legitimize their version of events" (Baker, 2006, p. 1). Baker's framework revolves around four types of narrative, eight narrative features, the notion that framing is "an active strategy that implies agency", and a significant reference to Fisher's "narrative paradigm" which describes the strategies by which we evaluate and, ultimately, adopt various narratives (Baker, 2006, p. 106).

Four types of narrative are distinguished by Somers and Gibson, the social theorists: ontological, public, conceptual, and meta-narratives. Ontological narratives are personal stories we tell ourselves about our history and our position in the world. Although they are sociable and interpersonal in nature, they remain in focus with the self and its immediate world. Public narratives are the stories developed and disseminated by social and institutional forms greater than the individual, such as the family, the media, the country, political or activist groups, and

places of worship or education. As for conceptual narratives, they are disciplinary narratives in any field of study. These are the concepts and justifications that academics in all fields develop and clarify about their object of inquiry for both themselves and other people. Meta-narratives are those in which we find ourselves entangled in history as modern actors. They immediately affect each and every one of us in all aspects of society, transcending national and geographic borders.

Seeking to explain some of the complicated manners in which narrativity mediates our experience of the world, Somers and Gibson highlight four fundamental defining features of narrativity: temporality, relationality, causal emplotment, and selective appropriation. Temporality means that the set of events, relationships, and protagonists making up any narrative are embedded in a sequential context and a specific temporal and spatial configuration to makes them comprehensible. Relationality implies that understanding an isolated event requires understanding it as an episode of a larger configuration of events. Causal emplotment allows us to make moral sense of events as it enables us to account for why things happen and the way a given narrative suggests they happen. Ultimately, in the process of developing a coherent narrative, certain aspects of experience will inevitably be left out while others will be given more weight; this is known as the selective appropriation. This process depends on a number of evaluative variables, such as the theme of the narrative, our place in space and time, the narratives we've been exposed that have shaped our own values and sense of significance, and most frequently, our political agendas and affiliations.

Moreover, Bruner (1991, p. 34) presents a model consisting of another four features: particularity, genericness, normativeness (including canonicity and breach), and narrative accrual. Particularity refers to specific events and people within a broader framework of story types, derived from skeletal storylines with recurrent motifs, varying across cultures. Genericness means that individual narratives must be structured within established narrative frameworks to be effective and understandable. These frameworks, known as genres, provide commodious models for writers and readers to make sense of human events, such as farce, black comedy, tragedy, and travel saga. Normativeness means that narrative is normative due to its "tellability" based on breaching conventional expectations. This normativeness is present in all narratives, regardless of their dominance or marginalization. Socialization into any narrative order can have a repressive side, as canonicity and breach are central to narrative. Narrative accrual refers to the process of repeatedly exposure to related narratives, which can shape any culture, tradition, or history. This can be personal, public, or conceptual, to shaping the history of a discipline or a concept that spans across disciplines and further can lead to the elaboration of meta-narratives.

From these assumptions, I will take a widely approach in explaining the narrative theory and the idea of narrative, which has gained considerable interest in a variety of fields. It highlights how different powers use narratives to legitimize their own versions of events and how translation and interpretation facilitate discussions of conflicting narratives. The paper also highlights the significant roles of interpretation and translation in managing conflict, particularly during global political upheaval. Moreover, the paper will tackle the four fundamental types of narratives; i.e. ontological, public, conceptual, and meta-narratives using the typology that Somers and Gibson proposed, which seems to be the most applicable to our purposes. This typology tries to describe the social roles and political significance of narratives and talks about how translators and interpreters coordinate those narratives in society. This paper will also show how narratives work in terms of the manner in which they create our perception of reality. In

order to make sense of some of the many ways that narrativity mediates our perception of the world, it will focus on the eight fundamental features of narrativity, highlighted by Somers and Gibson (1994) and Bruner (1991), namely temporality, relationality, causal emplotment, selective appropriation, particularity, genericness, normativeness (including canonicity and breach), and narrative accrual.

Advantages of using Narrative theory:

Since this study seeks to identify some benefits of thinking about translation as re-narration and to investigate some potential areas for inquiry, narrative theory has undoubtedly some intriguing advantages as a theoretical tool. I will summarize these advantages as follows:

- **Flexibility:** As a theoretical framework, narrative theory is much more flexible than certain essentialist theories. By acknowledging that each individual is a part of a crisscrossing network of occasionally contradictory narratives, a narrative theory approach makes it possible to examine contradictions in translated texts. The majority of translators combine several strategies, which is accommodated by narrative theory. Rather than discarding inconsistencies as anomalies or moving them aside, narrative theory enables us to accept them as proof of the various dimensions of our dynamic, multifaceted narrative identities, which we utilize for interpretation or translation.
- **Dynamism:** Since narrative theory acknowledges that actors are engaged in relationships that change across time and location, it enables us to view translation and behavior of interpretation in terms that are dynamic rather than static. This is helpful for examining issues like retranslation or the comparative status of source and target texts.
- **Real life:** Narrative theory focus on social actors, including translators and interpreters as "real-life individuals rather than theoretical abstractions" (Baker 2006, p. 154). By concentrating on specific, real-world circumstances, narrative theory enables us to evaluate translational choices in light of larger social and political contexts without losing sight of the individual text, actor, and event. Narrative theory does not encourage us to view any particular translational choice as arbitrary or devoid of significance in real life. In addition, it does not encourage us to view a particular decision as the realization of some general, abstract standard connected to other broad choices like choosing to adhere closely to the syntactic structures of the original text or favoring borrowed words. Instead, it asks us to consider every choice as a piece of a wider mosaic that is woven into and adds to the development of tangible reality.
- **Resistance:** Giving equal weight to issues of resistance and dominance is another significant advantage of narrative theory. While narrative theory acknowledges the existence of dominant narratives in every given culture, it also acknowledges that these narratives may be accepted, distorted, or rejected through providing alternative narratives.

Data collection and the Methodology of the Study:

An empirical investigation will be conducted in this study to determine how different linguistic and ideological issues were addressed in the English translation of some Quranic verses. These verses will be analyzed in light of the translator's ideology in terms of linguistic

and theological concerns. Every narrative will be independently tackled to see if the translator's Jewish ideology influenced him and whether his translation showed this influence or not.

The Quran and its incomparability?

The Quran is a miracle that was revealed to prophet Muhammad, Pray and Peace be Upon Him (PBUH), in response to the eloquent Arabs of his time. Some verses of the Quran demonstrate the degree of challenge the text displayed to the Arabs during the prophet's lifetime. The Quran is comprised of 114 "Surahs" or chapters, with each chapter being further divided into "Ayas" or verses. There are 6236 verses in the Quran. Every chapter has a name which is typically derived from a thought of one the verses. While certain chapters were revealed in Madinah, others were revealed in Makkah. The chapters revealed in Makkah often warn sinners of the terrible penalty of hellfire while simultaneously promising believers paradise. The chapters revealed in Madinah are more legislative, instructive, and pragmatic, and the Islamic law (Shariah) is further explained in these chapters.

The Quran is the Islam canonical book. It originally appeared as a highly praised book that captures the spirit and meaning of this religion in its purest form. The Islamic faith, ethics, and laws are derived from the Quran, which is why it has the highest authority in Islam. Muslims believe that the exact wording and meaning of the Quran are of divine origin and were revealed to Prophet Muhammad (PBUH) by the Archangel Gabriel. The Quran has been transmitted by several trusted reliable sources and cannot be imitated at any level. It conveys its messages in the most beautiful, expressive and intense way. This is a way that is described as being inimitable and unmatched throughout history by both classical and modern Arabic litterateurs. The Quran is a "unique book among sacred books in style, unity of language, and authorship" (Kassis, 1983, p. xvii). We can see Qur'anic inimitability from several angles. One of them is that the miracles of past prophets were finished within their lifetimes; another is that the literary style and religious meaning of the Quran are unmatched.

The Quran is a unique Arabic language with distinct syntax and structure, characterized by unique nuances, metaphorical uses of words, and exceptional sounds, eloquence, rhetoric, and metaphor. Its verses are characterized by assonance, alliteration, onomatopoeia, rhyme, ellipsis, and parallelism …etc. The messages of the Quran are expressed in the most exquisite, passionate, and emotive ways. The fact that its speech was condensed while maintaining clarity of meaning was valued by both contemporary and historical Arabic litterateurs, who recognized that its literary eloquence is unparalleled in history. In this sense, Berque, who is a translator of the Quran, indicates that "it is not necessary to be a Muslim to be sensitive to the remarkable beauty of this text, to its fullness and universal value" (Gilliot and Larcher, 2003: 110). The Quranic genre differs from human oral and written genres due to stylistic differences. Arabs possess the highest language skill, but their rhetorical and linguistic abilities are beyond the Quranic genre. Artistic imagery is considered a stylistic element in Quranic discourse, as any modification alters its connotative meaning. Scholars believe that the fluency of the Quranic language is the source of Quranic inimitability, as it relates to syntactic structures and word order variations between linked words. This view posits that human speech cannot match the word order of Quranic propositions due to a lower level of linguistic congruency compared to Quranic congruency. Scholars suggest that euphony and phonetic characteristics, such as word rhythm and harmony, contribute to the miraculousness of the Quran. However, this is not unique to the

Quran, as other religious texts often reference divine secrets, and these secrets are not found in every verse, making the Quran a versatile and enduring text.

Since the Quran serves Muslims' needs in legislation, law, doctrine, preaching, and spirituality, it is seen as a book of many-layered miracles. In this sense, the holy Quorn is different from any other sacred book in many different aspects. In linguistic inimitability, the Quran Arabic language is superior to all others and all other Arabic styles pale in comparison to its style. The Quran is unparalleled in its comprehensiveness. In non-linguistic inimitability, there is nothing that can transcend the Quranic legislation. Only revelation can give rise to its narratives about the unknown. In Addition, there is a great consistency with the reliable natural sciences. The Quorn is also characterized by the fulfilment of all its promises, both positive and negative. Moreover, the knowledge that the Quorn contains satisfies all human needs and has a great effect on men's hearts. In phonetic inimitability, the first thing that caught the disbelievers' attention and made them listen to its message were the cadences found in the Quran. It is "an inimitable symphony which moves men to tears and ecstasy' (Pickthall, 1971: vii).

Text presentation of the Quran is greatly influenced by figures of speech and other elements, but their loss, when translating such an authoritative book as the Quran, is notable. Examples with these characteristics are impossible to translate, showing that translations are unable to adequately convey the richness of meaning found in many verses. Translating the Quran into other languages can be challenging, but it may be easier for the English-speaking world to learn Arabic in order to read the Quran than for a single translator to transfer it to the English-speaking world.

Quorn Translation:

The Quran is the sacred word of God revealed to Prophet Muhammad (PBUH) during his life. As a significant scripture in Islam and a central source for studies, both Muslims and non-Muslims have attempted to interpret its meaning. The Quran is one of the most translated books globally, inspiring both Muslims and non-Muslims to study its meaning. Numerous English translations of the Quran have been made, with some recent works improving upon earlier efforts. Studying Quran translations is crucial for Muslims who do not understand Arabic, as it removes linguistic barriers and helps them better understand their religion and for non-Muslims, it enhances their understanding of Islam.

Muslims believe that Islam is a universal religion and all believers must communicate its message to mankind. Muslims have worked to propagate Islam across the world because they think it is a religion that is not exclusive to those who speak Arabic. Not all newly converted Muslims speak Arabic, but they are nonetheless required to recite the Quran in its original Arabic during prayers, which are acts of worship in which the worshipper must comprehend and be affected by the words they read. This is why the importance of translating the Quran comes from. Muslims have been working tirelessly since the first century of the Hijrah to make the meanings of the Quran comprehensible to non-Arab communities.

(Un)translatability of the Quran

There has always been controversy around the translation of the Quran. It began when the Quran was first made available to those whose native tongue was not Arabic. The question of whether the Quran can be translated or not has been the focus of discussions between several

Muslim and non-Muslim scholars ever since. Many scholars view that the Quran is untranslatable. Pickthall, in his introduction to the translation of the Quorn, acknowledges the untranslatability of the Quran. He (1971, p. ix) points out that "the Qur'an cannot be translated" and accordingly he "cannot reproduce its inimitable symphony, the very sounds of which move men to tears and ecstasy". In similar vein, Abdul-Raof (٢٠١٣, p. 1) Differentiates between the translation of the Quorn and the original text. He indicates that the "the translation, however, should not be looked at as a replacement of the original version of the Qur'an in Arabic". This is because "qur'anic expressions and structures are Qur'an bound and cannot be reproduced in an equivalent manner to the original in terms of structure, mystical effect on the reader, and intentionality of source text". By the same token, Irving (1992) stresses the untranslatability of the Quran by saying:

> The Qur'an - the uncreated Word of God - was revealed through the medium of a human language, namely Arabic, and it is only by reading it in the original that one may feel and enjoy its real beauty and grandeur. …. To that extent, the Qur'an remains untranslatable, but that must not suggest that efforts should not be made to render its meaning in another language. (p. 14)

Many Muslim scholars view the translation of the Quran as providing an interpretation and an explanation. Additionally, they mention that the Quran has been translated into English several times, that none of the translations are regarded as authentic versions, and that each translation depicts the translator's interpretation of the original text. Furthermore, they claim that many traditional scholars really regret translating the Quran as they are afraid it may include inaccuracies. In this sense, Chesterman (1997) argues:

> God's word remained God's word, regardless of the language it was expressed in … if you believe that you have a mission to spread this word, you quickly find yourself in a quandary. The word is holy; how then can it be changed? For translation not only substitutes one word-meaning for another but also reconstructs the structural form in which these word-meanings are embedded. (p. 21: 22)

The original text of the Quran exists and will always exist, thus there is no need to be afraid of its translation. It would be inappropriate to regard the translation of the Quran as the original text. It would be more accurate to refer to it as the translator's interpretation or explanation of the Quran. Regardless of his intentions, good or bad, mistakes are expected from the translator. Baker (2006, p. 227) is on the same view pointing out that "any attempt at translating the Qur'an is essentially a form of exegesis or at least is based on an understanding of the text and consequently projects a certain point of view" and "hence the preference it is given to Muslim as opposed to non-Muslim translators".

Key Difficulties in Quorn Translation

Translation of religious texts is a challenging task, especially when it comes to the Quran. Since religious discourse strongly draws from its own culture and language-bound schemata, its vocabulary is often extremely loaded with meanings that are not easily to be translated. Verses from the Quran must be translated carefully and consistently. In the case of the Quran, however, we may consider translation from a more pragmatic standpoint, given the obvious linguistic and

cultural differences between Arabic and English - two languages that are members of completely different genetic language families, Arabic belonging to the Semitic family and English to the Indo-European family. From the perspective of Quranic discourse, Arabic and English are stylistically and linguistically dissimilar languages. In this sense, there are certain linguistic and cultural aspects of the Quran that are translation-resistant.

As a result, the translation process will encounter several problematic situations. These situations arise from a variety of factors that are intimately linked to the status of the Quran as the highest authority and the pinnacle of linguistic excellence. The uniqueness of the Quran's language makes its linguistic character, albeit controversial, an extremely sensitive issue. Extensive research has been conducted on translation studies related to Quran translations. Since exact equivalence is far-fetched, if impossible, it is not available to hope finding complete literal equivalence in the translation of the Quran. Instead, the term "adequacy" has been offered.

Due to the restricted freedom and flexibility often granted while working with this sort of texts, translators who take on the task of translating religious sacred texts are subject to specific constraints. Numerous Muslim and non-Muslim scholars have translated the Quran into English and many other languages with a respectful spirit, despite the different obstacles that arise throughout the translation process. These obstacles can be summarized as follows:

Linguistic gaps: where the TL linguistic norms are unable to accommodate the SL linguistic norms. For example, the word "سلام" is sometimes translated as "hello", "hey" or "hi" while it could be translated as "peace be upon you" in order to accomplish the underlying, highly respectful message of Islam. Another example is translating the word "وضوء" as "ablution" which reflects the basic literal meaning of the word.

Ceremonial expressions: They are common to all religions. For example, in Islam, the word "حج" (Hadj) meaning "pilgrimage" differs greatly from pilgrimage in other religions. Another example is the word "أضحية" (Odheya) meaning "sacrifice" which should be explained in footnotes because it doesn't have a comparable meaning in other religions.

Ethical terms: Many ethical terms are shared by all religions, albeit their exact meanings may vary among religions. For example, the word "تقوي" differs in its translation as "piety" or "righteousness".

Culture-specific- words: They differ from one culture to another. For example, the plural form of Khimar is Khomor which is defined by Islamic law as a respectable head-covering that conceals the hair and chest. Translators like Pickthal (1971, p. 360), Al-Hilali and Khan (1983, p. 471), and Ali (1991, p. 905) domesticate the term Khimar as "veil". This lexical choice does not provide the TL reader a mental picture that is comparable to what the SL term conjures up, nor does it offer comprehensive details. This is because the term "veil" does not offer a suitable covering similar to that of "Khimar".

Theological expressions: Although theological terms can be shared by people of different religions, their interpretations might occasionally vary based on their own religion. For this reason, when reading translations, non-Muslim TL readers are unable to obtain the precise cultural image of Islam. A prominent example is the word "الله" (Allah) meaning "God" which expresses the unity of God as the Creator and Lord, with whom no other entity can be identified. The term "Allah" appears in the Quran and is unique in its grammatical form since it cannot be plural. The meaning and its connotation are thus supported by the word. This isn't the case when translating "god" into English, which can be pluralized as "gods" and femininized as "goddess".

Translation and Ideology

Ideology, according to Lefevere (2004, p. 5), is "a conceptual grid that consists of opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach texts". In similar vein, Hatim and Mason (1997, p. 218) define ideology as "a body of assumptions which reflects the beliefs and interests of an individual, a group of individuals, a social institution, etc." which "ultimately finds expression in language". Moreover, Van Dijk (2006, p. 116) maintains that "whatever elle ideologies are, they are primarily some kind of 'ideas', that is, *belief systems*".

Modern translation studies demonstrate the firm and significant relationship between translation and ideology. In other words, "in translation studies, for over twenty years the study of ideology has of course been strongly linked to the idea of manipulation (the seminal collection being Hermans 1985) and to distortion or rewriting (e.g., Lefevere 1992)" (Munday, 2007, p. 196). In addition, "critical linguistics considers that language 'reproduces' ideology" (Munday, 2007, p. 198). The translator's ideology can interfere with the text he/she translates i.e. "it is the writer's lexico-grammatical selections which guide certain interpretations. An unaware reader (and most readers, without specific linguistic training, will be unaware) will be encouraged to follow the interpretation suggested by the more powerful party" (Munday, 2007, p. 196). As Aichele (2015, p. 64) puts it, "no translation is ever complete" and "the selection of possible meanings to be excluded or included is always ideological". In similar vein, Schaffner argues:

> The relationship between ideology and translation is multifarious. In a sense, it can be said that any translation is ideological since the choice of a source text and the use to which the subsequent target text is put is determined by the interests, aims, and objectives of social agents. But ideological aspects can also be determined within a text itself, both at the lexical level (reflected, for example, in the deliberate use, choice or avoidance of a particular word) and the grammatical level (for example, use of passive structures to avoid an expression of agency) (2003, p. 23).

In this sense, the process of translation is "a deliberate and conscious act of selection, assemblage, structuration, and fabrication, and even in some cases, of falsification, refusal of information, counterfeiting, and the creation of secret codes" (Tymoczko and Gentzler, 2002, p. xxi). Hence, ideology plays an essential role in the process of translating the Quran as it has its own distinctive perspectives and unique set of ideologies.

Moreover, Robinson (1997, p. 71) points out that a "good" translation of the Quran should be "accurate, consistent, of literary merit and easy to consult". In this account, accuracy is the first criteria, which may be influenced by two factors. The first of which is adequate translation equivalence, and the second is literal and pragmatic meaning accuracy. The words used in the TT and perhaps the translator's ideology determine how accurate the translation is. In this sense, ideology does not carry the conventional value judgement of being good or bad; rather, it refers to the entirety of the translator's worldview, political agenda, and sectarian or religious beliefs. The phrase "traces of ideology" is used in this context to refer to the hidden or obscure ideological viewpoints that must be uncovered and interpreted via a meticulous, rigorous, critical, and deep examination of pertinent texts and speech. Furthermore, since Quran translators also come from extensively different dogmatic and ideological backgrounds, it is evident that they are likely to be influenced by their ideology. Therefore, the question that needs to be

answered is: how can the translator's ideology be evaluated, and how can it influence the accuracy of the translation?

Dawood's Translation of the Quran

Nessim Dawood was born in Baghdad in 1927. His family members were Jews, and his name was Yehuda. He was a prominent teacher, translator, and journalist. He was awarded a scholarship in 1944 and spent his early years in London studying English literature. He obtained later a degree in English literature from London University and produced numerous Arabic-to-English translations over the next five years. Professor Dawood, who arrived in the 1950s as a university student, worked diligently to translate the Quran into English. Dawood, a prominent Jew, is known for his translation of the Quran and Ibn Khaldun's Mokadimah (introduction). He founded his company in 1959 and became a trusted resource for the Ministry of Defense in Britain and other government departments in their dealings with the Middle East. Dawood is the only Jew to produce an English translation of the Quran at the age of twenty-nine. There are 70 editions of his translation, most published by Penguin and selling over a million copies. The first edition was published simultaneously in UK, USA, and Canada and is available in 2000 libraries and online. The difference between earlier and later editions is due to the rearrangement of Quran Suras. Two editions of Dawood's translation are *The Koran*, 1974 in 452 pages and *The Koran, the Word of God as revealed by Muhammad*, 1997 in 468 pages.

Being an Arab Jew from Iraq and a native speaker of Arabic, aimed to translate the Quran's meanings for English readers, helps Dawood in bringing Arab and Islamic culture to international status. His mastery of English and knowledge of Islamic culture facilitated the job, as he was close to Muslims and shared Iraqi nationality and Arabic language. Moreover, the translator's Jewish inclinations reflect his religious identity in some parts of the selected translation. The translation entitled "*The Koran*" begins with a biography of the translator and his significant work in translation, particularly the English version of Tales from the Thousand and One Nights. The translator discusses the genealogical tree of Prophet Muhammad (PBUH), the circumstances leading to the emergence of Islam, the revelation of the Quran, and his belief in the influence of Jewish and Christian preachings on Prophet Muhammad (PBUH) in the beginning and then by Hanifs. Commenting on Prophet Muhammad (PBUH), Dawood (1997)says:

> Meanwhile he had required a reputation for honesty and wisdom, and had come under the influence of Jewish and Christian teachings ... Long before Mohammad´s call, Arabian pagan was showing signs of decay. At the Ka'ba the Meccans worshipped not only Allah, the supreme Semitic God, but also a number of female deities. Impressed by Jewish and Christian, a number of theists, or spiritual fundamentalists, known as hanifs. Mohammad appears to have been influenced by them (p. 1: 2).

Dawood informs his readers that Prophet Muhammad (PBUH) would share talks with Jews and Christians in the Arabian Peninsula, allowing him with wisdom and cleverness, to understand their stories and gather raw material for his book, the Quran. The translator builds on this belief and strengthens it in his translation, fostering a deeper understanding of the Quran and Islam among non-Muslim readers.

Dawood describes the Quran as the finest work of Classical Arabic prose, referring to the Islamic belief claiming that it is inscribed upon the heart of Prophet Muhammad (PBUH). He

aims to create an intelligible version in contemporary English that helps modern readers to understand the Quran. Dawood argues that the Qur'an contains many vague and obscure statements, which he aims to expose through footnotes and clear translations to make it easier for ordinary readers to understand. He relies on commentaries like Al-Baydawi, Al-Zamakhshari, and Al-Jalalayn and rejects theories about cryptic letters. His work includes a one-page page bibliography, and two indexes, and further, presents his own chronological order, starting with Makkan surahs and then Medinan ones. Dawood's translation of the Quran, despite being rejected by Muslim scholars, follows a new chronological order after 34 years. The translation includes an introduction that deals with the Quran, Prophet Muhammad's life (PBUH), the Prophet's composition of the Quran, delivering the revelation, and a claim that Prophet Muhammad's primary concerns were violence and war. Moreover, verses that explain Islam, demonstrate the dignity of Prophet Muhammad (PBUH), affirm Jesus's humanity, speak about Prophet Muhammad's family and make all clear the influence of theological beliefs. These Verses reveal the sectarian viewpoints that the translator asserts and adopts in accordance with the mindset. Dawood inclines to the deletion of surah numbering and the division of chapters into passages. A chronological table is included to highlight key events during the Prophet's life. Dawood's fanaticism is evident, particularly in references to Jews. The main revised editions of the translation and Dawood's main works are also listed. According to Dawood's translation, Jews and Christians were Prophet Muhammad's teachers, despite lack of authentic evidence supporting this claim. The text focuses on human sources of the Quran, dividing them into two main categories: Jews and Christians. Dawood suggests that the Prophet Ibrahim (PBUH) initially sought Hanfeyah, a monotheistic religion, before idolatry spread to the Arabian Peninsula where Dawood conceals this fact. Dawood also believes in receiving verses during dreams, claiming that Prophet Muhammad (PBUH) was recited the Quran by Jibrael while sleeping on Ramadan night. Dawood focuses on verses that clarify the corruption of the people of scriptures and how they distorted their core laws, claiming it as the main mission of Islam.

Narrative Theory:

Narrative has been a topic of interest in various disciplines, particularly in literary studies and linguistics. Scholars often view narrative as "an optional mode of communication, often contrasting it with argumentation or exposition"(Baker, 2006, p. 8). These approaches focus on the internal organization of spoken accounts or literary narratives, such as episodes, phases, and plots, and emphasize the benefits of using narrative over other modes to secure audience's involvement and commitment. Labov (1972, p. 359: 360) defines narrative as "one method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which actually occurred".

Narration, according to Fisher (1987, p. 193), is "the context for interpreting and assessing all communication, not a mode of discourse laid on by a creator's deliberate choice but the shape of knowledge as we first apprehend it". Social and communication theory historians like Hayden White view narrative as the primary mode of experiencing the world. White (1987, p. 1) emphasizes that narrative is not just one code for meaning, but "a meta-code, a human universal on the basis of which transcultural messages about the nature of a shared reality can be transmitted". Somers (1992, p. 600) similarly argues that narratives and narrativity are the means by which "we come to know, understand, and make sense of the social world" and thus "constitute our social identities".

Narrative divides the world into people, events, and defined groups and organizes experiences by arranging events socially, temporally, or spatially. Narrative allows us "not only to relate events, but also stances and dispositions towards those events" (Baquedano-López, 2001, p. 343), "thus categorizing behavior along a moral and socially sanctioned cline into valued vs. non-valued، normal vs. eccentric, rational vs. irrational, legitimate vs. non-legitimate, legal vs .criminal" (Baker, 2006, p. 10). In this sense, "one of the effects of narrativity is that it normalizes the accounts it projects over a period of time, so that they come to be perceived as self-evident, natural, benign, uncontestable and non-controversial" (Baker, 2006, p. 11). Even, while human narratives are liable for errors and inaccuracies as well as ideological prejudices and blind spots, the narration is always based on a foundation of verifiable facts. This foundation of facts would provide a solid basis for assessing the accuracy of narratives. In similar vein, Baker (2006) points out that:

> The assumption of constructedness does not simply mean the rejection of a truth in relation to a given set of events or the assertion that no one has direct access to a reality. Rather, acknowledging the constructed nature of narratives means that we accept the potential existence and worth of multiple truths. (p. 18: 19)

Narrative theory strand places more emphasis on the crucial notion that "narrative shapes people's views of rationality, objectivity, and morality and their conceptions of themselves and others" than it does on the structural components or textual realization of narratives (Bennett and Edelman, 1985, p. 159). Accordingly, "the central concern is not how a narrative as a text is constructed, but rather how it operates as an instrument of mind in the construction of reality" (Bruner ,1991, p. 5: 6). Moreover, translators and language experts suggest combining social theory methods with textual analysis tools for effective narrativity in translation studies. While textual analyses are a major focus in linguistics and literary studies, their definition of narrative is too narrow, focusing on specific linguistic and structural constituents in individual narratives, such as plots, characters, and episodes.

The Political Import of Narratives:

Believing one story means rejecting others, which makes the issue so crucial from a political and interpersonal standpoint. Critically speaking, the distinctions between opposing narratives are what give each one its meaning. Since, "any narrative circulates in many different versions; some of these versions may be completely at odds with each other, and some may differ only in minor details or points of emphasis", and what is more "over time, the different versions of a narrative may become more or less valued and may achieve more or less currency through various processes of reinforcement and contestation" (Baker, 2006, p. 20). Narratives of the past shape the present, causing competition among versions for centuries. Individuals and communities use past narratives to highlight current issues, such as the retelling of the Holocaust narrative over and over again by Israelis, to create a sense of community and support their narratives of the present. This ongoing competition between narratives can continue for centuries. Moreover, "the retelling of past narratives is also a means of maintaining control. It socializes the individuals into an established social and political order and encourages them to interpret the present events in terms of the sanctioned narratives of the past" (Baker, 2006, p. 21).

Translation and interpreting are fundamental to this process, especially given the fact that most disputes these days are not limited to particular monolingual groups; rather, they must be mediated on a worldwide scale. Furthermore, "even the local domestic conflicts now typically

have to be negotiated cross-culturally and cross-linguistically in view of the multicultural composition of most societies especially in the Western world" (Baker, 2006, p. 22). By the same token, Baker (2006) argues:

> Every time a version of the narrative is retold or translated into another language, it is injected with elements from other broader narratives circulating within the new setting or from the personal narratives of the retellers …. Thus, aspects of various versions of a narrative and elements from other narratives are added, emphasized, downplayed or simply suppressed through the numerous processes of mediation, many of which involve retelling or direct translation (p. 22: 23).

Narratives play a crucial role in the interaction between dominance and resistance, as they both replicate and challenge existing power structures. Influential organizations and individuals often support marginalized groups and defend their right to narrate their own version of events, as it can improve their appeal and enhance their standing. Power can defuse opposition by creating the illusion of opposition and dictating the conditions under which genuine opposition can be heard. Subtly marginalized groups resist power dynamically, using tactics such as substituting Western discourse with their own native local narratives. This strategy allows the dominant party to gain an advantage by dictating the parameters of the discussion. However, when confronted with this strategy, the dominant party must use similar cunning measures, such as highlighting the importance of respecting Arab traditions and explaining things from their perspectives, and blurring the boundary between dominance and resistance.

Like all social actors, translators and interpreters participate in the narrative environment in which they are situated in a number of ways. Many choose to translate almost all narratives in an indifferent way, helping to disseminate and promote them regardless of their own narrative location, rather than considering the consequences of their decisions virtually as a matter of principle. Others want to critically examine and challenge prevailing narratives. Both are unable to break free from the narratives that shape their identities and behaviors in the world, nor are they able to absolve themselves of the narratives they advance via their translation and interpretation work.

Typology of Narratives:

Discussions of typologies are common in the extensive corpus of literature on narrative across many disciplines. The Somers (1992 and 1997) and Somers and Gibson (1994) typology appears to be the most pertinent for our objectives. To delineate the social uses and political significance of narrativity, they draw a distinction between ontological, public, conceptual, and meta-narratives. I will try, in the next section, to explain their typology in more details and provide some examples of how it may be used in translation studies.

<u>Ontological Narratives:</u>

Ontological narratives are one's personal tales we tell ourselves about our history and our position in the world. These tales both made up and give meaning to our lives. Although they essentially remain centered on the self and its surrounding world, "they are interpersonal and social in nature because the person has to exist in a social world to tell their story" (Whitebrook, 2001, p. 24). This implies that "even the most personal of narratives rely on and invoke collective narratives", "without which the personal narratives would remain unintelligible and

uninterpretable" (Ewick and Silbey, 1995, p. 211: 12). For this reason, it is not always possible to translate or retell a concrete personal narrative from one language into another without encountering difficulties. In other words, "the interdependence between the personal and collective narratives means that the retelling is inevitably constrained by the shared linguistic and narrative resources available in the new setting" (Baker, 2006, p. 28: 29).

Ontological narratives are influenced by collective narratives within a certain society, which are shared and repeated throughout time. These tales form the basis for ontological stories, which help to define roles in society and spaces for people. But these shared narratives also impose constraints on individual's personal narratives since they shape their perception of self and what behavior is appropriate in the context of an established collective narrative. Collective narratives or "cultural macro-narratives", as Hinchman and Hinchman (1997, p. 121) call them, "thus shape and constrain our personal stories determining both their meanings and their possible outcomes" or potential consequences (Baker, 2006, p. 29).

Society is intricately entwined with the stories and roles we create since personal narratives have the power to strengthen or weaken the underlying narratives that underpin the social order and can cause disruptions to the society smooth functioning. This is why the dominating institutions in society continually assign their people identities and roles that are compatible with their own institutional nature, demands and objectives. As Goffman (1967, p. 44) puts it, "societies everywhere, if they are to be societies, must mobilize their members as self-regulating participants in social encounters", that is why ontological and shared narratives are interdependent.

Shared narratives also "require the polyvocality of numerous personal stories to gain currency and acceptance and to become normalized into the self-evident accounts of the world and hence escape scrutiny" and thus "collective narratives promoted by the social order require input from compatible personal narratives" (Baker, 2006, p. 30). It is the inclination of many individuals to align their ontological narratives with particular collective narratives that gives such narratives legitimacy, credibility and power. At the same time, "personal narratives can be deliberately used to unsettle the social order, to resist the dominant narratives, and to elaborate an alternative narrative of the world" (Baker, 2006, p. 30). This is exactly what a lot of feminists try to do when they give voice to stories of life experiences of women that have been ignored or suppressed; these stories are frequently mediated via translation.

Our personal narratives are of interest to others we contact with as well as to the social order or society at large, and this accordingly has political consequences. In this sense, Novitz (1997, p. 146) explains that "there is an intimate connection between the ways in which people see themselves and the ways in which they are likely to behave". We often question the narratives we construct about ourselves, aiming to undermine their sense of self by encouraging them to reconsider and providing incentives. This politics of narrative identity involves upholding personal goals by challenging others' perspectives and promoting our own. Our personal narratives are crucial to society and others because ontological narratives determine who we are, which is necessary for knowing what to do. Our self-perceptions influence our thoughts, behaviors, and have an inherent effect on those around us. However, as MacIntyre (1981, p. 99) contends, "we are never more than the co-authors of our own narratives" meaning that the narratives that others create about us have a profound impact on our behavior and are essential to our mental and physical existence. The stories we tell about ourselves can significantly influence our social, material, professional and mental health. They can either elevate or demolish our careers, elevate or depress us, enhance or diminish our social status, and shape our self-

perception of our worldly relationships and individual identities. By the same token, Baker (2006) argues:

> Thus, we have to negotiate our way around the various incompatibilities or conflicts between our ontological narratives and those of other individuals with whom we share a social space as well as the incompatibilities with collective narratives in order to be believed and respected, in short to avoid "ontological abandonment". (p. 31)

Refugees and asylum seekers often face significant trauma when they relocate to a different cultural setting and must reconcile their personal narratives with the prevalent narratives of the host nation. They often have limited flexibility to negotiate a compromise between their ontological narratives and the public and institutional narratives of the host nation. In order to prove themselves as appropriate claimants, they have to "renounce their previous self and create, successfully or not, an 'other' deemed appropriate for the cause" (Barsky, 2005, p. 226). To make their stories comprehensible within the target community's narrative framework, they have to bridge the narrative space between their personal and collective institutional narratives.

Public Narratives:

Public narratives according to Somers and Gibson's model (1994) are "stories elaborated by and circulating among social and institutional formations larger than the individual, such as the family, religious, educational, or professional institutions, media, and the nation" as a whole. The many and conflicting public narratives surrounding September 11th, 2001, the 2003 US-led coalition war on Iraq, Western democracy, Islamic extremism, and more recently, LGBT rights, are among the examples of public narratives. People in all societies either accept or reject these widely held beliefs, which come in a variety of forms. They resist when a public narrative has elements that individuals find difficult to incorporate into their own identity story.

Public narratives prevailing in any society are subject to dramatic shift, sometimes in the course of a few years or even months. For instance, within ten years following World War II, the public narrative around Native Americans in the United States underwent a rapid shift. The stories from the 1930s and 1940s presented a beautiful past against a tumultuous current. In contrast, the narratives of today portray the present as a movement of resistance and the past as a time of exploitation.

Naturally, the power structures in which many different story versions are entwined as well as the tenacity with which their proponents defend and promote them play a major role in determining which version of the narrative endures and gains popularity. In similar vein, "public narratives of specific individuals who become symbols of a people, a movement, an ideology can also change drastically over time" (Baker, 2006, p. 33: 34). Nelson Mandela, for example, often portrayed as a terrorist during the 1960s and 1980s, became a symbol of resistance and a global hero during the anti-apartheid movement. His Nobel Peace Prize was awarded in 1993, marking a significant milestone in the fight against apartheid. Public narratives are also "adapted domestically within the same culture in response to evolving reconfigurations of the political and social space" and further "they can be adapted and mediated across cultural boundaries" (Baker, 2006, p.34). For instance, in the asylum-seeking process, individuals may need to reconcile their own community narratives with those of their recipient culture, while also bridging the gap between their ontological narratives and the public and institutional narratives of the host country.

Literary works and movies that challenge dominant public narratives are often criticized and sometimes banned, as seen in Hemingway's "A Farewell to Arms" which was banned in fascist Italy for portraying Italy's loss at Caporetto in World War I. Censorship can take various forms, some more covert than others. Omitting blasphemous elements in translation may be seen as an effort to avoid weakening prevailing public narratives. Indeed, "the notion of blasphemy itself as well as what counts as blasphemous are both in the first-place by-products of specific religious narratives of the world whether Muslim, Christian, Jewish or Buddhist" (Baker, 2006, p. 36).

Translators and interpreters, in their home communities, play a vital role in propagating public narratives and making sure that everyone in a society—including new immigrants—is socialized into the worldview that these shared stories support. However, translators can also disagree with the public ideology or cultural affinities and political agendas, in which case they would position themselves separately from the narratives that are being told in the home country. For example, in 2004, Israeli activist group Gush Shalom translated a brochure, "Truth Against Truth," from Hebrew into Russian to challenge national consensus and conventional Israeli narratives about the region's history and the Israeli-Palestinian conflict. This move aimed to appeal to the Russian community in Israel. Interpreters and translators also contribute to the dissemination of domestic public narratives, either to expand their audience or to expose and question them by attracting a foreign audience. Additionally, translators are playing a more significant role in publicizing the stories of organizations that are situated outside of their own country. Usually, individuals do this because they belong to these groups' worldviews and believe in what they stand for. In short, "public narratives may initially be elaborated within a narrow domestic context", "but their survival and further elaboration depends on them being articulated in other dialects, languages, and non-domestic contexts" (Baker, 2006, p. 38). Moreover, translators and interpreters significantly contribute to the articulation and contestation of various public narratives within and beyond any society at any given time.

Conceptual Narratives:

Somers and Gibson (1994, p. 62) define conceptual narratives as "concepts and explanations that we construct as social researchers". Conceptual or "disciplinary" narratives may be more broadly defined for our current purposes as "the stories and explanations that scholars in any field elaborate for themselves and others about their object of inquiry (Baker, 2006, p. 39). Therefore, conceptual narratives are the representations that scholars have developed as a result of their study. Each subject develops and flourishes on its own collection of conceptual narratives, and translation studies is no exception. Among these conceptual narratives is Darwin's theory of natural selection. Certain conceptual narratives, like Darwin's, can have a significant influence on society as a whole, while others are only important to the immediate network of academics working in the field.

Samuel Huntington's The Clash of Civilizations and the Remaking of World Order (1996) is one of the more modern and equally harmful conceptual narratives that has had a significant influence outside its field. Harvard University political scientist Samuel Huntington divided world civilizations into discrete groups based on innate cultural traits, putting the US-led west at the center of political dominance and projecting that in the twenty-first century, and therefore culture will overtake ideology as the primary driver of conflict. An important source of information for the Bush administration was Huntington's and the stories it gave rise to were closely connected to the official public narratives surrounding September 11th, the wars in

Afghanistan and Iraq, and even the conflict in the Balkans before any of these. Once more, we observe that narratives developed inside academic settings have the power to influence public opinion and perpetuate long-term meta-narratives.

Translators and interpreters can decide whether to support and endorse a certain conceptual narrative or to dispute and oppose it, just like with public narratives. In his English translation of the Qing penal code, Sir George Staunton interjects and disputes James Barrow's assertions and accusations in his Travels in China, arguing that the Chinese are unjust in their dealings with foreigners and with each other, that they sell their children into slavery, that they practice homosexuality, that they smoke opium and gamble. Barrow frequently brings up the Chinese criminal code in his defense of his claim that, among other things, the unfairness of the system inspires people to be cruel and callous towards the unfortunate. In contrast, Staunton's translation aims to make the Chinese legal system understandable, rational, and just.

Meta-narratives:

Somers and Gibson (1994, p. 61) define meta- narratives as the narratives "in which we are embedded as contemporary actors in history" such as the narratives of "Progress, Decadence Industrialization, Enlightenment, etc….". Meta-narratives can also be "the epic dramas of our time: Capitalism vs. Communism, the Individual vs. Society, Barbarism/Nature vs. Civility" (Somers, 1992, p. 605). For example, the narrative of 'Progress' "have started out as a simple public narrative", or "as a meta- or master narrative" and "has persisted for decades" influencing "the lives of ordinary individuals across the planet" (Baker, 2006, p. 44: 45). A notable example of this kind of narrative is the Cold War. It still has some effect on international relations and our daily lives today. The influence of Hollywood, western academics, and the media allowed the Cold War narrative - in all of its forms - to spread well beyond its specific geographic contexts. The public narrative surrounding the "War on Terror" is a prime example of a potential meta-narrative today. It is actively promoted and maintained through a variety of channels worldwide, quickly gaining the status of a meta-narrative that transcends national and geographic borders and has a direct impact on each and every one of us in any aspect of society. Thus, a narrative "must go beyond the temporal and spatial boundaries" as well as "have this sense of inevitability to qualify as a global meta-narrative" (Baker, 2006, p. 168).

Much like other narrative forms, meta-narratives are subject to debate and can exist in several variants. This is true even for widely accepted and abstract meta-narratives like Enlightenment, Modernity, and Progress. Many have argued that "the idea of progress is one of the most dangerous vestiges of the Enlightenment project" whereas "the march of progress has also introduced "the gulags, the holocaust, environmental degradation and a frenzied nuclear age" (Fleming, 2004, p. 42). It is "the level of dominance of the community that elaborates a particular public narrative a prerequisite for that narrative's growth into a global meta-narrative" that has "currency over considerable stretches of time and across extensive geographical boundaries" (Baker, 2006, p. 45). The Cold War meta-narrative, similar to the War on Terror, was primarily created by the American political elite and adopted by other global elites. Political and economic domination may influence the survival and dissemination of political meta-narratives, but other circumstances also contribute. For example, Muslim narratives, despite having little political power, hold a pivotal position in human history and have a larger currency than any other religious meta-narrative, with hundreds of millions of adherents worldwide. In similar vein, Alexander (2002, p. 17) points out that the Holocaust evolved from being first told to

contemporaries as a war story to becoming a worldwide meta-narrative. The Holocaust evolved into the predominant symbolic depiction of evil in the late 20th century, and the suffering endured by the Jewish people became a trauma shared by all of humanity as a result of the historical narrative's heavy emphasis on evil.

In addition to outlining the institutional and power structures that made this process possible, Alexander (2002, p. 10: 30) provides an intriguing model of cultural trauma that can help explain the development and dissemination of meta-narratives generally. In accordance with this model, "no trauma interprets itself and that all traumatic experience is filtered emotionally, cognitively, and morally" through an interpretive framework (Alexander, 2002, p. 10). Any narrative that is limited to a particular and situated set of events, according to the model, cannot develop into a meta-narrative. Events must be portrayed with a strong emphasis on values such as evil, danger, or goodness, and they must be arranged within an enduring framework. Rather than treating the Holocaust as "a sacred-evil, an evil that recalled a trauma of such enormity and horror that it had to be radically set apart from the world and all of its other traumatizing events", the progressive narrative surrounding it at the time prevented the trauma from ever becoming universal (Alexander 2002: 27). In other words, "this separation from the specifics of any particular time or space provided the basis for the Holocaust to achieve the status of meta-narrative" (Alexander 2002: 30). Any narrative that becomes a meta-narrative may very well be influenced by the same elements that Alexander goes into great length about, in regard to the Holocaust.

Another topic worth investigating is the use of an established, widespread meta-narrative to provide a newly emerging meta-narrative psychological power and significance. In similar vein, "Neo-conservatives in the American administration repeatedly invoked religious narratives to" promote and "portray the so-called War on Terror as a war between the Judeo-Christian" or Christian West "and Muslim worlds" or the Muslim East (Baker, 2006, p. 47). For instance, a lot has already been written and discussed on George W. Bush's usage of the phrase "crusade" in the immediate wake of the 2001 attacks on New York.

Moreover, it should go without saying that unless there is the direct assistance of translators and interpreters, narratives cannot transcend linguistic and cultural barriers or even become global meta-narratives. It's also important to note that an increasing number of interpreters and translators are working hard to develop other narratives that might counter the repressive public and meta-narratives of our present.

Features of narrativity and how it works:

The study of narratives must also examine how narratives are formulated and how they function. As such, we need to investigate the various features that narratives obtain, which might help us apply narrative theory to the study of translation. In the following section, I will tackle the way narratives operate in terms of how they construct the world for us through examining the basic features of narrativity. Somers and Gibson (1994) and Somers (1992) demonstrate four key features of "reframed narrativity": temporality, relationality, causal emplotment, and selective appropriation.

<u>Temporality:</u>

Temporality is an integral part of narrativity rather than being an extra or distinct layer of a story. Temporality does not mean that "events are recounted in the correct order to reflect their

unfolding in real or chronological time" rather it means that the "narrative is irreducibly durative" and "the elements of a narrative are always placed in some" meaningful "sequence" (Bruner, 1991, p. 6). In this sense, Baker (2006) argues:

> Temporality means that sequence is an organizing principle in interpreting experience. The set of events, relationships and protagonists that constitute any narrative, whether ontological, public or conceptual, has to be embedded in a sequential context and in a specific temporal and spatial configuration that renders them intelligible. (p. 51)

When retelling ontological narratives, such as in autobiographical works and different types of interviews, temporal organization is rarely arranged in a precisely chronological manner. Bourdieu (2000, p. 298) similarly claims that anyone who has ever gathered life histories is aware of the constant loss of strict chronological order by informants, who typically recall events in a combination of thematic and chronological order, frequently without precise temporal reference. This phenomenon can be attributed to a number of factors such as trauma and memory lapses. However, a lot of authorities demand that the events be presented in a precise chronological order, which forces the narrator to reframe their experience to fit the authorities' norms of presentation. In similar vein, Baker (2006) indicates that:

> The sequence in which a narrative is presented is constitutive of that narrative in the sense that it directs and constrains interpretation of its meaning. The way we order elements in a narrative, whether temporally or spatially, creates the connections and relations that transform a set of isolated episodes into a coherent account. (p. 52)

Temporality, or the placing of persons and events in space and time, is not just about the past and present but also, and this is very important, about the future. Narratives "always project a chronological" "moral end, a purpose, a forecast, an aspiration. This is why narratives guide behavior and action" in the first place (Baker, 2006, p. 54).

Temporality also means that everything we perceive, our narratives of the world, are "history laden" (Somers and Gibson, 1994, p. 44) and "that history, in turn, is a function of our narration of the past from the vantage point of our location in the present" (Baker, 2006, p. 55). Accordioning, "we are members of the field of historicity as storytellers," as Ricoeur (1981) says, and thus "the game of telling is itself included in the reality told" (Baker, 2006, p. 55). To put it more clearly, Baker (2006) argues:

> Historicity means that the narratives of today encode and re-enact those of the recent as well as distant past. This can work for or against the narrator. … Historicity is also a resource that narrators draw on in order to enhance identification with a current narrative and enrich it with implicit detail. …. (A current narrative) can draw parallels with past narratives … in order to elaborate not only the concrete details of the new narrative but, more importantly, its moral import. (p. 55: 57).

The stories of Black suffering are a good example of historicity being creatively used. These narratives make reference to the Jewish Holocaust, which has been found to be a very effective historical narrative of Jewish pain and suffering, signaling another distinct and awful episode of history. These Black Holocaust narratives invoke or "appeal to another historical setting to drive home the horror and consequences of a contemporary injustice" (Baker, 2006, p. 59).

Historicity is on an equal footing obtainable by parties in power which enables them to develop their own meta-narratives and strengthen their dominance. Keeble (2005, p. 43) provides

an intriguing instance from January 1991, the first invasion of Iraq. The designation of the coalition of nations engaged in the invasion as "Allied" is a nostalgic reference to the language of the Second World War, and it seeks to legitimize the killings by drawing a parallel between the war against Saddam with the Allied war against the Hitler.

Relationality:

According to relationality, the human mind is incapable of understanding discrete incidents or a disjointed collection of facts that cannot create a coherent narrative. For an event to be interpreted, "it has to be conceived as an episode of a larger configuration of events in a temporal and spatial setting" (Somers, 1997, p. 82). In other words, "the act of constructing a narrative" is "considerably more than 'selecting' events either from real life", "memory, or "fantasy and then placing them in an appropriate order" and then "the events themselves need to be constituted in the light of the overall narrative" (Bruner 1991: 8).

Relationality has immediate implications for interpretation and translation. The relationality of narratives precludes the simple importing of elements from other narratives. Lienhardt (1967, p. 97) examined the challenge of explaining to people the way members of a distant tribe think. He maintained that the idea of a primitive civilization starts to lose some of its meaning when we attempt to incorporate it into our language and classification systems. Therefore, "in the process of importing elements from another narrative, both the original narrative and our own narrative are inevitably reconstituted" (Baker, 2006, p. 62). Thus, it is impossible to elaborate "a coherent narrative" "on the basis of a patchwork of elements from different narratives. A narrative consists of different parts that make up a whole, but the viability and coherence of that whole depends on how the parts mesh together" (Bruner, 1991, p. 8). It is impossible to isolate these "parts of a narrative and interpret them without reference to a constructed configuration" and "their social and cultural setting", and "to interpret other narratives without simultaneously accommodating them to our own narratives and accommodating our own narratives to them" (Baker, 2006, p. 62). In similar vein Baker (2006) argues:

> The translator necessarily reconstructs narratives by weaving together relatively or considerably new configurations in every act of translation and re-setting these new configurations in different temporal and spatial settings. Each new configuration modifies and reinterprets the narratives that went into its making. One consequence of this process is that translating a narrative into another language and culture inevitably results in a form of 'contamination', whereby the original narrative itself may be threatened with dilution or change. (p. 62).

In other words, Rafael (1993, p. 29) explains why missionaries involved in the colonization of communities such as the Philippines insisted that translators retain some key words such as "Dios" and "Virgen". Replacing these terms with native ones, which are loaded with their own relational profiles, risked conflating the pagan religious beliefs and practices with the Catholic ones, but retaining key concepts in a foreign language cannot suppress relationality and its consequences. For one thing, foreign words are used for addressing existing needs as elaborated in local narratives. Hearing the untranslated terms of Christianity, native converts recognize them for what they are as they are opaque signifiers with no prior signifies in their local religious narratives. Kahf (2000, p. 165), points out that there is an intriguing result when a term is used in a translation that is already deeply ingrained in a set of narratives in the target culture, carrying an array of potential connotations or relational meaning that might seriously disrupt the source

narrative. As a result, the use of just one element from the target culture's narrative world sets off a series of interpretations in the target readers' public narratives, each of which is dependent on its particular relational context.

Translators and interpreters likewise avoid using direct semantic equivalent of an item in the source text or speech when it has a counterpart entrenched in a distinct and possibly harmful set of narratives in the target culture. This is again "a function of relationality since it is impossible to extract an item from a given narrative or set of narratives and treat it as an independent semantic unit" (Baker, 2006, p. 64). For instance, the Arabic word "شهيد" (shaheed) and all of its derivatives are not translated into the standard English word "martyr" by the Israeli news agencies, who censor all allusions to martyrdom in their English subtitles "motivated by a desire to avoid the associations of Islamic fundamentalism, terrorism, and suicide bombing that this word now readily evokes as part of the anti-Muslim and anti-Arab narratives circulating in the West" (Baker, 2006, p. 66).

Causal Emplotment:

While relationality means that every event has to be interpreted within a larger configuration of events, "causal emplotment gives significance to independent instances, and overrides their chronological or categorical order" (Somers, 1997, p. 82). It is causal emplotment that enables us to make moral sense of events because it explains why events occur as a certain narrative indicates. It is only when events are emplotted that they "take on narrative meaning" because it is then that they are "understood from the perspective of their contribution and influence on a specified outcome" (Polkinghorne, 1995, p. 5). In other words, "emplotment allows us to weight and explain events rather than simply list them" turning "a set of propositions into an intelligible sequence about which we can form an opinion", and "thus charging the events depicted with moral and ethical significance" (Baker, 2006, p. 67). Causal emplotment is inherent in narrativity, for "narrativity is intimately related to" "the impulse to moralize reality" and "this impulse manifest itself in causal emplotment" (White,1987, p. 14).

In more precise terms, causal emplotment, in essence, "means that two people may agree on a set of facts or events but disagree strongly on how to interpret them in relation to each other" (Baker, 2006, p. 67). For example, in the Middle East conflict, one narrative portrays Palestinian terror acts as the catalyst for Israeli-targeted killings, while another views Palestinian suicide bombing as the desperate and inevitable result of Israeli state terrorism. In similar vein, "proponents of the two competing narratives may accept that the individual events took place and even agree on the details of each event", "but disagree strongly on how the events relate to each other and what motivates the actors in each set of events" (Baker, 2006, p. 67). Causal emplotment thus "allows us to take the same set of events and weave them into very different moral stories. It is perhaps the most important feature of narrativity" because it helps to "identify a cause for a set of events" and thus "helps determine what course of action" to be taken (Baker, 2006, p. 67). This in turn allows us to appeal to others who "see their own sentiments or interests reflected in that choice of a social scene" (Bennett and Edelman, 1985, p. 160). Shedding light on other aspects of emplotment, Baker (2006) points out that:

> Emplotment is often fulfilled merely through sequence and the ordering of events … Another aspect of emplotment has to do with weighting events and endowing them with significance, perhaps as crises of a particular magnitude or as turning points in the context of the overall narrative. (p. 67: 68)

Moreover, "once events acquire such meaning, they may become associated with moments of crisis or transition" in "other kinds narratives, such as 'fall and redemption', or 'empire and decline', and thus can take on connotations reaching far beyond their original contexts" (Landau, 1997, p. 116). In other words, "it is this feature of weighting, rather than the details of the event itself, which is often the subject of contestation by individuals and groups situated outside a dominant narrative" (Baker, 2006, p. 69).

In translation, "the weighting of events and various elements of a narrative, including characters, can be changed to produce a different pattern of causal emplotment" (Baker, 2006, p. 69). As a result, the translated target version gives greater weight - than the source original - to the significance of and emphasis on a specific narrative. Therefore, patterns of causal emplotment can be changed in translation by the cumulative effect of very minor adjustments that give new weighting to the elements of the original narrative.

Selective Appropriation:

Somers and Gibson (1994, p. 51) argue that narratives are created according to evaluative standards that enable and guide selective appropriation of a certain set of events or elements from the wide range of overlapping, open-ended events that make up experience. To develop a coherent consistent narrative, in other words, it is unavoidable that some aspects of experience will be favored while others will be excluded. This process of selection, as Somers (1992) suggests, is thematically driven as "themes selectively appropriate the happenings of the social world, arrange them in some order, and normatively evaluate these arrangements" (Somers, 1992, p. 602). In similar vein, the selection of events to be integrated into a narrative is directed by the plot, which Polkinghorne (1995, p. 7) defines as the "thematic thread" that enable the narrator to portray individual elements of a story as an element of an ongoing narrative that ultimately culminates in an outcome. Yet, "even annals, which do not have an overt narrative form, select the events to be recorded along general themes such as major battles, famines or violence" (Baker, 2006, p. 72). Shedding light on the different features of selective appropriation, Baker argues:

> But there is more to selective appropriation than simply the theme or central subject of a narrative. … but also, a question of our location in time and space, and our exposure to a particular set of public, conceptual and meta-narratives that shape our sense of significance…Selective appropriation, whether conscious or subconscious, has an immediate impact on the world. (Baker, 2006, p. 72: 73).

The process of selective appropriation is guided by our personal values, the values we uphold as individuals or institutions, and our assessment of whether the elements chosen to amplify a specific narrative reinforce or contradict those values. By the same token, "the very concept of 'values' assumes that whatever is adopted as such by an individual or group is seen in a positive light, even if from our particular narrative vantage point, we might consider it wrong or even reprehensible" (Baker, 2006, p. 76). For instance, regardless of the people in charge, the most important value for corporate enterprises is profit for the shareholders. This indicates that in all practices and narratives developed by businesses, "certain values get emphasized while others get de-emphasized" through the process of selective appropriation in accordance with the dominant principle of profit (Bakan, 2004, 51).

The process of selecting materials that support a specific narrative of an enemy or adversary culture is therefore well-established and frequently depends on the assistance of interpreters and

translators. The narratives that these interpreters and translators assist in creating, which primarily rely on the feature of selective appropriation, are far from innocent. On the other hand, "deliberate selective appropriation is of course a feature that both sides can exploit more or less effectively, depending largely on the available resources they have at their disposal" (Baker, 2006, p. 75: 76).

In addition to the four fundamental features covered by Somers and Gibson (1994) and Somers (1992), another four features highlighted by Bruner (1991) are worth examining in some details. These consist of particularity, genericness, normativeness (including canonicity and breach), and narrative accrual.

Particularity:

Particularity, according to Bruner (1991, p. 6: 7), is the process by which narratives make reference to specific persons and events within a broader framework of "story types," which lends significance and meaning to the specific events. As stated by Bruner (1991, p. 7), "narrative particulars" can be submerged in when they are missing from an account "by virtue of their embeddedness" in genre. Commenting on Bruner's definition, Baker argues:

> By 'genre', in this particular instance, Bruner seems to mean generic story outline (or plot, story or histoire in narratological terms) rather than genre in the sense of text type such as 'novel', 'editorial', 'ballad', and so on. Generic story outlines in this sense are 'master plots', as understood by narrative grammarians and to some extent by folklore scholars – skeletal stories that combine a range of raw elements in different ways. Broadly speaking, an individual narrative derived from a given storyline may vary in specifics (names, settings, nuances of character) but will ultimately be a variant of that skeletal storyline. (Baker, 2006, p. 78)

All of our narratives eventually come from sets of skeletal storylines with recurrent motifs, and these sets might vary greatly throughout cultures, either in terms of their overall structure or particular details. According to Bruner, skeletal storylines help us make sense of the nuances and details that are absent from individual narratives. The boy-woos-girl narrative, for instance, is a common narrative in many cultures that serves as a master plot for various stories, triggering sequences or assumptions related to secret dating, gift-giving, and girl resistance to the boy. These particularizations can be active even when left implicit, as they are part of the default narrative framework in which the specific narrative is embedded. In similar vein, "motifs and skeletal storylines within which the particularity of a narrative is realized shape our interpretation of events and discourses" (Baker, 2006, p. 78). In translation, source texts especially in plot and even whole genres are frequently adapted and modified to bring them closer to a storyline and evoke culturally popular storylines.

Genericness:

When it comes to defining genres, Bruner (1991, p. 14) gives a fairly succinct definition: they are "recognizable kinds of narrative" such as "farce, black comedy, tragedy, the Bildungsroman, romance, satire, travel saga, and so on". Non-literary genres, which are not discussed by Bruner, can be added to this list and might include contracts, editorials, eyewitness accounts, shopping lists, scholarly pieces, menus, magazine interviews, and documentaries, among many others. These established frameworks of narration "provide both writer and reader

with commodious and conventional models for limiting the hermeneutic task of making sense of human happenings – ones we narrate to ourselves as well as ones we hear others tell' (Bruner, 1991, p. 14). Additionally, Bruner makes a distinction between what he calls the "plot form" of a genre and the "form of telling" that corresponds with it. He acknowledges that "to translate the 'way of telling' of a genre into another language or culture where it does not exist requires a fresh literary linguistic intervention" (1991, p. 14). This manner of telling is not an external, decorative layer that only glosses the content of the narrative. Traditional manners of telling "predispose us to use our minds and sensibilities in particular ways" (Bruner, 1991, p. 15).

Genre, then, as Baker (2006, p. 86) put it, is "a conventionalized framework that guides our interpretation in a number of different ways". It provides "coherence, cohesiveness, and a sense of boundedness", allowing us to recognize them as recognizable "communicative practices". Genre also encourages projecting qualities like "factuality, seriousness, humour, and glamour" onto the narrative experience. These expectations are culturally specific. An academic lecture may feature humor in the English-speaking world but still be considered factual in other cultures. In this sense, translators must be aware of the importance of generic form in explaining particular narratives since the ways in which different genres may encode or signal participant roles does vary across cultures, as do the real-world consequences of elaborating one's narrative within a particular genre.

Genre-specific signalling devices:

Certain signalling devices or "contextualization cues" as Gumperz (1992, p. 114) refers to, are related to particular genres. To put it more clearly, Baker (2006) argues:

> These devices index a textual instantiation of the genre in question and/or trigger a set of expectations and inferences associated with it. They may be lexical – as in the case of 'Once upon a time', and similar expressions that preface fairytales in many languages – or syntactic, as in the use in academic abstracts of the present and past tense, respectively, to distinguish between what is stated in the article itself and what was actually done in the research on which the article reports. Or they may be structural. … Signalling devices, or contextualization cues, may also be visual, including typographical features such as the use of italics, the choice of color, or a particular style of drawing that might signal the genre as a cartoon, hence encoding a non-factual and humorous or satirical narrative. … Signalling devices associated with different genres then are often culture-specific. … Different genres, including the verbal and non-verbal activities embedded in them, are also often associated with specific formal features such as length, duration, thematic content, pitch and loudness, level of formality, and setting. These features, again, are not cosmetic. (p. 86: 87)

In addition, these features help in the formation of individual narratives set within the relevant generic boundaries. This has consequences for how a genre could be translated, depending on the specifics of a given setting and the larger agenda in which the translation is placed, either maintaining or subverting the voice of the author.

Parodying and subverting genres:

Hatim and Mason (1990, p. 141) designate this kind of flexibility in identifying and using genre boundaries as "multifunctionality", and propose that translators "will seek to preserve in translation the generic ambivalence" of the resulting texts. However, dominating narratives created in the same or a completely different generic medium can likewise be subverted through the strategic exploitation of genre conventions. By the same token, Baker (2006) points out that:

> The parodying of dominant narratives of the day to undermine existing relations of power or prestige in society is a very common tactic of activism that often relies on our understanding of generic forms and conventions to make its point. In terms of conceptual narratives, for instance, there are several humorous periodicals that parody the genre of scientific journals in order to undermine the narrative of scientific research as cutting edge, urgent, meaningful and highly consequential. … As a corollary to undermining dominant public narratives, genre conventions can also be exploited to ridicule prominent public figures associated with those narratives. (p. 89: 91)

Perhaps the most extreme example of genre-based subversion of dominant narratives is "culture jamming", which is defined as "the practice of parodying advertisements and hijacking billboards in order to drastically alter their images" (Klein, 2000, p, 280). Ad-busters, for instance, elaborate "counter-narratives that hack into a corporation's own method of communication to send a message starkly at odds with the one that was intended" (Klein 2000: 281). Another notable example is the political comments and graffiti that now cover the majority of the wall Israel built to separate the Palestinian population in different areas of the West Bank and Gaza which may be seen as a variation of this "culture jamming" strategy.

Generic shifts in translation:

The literature on translation is replete with instances of source texts that have been translated either exactly as they are or with adaptations made to conform to the target cultural conventions of a given genre. It is also possible to translate a source text into an entirely new genre, which may sometimes lead to the creation and emergence of a new genre in the target or source cultures. For example, introductory material and critical comments to late nineteenth-century English translations were used to reframe Irish comedy stories of the Ulster Cycle as historical or geographical documents. In similar vein, Loredana Polezzi (2001, p. 206) points out that there isn't a distinct genre of travel writing in Italian, but translations have managed to produce a corpus of work, or at least an image of it, for the benefit of readers abroad. She (1998, p. 331) also indicates that the titles of Italian travel books are sometimes changed to conform to British travel writing conventions in English translations of such works, which eventually reconfigures the original source narrative to fit a completely other genre in the target context. What started out as "scientific or semi-scientific writing" in Italian becomes "popular adventure travel" in English.

Normativeness/canonicity and breach:

According to Bruner, stories that do not entail some kind of innovation or breach do not qualify as narratives since it is the breaches of canonical scripts that give the narratives its value.

That is, when examining "normativeness" as a feature of narrativity, Bruner contends that "narrative is necessarily normative" "because of its 'tellability' as a form of discourse rests on a breach of conventional expectation" (1991, p. 15). In this sense, it would seem acceptable to argue that breach is an inherent feature of narrative, not an optional prerequisite, and that it is the narrative's intrinsic potential. Additionally, it makes sense to address normativeness/ canonicity and breach together rather than separately, as Bruner does.

Normativeness, as Baker (2006, p. 98) indicates, is "a feature of all narratives, not just dominant ones". Moreover, narratives are "prone to reproducing hegemonic understandings even when used by oppositional movements" since "their intelligibility derives from their conformity to familiar plots, or storylines" (Polletta, 1998, p. 155). In other words, while theorists of narrative "differ on just how many plots there are, and just how universal they are", they nevertheless agree that "stories not conforming to a cultural stock of plots typically are either not stories or are unintelligible" (Polletta, 1998, p. 142). In this sense, even deviations or breaches from the established canonical storylines have to occur inside restricted conventional framework and normative plot if they are to be intelligible at all.

The intelligibility and resonance of particular storylines vary across time and cultures. The normativeness of any narrative "is not historically or culturally terminal. Its form changes with the preoccupations of the age and the circumstances surrounding its production" (Bruner, 1991, p. 16). Translators, thus, are usually aware of this, and their mediation frequently focuses on preserving the specific breach conveyed in the target text while making it intelligible. Furthermore, Baker sheds light on another feature of normativeness which is "the normative dimension of participation". She indicates that "normativeness is not restricted to the policing of narratives". It also "functions to pressure us directly and indirectly into taking part in those narratives, into playing normatively defined roles within them, even in cases where there may apparently be no obvious motivation for doing so" (Baker, 2006, p. 100).

Narrative accrual:

Narrative accrual is the means in which we "cobble stories together to make them into a whole of some sort" (Bruner, 1991, p. 18). One of the strategies in which this is accomplished is through "the imposition of bogus historical-causal entailment", such as in asserting that the First World War broke out as a result of the murder of Archduke Franz Ferdinand (Bruner, 1991, p. 19). Persistent claims that the second US-led war of Iraq in 2003 was brought on by 9/11 attacks on New York may be seen as another instance of bogus historical causal entailment if we acknowledge that there has never been any concrete evidence linking Saddam Hussein's regime to those events. Another strategy for achieving narrative accrual is "coherence by contemporaneity", whereby "events are assumed to be connected simply because they happen at the same time" (Bruner, 1991, p. 21). In this sense, narrative accrual in modern times may be regarded as "the result of a whole labor of symbolic inculcation in which journalists and ordinary citizens participate passively and, above all, a certain number of intellectuals participate actively" (Bourdieu, 1998, p. 29). Considering Bruner's definition of narrative accrual "too restricted", Baker (2006) argues:

> For our purposes, we might redefine narrative accrual more broadly as the outcome of repeated exposure to a set of related narratives, ultimately leading to the shaping of a culture, tradition, or history. This history may be personal, as in the case of ontological narratives. It may also be public, including institutional

and corporate narratives, thus ultimately leading to the elaboration of meta-narratives. And it may be conceptual, where we might speak of narrative accrual shaping the history of a discipline or of a particular concept that cuts across disciplines. In all these cases, the issue of what is bogus and what is not lies outside the scope of this revised definition of narrative accrual. (p. 101)

Our ontological narratives, for example, are nothing more than variations on the repertoire of stories that exist in our society and culture; these stories propagate through the process of narrative accrual, gaining depth, details, and multiplicity over time. Moreover, our understanding of our own lives, as well as what it takes and how to do it to get by in society, is a result of the stories we are exposed from childhood and afterwards. These stories "once they achieve a certain level of currency within a culture, narrative accruals begin to have the force of a constraint" and what is more "culture always reconstitutes itself by swallowing its own narrative tail" (Bruner, 1991, p. 19). Whether intended to function as such or not, "narrative accruals do establish interpretive and behavioral canons" (Baker, 2006, p. 101), and it is these "forms of canonicity that permit us to recognize when a breach has occurred and how it might be interpreted" (Bruner, 1991, p. 20). Therefore, our ontological narratives are simultaneously constrained and empowered by this process. Firmly anchored in a collective past, "our sense of belonging to this canonical past permits us to form our own narratives of deviation while maintaining complicity with the canon" (Bruner, 1991, p. 20).

Dominance has partly a role in the process of narrative accrual where public narratives supported by influential institutions like the state or media in addition to emphasizing the elements of narrative accrual, also selectively appropriate them and repeatedly force them into our consciousness through a process described by Bourdieu (1998, p. 30) as "symbolic dripfeed". Any kind of Accrual, including public narratives, can accumulate through a variety of means; it is not just the responsibility of the socially dominant institutions. On the other hand, activists and underrepresented groups use a variety of platforms and media to further develop their narrative versions. They organize marches where they display posters, yell slogans, distribute leaflets, write news releases, start petitions, and take part in a variety of other types of protest. It is fundamentally this feature of narrative accrual that facilitates the proliferation of meta- or master narratives of progress, global terror, enlightenment, Western democracy, and so on, even while other groups in society seek out to undermine and challenge a few of those very narratives. Commenting on the narrative features mechanism, Baker (2006) argues:

Features of narrativity … are not discrete; they inevitably overlap and are highly interdependent. Historicity as an aspect of temporality, narrative accrual, and canonicity and breach cannot be neatly separated, nor is it productive to treat them as discrete features. The same applies to all other features of narrativity: temporal and spatial sequences participate in elaborating patterns of causal emplotment; causal emplotment in turn is partly realized through selective appropriation, and so on. (p. 103)

I now turn to the broader concept of framing to investigate how the elements of narrative may be modified to produce a politically relevant narrative in the target context, as a preliminary stage before delving into the translation strategies of narrativity.

Framing:

According to Goffman (1974, p. 27), the framework of groups is "its belief system" or "its cosmology". Frames, on the other hand, come from the interaction that occurs as participants establish "a sense of what activity is being engaged in, how speakers mean what they say" (Tannen and Wallat, 1993, p. 60). The definition of frames emphasizes the dynamic nature of interaction, in contrast to the previous definition of framework, which implies a set of unchanging beliefs and expectations. The process of framing is further understood to provide "a mechanism through which individuals can ideologically connect with movement goals and become potential participants in movement actions" (Cunningham and Browning, 2004, p. 348). Framing is an active strategy or process that denotes agency and allows us to deliberately contribute to the construction of reality. Translation, whether in the literal or figurative sense, can be viewed as a frame unto itself. In other words, translation "is not simply an interpretive frame but a performance that encompasses any number of interpretive frames" (Muhawi, 1999, 83).

Frame ambiguity:

Frame ambiguity is "the special doubt that arises over the definition of the situation", which is frequently experienced by various conflict participants as a result of conflicting attempts to validate different versions of the pertinent narrative (Goffman, 1974, p. 302). Frame ambiguity often emerges from the fact that the same events can be framed in various ways to support competing narratives, each of which has major implications for the different parties involved in the conflict. For example, the different forms of violent conflict can be framed as 'war', 'civil war', 'guerrilla warfare', 'terrorist acts', or even 'low intensity conflict'. If frame ambiguity is an everyday occurrence, then we should anticipate that it will show up in the texts we translate; yet in translation, this ambiguity is often resolved or obscured

Frame space:

Participants in each interaction undertake different roles (author, translator, lecturer, announcer, prosecutor, military officer … etc), participate in the interaction in various manners (reader, speaker, primary addressee, eavesdropper, overhearer… etc), and adopt different attitudes about the event and other participants (supportive, indifferent, critical, disinterested, committed, uninformed, outsider … etc). The entirety of these choices makes up what Goffman refers to as the "frame space" of a participant. A contribution is considered acceptable if it remains within the frame space assigned to the writer or speaker and unacceptable if it departs from that space since this frame space is "normatively allocated" (Goffman, 1981, p. 230). Taking into account the process of translation, Baker argues:

> Translators and interpreters act within a frame space that encourages others to scrutinize every aspect of their linguistic and – in the case of interpreters – non-linguistic behavior. Their frame space also circumscribes the limits of their discursive agency, although as with any type of constraint it is almost always possible to evade or challenge these limits. One of the best ways of undermining the restrictive effect of frame space in translation is to adopt a strategy of

temporal and spatial framing that obviates the need to intervene significantly in the text itself. (Baker, 2006, p. 110)

Translation Strategies of Narrativity:

Translators are in charge of the texts they create. Whether consciously or unconsciously, they translate the texts that engage in the construction, negotiation, and contestation of social reality. With each assignment, translators have to make a fundamental ethical decision: either they will replicate the ideologies that are already in place as they are expressed in the narratives that the text or utterance elaborates, or they will choose to reject those ideologies entirely by refusing to translate the text in that context. Beyond this fundamental decision, translators can and will use a variety of strategies to either explicitly or implicitly support or oppose specific parts of the narratives they mediate. These strategies enable them to dissociate themselves from the author's narrative viewpoint, alternatively, to show their empathy with it.

In the following section, I will tackle some of the various strategies used by translators, in collaboration with publishers, editors, and other actors participating in the communication process, to emphasize, challenge, or change the narratives embedded in the source text. Using many examples, Baker (2006, p. 105: 139) sheds light on the different strategies used in narrative theory. I will classify them into verbal and non-verbal strategies, and subdivide the verbal into linguistic and non-linguistic devices as follows:

1) Verbal Devices:

   a) Linguistic devices such as:

1) Selective appropriation of textual material: This strategy is realized in patterns of addition, omission, order and reorder of events designed to suppress, accentuate or elaborate particular aspects of a narrative encoded in the source text or utterance, aspects of the larger narrative (s) in which it is embedded, or aspects of patterns of omission of stretches of text that result from the exercise of censorship. Selection of material is used to highlight, add or suppress aspects of the immediate narrative which contributes to the elaboration or modification of this larger narrative.

2) Framing by labelling: This strategy refers to any discursive process that involves using a lexical item, term or phrase to identify a person, place, group, event or any other key element in a narrative. It could make a big difference whether we call the opposition party in the US *The Democrats* or *The Democratic Party*. Labelling refers to any type of label used for pointing to or identifying a key element or participant in a narrative, then, provides an interpretive frame that guides and constrains our response to the narrative in question. This explains the motivation for the use of euphemisms in many contexts. Labelling has many subdivisions such as:

- **Counter-naming.** It is an interesting strategy worth researching in the context of translation and interpreting, especially in activist venues. Examples of counter-naming include FBI (Federal Bureau of Intimidation) instead of Federal Bureau of Investigation and IOF (Israeli Offence Forces) instead of IDF (Israeli Defense Forces). Counter-naming is the activist's response to the systematic use of euphemisms in the political

sphere – a deliberate attempt to demystify and undermine. Using these labelling devices constrain the interpretation of narratives.

- **Rival systems of naming:** Translators and interpreters may want to consider the larger narratives in which a text or utterance is embedded in order to make an informed decision about how to handle names, especially rival names of places. For example, Egyptian translators of Israeli literature, convert the name of the country into Palestine instead of Israel. Moreover, they convert the name of the capital into its Muslim name "Al Kuds" instead of using the Jewish name "Jerusalem". Shedding light on the difficulty of translating rival names, MacIntyre (1988) argues:

    There may be rival systems of naming, where there are rival communities and traditions, so that to use a name is at once to make a claim about political and social legitimacy and to deny a rival claim. …… What this brings out is that in such communities the naming of persons and places is not only naming *as*; it is also naming *for*. Names are used as identification for those who share the same beliefs, the same justifications of legitimate authority, and so on. The institutions of naming embody and express the shared standpoint of the community and characteristically its shared traditions of belief and enquiry. (p. 378)

- **Titles of textual and visual products**: such as novels, films and academic books which are not normally part of a rival system in which they compete with each other, but they too can be used very effectively to (re)frame narratives in translation. For example, *The Slave-King*, title of the 1833 translation of Victor Hugo's *Bug-Jargal*, foregrounds the issue of slavery and frames the narrative as part of the abolitionist discourse, explicitly situating it on the anti-slavery side of the debate. The use of titles to reframe narratives in translation is often accompanied by subtle shifts in the texts themselves, in line with the narrative position signaled in the new title.

3) Repositioning of participants: One aspect of relationality, a feature of narrativity, concerns the way in which participants in any interaction are positioned, or position themselves, in relation to each other and to those outside the immediate event. Any change in the configuration of these positions inevitably alters the dynamics of the immediate as well as wider narratives in which they are woven. In translation and interpreting, participants can be repositioned in relation to each other and to the reader or hearer through the linguistic management of time, space, deixis, dialect, register, use of epithets, and various means of self- and other identification. Cumulative, often very subtle choices in the expression of any of these parameters allow the translator or interpreter to reconfigure the relationship between here and there, now and then, them and us, reader and narrator, reader and translator, and hearer and interpreter. Whether in the form of paratextual commentary or shifts in the expression of any of these parameters within the text itself, translators and interpreters can actively reframe the immediate narrative as well as the larger narratives in which it is embedded by careful realignment of participants in time and social/political space.

- **Repositioning in paratextual commentary:**
    Introductions, prefaces, footnotes, glossaries and – to a lesser extent, since translators do not normally control these – cover design and blurbs are among the numerous sites available to translators for repositioning themselves, their readers and other participants

in time and space and participate in elaborating the narrative outlined in the main introduction and in positioning the main players either outside or inside the frame space. Translators can also intervene in paratexts to guide the way in which 'we' the readers are positioned vis-à-vis the community depicted in the source narrative.

- **Repositioning within the text or utterance:**
Much repositioning in translation, and almost all repositioning in interpreting, is realized within the text or utterance. The range of devices available for effecting this reconfiguration of positions is open-ended in principle. Almost any textual feature can be renegotiated at the local or global level to reconfigure the relationship between participants within and around the source narrative. Repositioning within the text includes the cumulative effect of shifts in tense and pronoun use, the systematic shifts in deixis, the use of the vernacular, the choice of language and/or dialect, selective use of register, the variation in register, the level of formality, use of conjunctions, code switching, use of euphemism, additions omissions, substitutions, and rewordings, omitting parts of the text, adaptation and modification of the text… etc.

B) Non-linguistic devices: i.e. paralinguistic devices such as intonation and typography, visual resources such as color and image, left white margins where the cuts had been made and increased letter spacing, use of punctuation marks, bold words, italic words, underlined words …. etc.

2) Non- verbal Devices: such as temporal and spatial framing which involves selecting a particular text and embedding it in a temporal and spatial context that accentuates the narrative it depicts and encourages us to establish links between it and current narratives that touch our lives, even though the events of the source narrative may be set within a very different temporal and spatial framework. This type of embedding requires no further intervention in the text itself, although it does not necessarily rule out such intervention. The meaning (s) and interpretive potential of a text or utterance, then, are always decisively shaped by their spatial and temporal location. This device relies on the context to elaborate particular aspects of the narrative (s) it depicts.

Data Analysis and Discussion:

This section will provide an evaluation of the translation of some selected verses, with a view to observing a possible influence of the translator's ideological approach. All translations might contain errors of various degrees of seriousness but the translation analysis showed clear evidence of translators' influences in a way that is beyond wrong word choice or a matter of following a certain translation strategy. The following examples are discussed in accordance with the narrative types and features covered in the above sections on narrative theory. Every relevant verse is extracted, along with its meaning and context. Sampling is based on potential ideological differences represented in translations, so as to minimize the chance of missing translation errors. Since we are concerned with content and ideology, I will focus on the elements that either present challenges for the translator or give him opportunities to emphasize his own ideology. The selected examples evaluated below touch upon a variety of ideological issues that reflect the structural and content elements of the holy Quran.

Narratively speaking, Dawood using selective appropriation of textual material strategy suggests in his introduction that readers should read the Quran in reverse order when reading it

for the first time because, in his opinion, there are some lengthy chapters that are extremely complex in both structure and content. Using the same strategy, he also disputes the chronological order of the Quranic chapters, even though he follows the original text's order in his translation. Hence, according to Dawood, rather than delving into other chapters that might be difficult for the reader, it would be simple to start with a few short chapters that deal with the formation of the universe and other species. Since the second and fifth chapters are the longest in the Quran, Dawood is insistent that they not be read. Moreover, Dawood (1997) argues that:

> It is recognized that reading the *surahs* in their traditional sequence as presented in this translation is not essential for an adequate understanding of the Quran. Readers approaching the Koran for the first time may therefore find it helpful to begin with the shorter and more poetic chapters, such as those describing the Day of judgement, Paradise and Hell (e.g 'The Cessation' and 'The Merciful') and those with biblical themes (e.g 'Mary' and 'Joseph') in the second half of the book, before attempting the much longer and often more complex chapters in the first half (e.g 'The Cow' and 'The Table') which presupposes familiarity with events in the early days of Islam (p.5).

All of these assumptions would imply that the translator encourages the reader to steer clear of those lengthy chapters because they deal with prevalent Jewish conceptual frameworks. In this sense, Dawood's religious beliefs result in a resolved frame ambiguity in his translation, which is unacceptable since its participants falls outside the frame space allocated by the source text.

Using the repositioning of participants strategy, Dawood alludes to a few significant events in the history of Islam, particularly the emergence of the Quran's revelation and the spread of Islam from Mecca to Medina. He points out Muslims established their state and settled in Medina as a result. Additionally, they forged contacts with the Jewish community based on peace treaties that were approved by both the Jews and prophet Muhammad (PBUH). This implied that a conflict between the two sides was impossible. Unexpectedly, the Jews broke off the peace agreement, which led to problems and disputes between the two parties. Moreover, Dawood emphasizes these incidents while highlighting the Jews' innocence by using selective appropriation of textual material strategy arguing that they were not to blame for the disputes that arose between them and the Muslims. Dawood's accusations and blames against Muslims center on their alleged policy of the sword during the time, which he claims was the reason behind their injury and mistreatment of his religious brothers. The translator's use of this strategy to represent his ideology and the influence of his religious orientations on his translational process are both evident in the discussion of the policy of the sword. Thus, Dawood's translation offers a chance to emphasize personal and religious beliefs.

Taking into consideration the process of translation, Dawood follows the traditional order of the original text of the Quorn and uses the selective appropriation of textual material strategy which realized in the division of chapters into sets of verses that is not found in the source text. Using the verbal paralinguistic devices, Dawood renders some verses in his own technique. He

transliterates the letters which initiate some chapters, such as Alef, Lam, Meem and Kaf, Ha, Ya, Ayen, Sad into Latin letters printed in italics. He also writes the names of God in capital letters at times and not at others. Furthermore, Dawood puts the opening chapter of the Quran, Al-Fateha, in italics without providing an explanation for this. Additionally, a lot of punctuation is used that is not consistent with the Qur'anic punctuation system, which is characterized by short and long stops that determine the text's exact readings, and consequently, the proper interpretation of meanings. Example of these non-Quranic punctuation are full stops, commas, semi-commas, inverted commas, exclamatory marks, and question marks. Regarding paragraphing, Dawood separates the verses into groups by introducing a space in the first line and returning to it in the following. Using the repositioning within the text strategy, Dawood also uses conjunctions of opposition, consequence, addition, and similarity, which occasionally appear and disappear when required. Using the repositioning in paratextual commentary strategy, Dawood employs footnotes to explain several verses, providing the meaning of the verse as understood by Muslim exegetes such as Al-Zamakhshari, Al Jalalayn and Al-Baidawi. Moreover, the translator has included information about prophet Muhammad (PBUH), his followers, and the conflicts he had with the unbelievers in the majority of the footnotes.

Example 1:

وَإِنْ خِفْتُمْ أَلَّا تُقْسِطُوا فِي الْيَتَامَىٰ فَانكِحُوا مَا طَابَ لَكُم مِّنَ النِّسَاءِ مَثْنَىٰ وَثُلَاثَ وَرُبَاعَ ۖ فَإِنْ خِفْتُمْ أَلَّا تَعْدِلُوا فَوَاحِدَةً أَوْ **مَا مَلَكَتْ أَيْمَانُكُمْ** ۚ ذَٰلِكَ أَدْنَىٰ أَلَّا تَعُولُوا (النساء الآية ٣)

If you fear that you cannot treat orphans with fairness, then you may marry other women who seem good to you: two, three, or four of them. But if you fear that you cannot maintain equality among them, marry one only or **any slave-girls you may own**. This will make it easier for you to avoid injustice (Dawood, 1997, p. 76)

Dawood translates the phrase "مَا مَلَكَتْ أَيْمَانُكُمْ" as "**any slave-girls you may own**" where he used the repositioning within the text strategy by adding his own words which is not stated in the original text. His translation emphasizes the idea of slavery and the possession of women as though they are manipulative objects that are made available for sale, which makes it appear to be at odds with the exegetical reading of the verse. Similarly, Dawood uses the same translation strategy in rendering the same phrase in verse (24) of Surat Al-Nisaa where he translates " مَا مَلَكَتْ أَيْمَانُكُمْ" into "**those whom you own as slaves**".

وَالْمُحْصَنَاتُ مِنَ النِّسَاءِ إِلَّا **مَا مَلَكَتْ أَيْمَانُكُمْ** ۖ كِتَابَ اللَّهِ عَلَيْكُمْ ۚ .... (النساء الآية 24)
Also married women, except **those whom you own as slaves**. Such is the decree of God…..
(Dawood, 1997, p. 81)

Narratively speaking, since the translator mistranslated a passage that had nothing to do with slavery, he brought up the narrative of slavery once more and strengthened the notion that

enslavement exists in the Quran and in Islam throughout. Additionally, Dawood's translation raises the question of a new meta-narrative about the woman's position in Islamic society making the target reader believe that the Quran is very aggressive and violent towards woman because it permits her slavery, which is certainly not the truth. Furthermore, the translator fails to recognize the significance of the context in this example, which deals with the ontological narrative of permissible and legal marriage. Therefore, Dawood would have realized that the concept of owning women as slaves is completely foreign to the original text if he had carefully examined the phrases that surround the source element. In actuality, Dawood changes the ontological narrative of the verses into a meta-narrative which presents a picture that could lead to incorrect interpretations of the Quran and Muslim thought.

The narrative of Jesus and Mary has strong roots in the holy Quran due to the Quran's extensive detailing of the events that depicted Jesus and Mary's lives. The Quran restricts this narrative in many verses from surah 3 of Al-Imran and a full chapter of 99 verses named Mariam. These two chapters tell the story of Mary's birth. She was given to Zacharias to tend to, and as a little child, he witnessed some of Mary's miracles. Zacharias then asked God to grant him blessings and descendants so that his family tree would continue. On the other hand, the narrative of Mary tells the story of Jesus from the day of his birth until the major events in his life. The narrative describes his birth circumstances, how Mary's clan welcomed him, and the reforms he brought about for his people during that period. Given that, this section primarily addresses the ideological component of religious text translation, it is worthwhile to examine how Dawood has transferred the narrative of Mary and Jesus.

Example 2:

إِنَّ اللَّهَ **اصْطَفَىٰ** آدَمَ وَنُوحًا وَآلَ إِبْرَاهِيمَ وَآلَ عِمْرَانَ عَلَى الْعَالَمِينَ.   (آل عمران الآية ٣٣)

God **exalted** Adam and Noah, Abraham´s descendants and the descendants of Imran above the nations. (Dawood, 1997, p. ٥٣)

Using the repositioning within the text strategy**,** Dawood translates the verb "اصطفي" as "exalted" meaning "raise, elevate, praise, or glorify" where he modified the Arabic verb into an English one which does not reflect the adequate precise meaning of the original verb "اصطفي" meaning "choose and prefer". With the exception of the last name Imran, which is taken from the original text, the translator renders the Arabic proper names using their English equivalents. However, by mentioning the name Amram "the father of Moses and Aaron" in the footnote, Dawood, using the repositioning in paratextual commentary strategy, takes advantage of the opportunity to reveal his ideological perspective in order to elaborate and propagate his own meta-narrative by positioning one of the main participants inside the frame space. Moreover, he uses the rival systems of naming which is one of the framing by labelling strategies to identify a person in the ontological narrative of the verse. Being an Iraqi Jew, Dawood enhances the target text by adding the Jewish name Amram, which is absent from the entire Quran. Thus, it is the

translator's purposeful attempt to present a new meta-narrative that portrays and represents his Jewish identity.

Example 3:

فَتَقَبَّلَهَا رَبُّهَا بِقَبُولٍ حَسَنٍ وَأَنبَتَهَا نَبَاتًا حَسَنًا وَكَفَّلَهَا زَكَرِيَّا ۖ كُلَّمَا دَخَلَ عَلَيْهَا زَكَرِيَّا الْمِحْرَابَ وَجَدَ عِندَهَا رِزْقًا ۖ قَالَ يَا مَرْيَمُ أَنَّىٰ لَكِ هَٰذَا ۖ قَالَتْ هُوَ مِنْ عِندِ اللَّهِ ۖ إِنَّ اللَّهَ يَرْزُقُ مَن يَشَاءُ بِغَيْرِ حِسَابٍ   (آل عمران الآية 37)

Her Lord graciously accepted her. **He made her grow a goodly child** and entrusted her to the care of Zacharias.
Whenever Zacharias visited her in the Shrine, he found that she had food with her. 'Mary,' he sai, 'where is this food from?'
'It is from God,' she answered. 'God gives without measure to whom He will‖'. (Dawood, 1997, p. ٥٣)

Dawood translates the Arabic metaphor "أَنبَتَهَا نَبَاتًا" as "**He made her grow a goodly child**" where he is more impressed by Mary's ethical values than by her physical attributes, even if he raised her to be a decent child. Using the repositioning within the text strategy, the translator adds the word "**child**" which is not mentioned in the original text and uses the metaphor to simply state that the girl was morally and physically good without mentioning her age. Moreover, Dawood translates the word "مِحْرَابَ" as "**Shrine**" where he uses one of the framing by labelling strategies i.e. counter-naming to identify a place, which is an essential component of the ontological narrative of the verse. Whether Dawood realizes it or not, he borrows the Hindu element shrine, which is entirely apart from what the Quran alludes to. This allows the inclusion of foreign and polytheist element that corrupt and distort the monotheist aspects of Islam, which could be seen as a polytheist religion by someone who reads this translation and comes from a culture or religion where shrines are common like Hinduism. Furthermore, while translating the original verse, Dawood has falsified the veracity of the prophet Muhammad's pre-Islamic views by interpreting it in polytheism, a notion refuted several times in the Quran. Giving prophet Muhammad (PBUH) a polytheistic image meta-narrative deceives and misleads the intended reader, who may accept the target versions and think that prophet Muhammad (PBUH) was polytheist prior to Islam. Narratively speaking, this creates conflicts if Muslim readers read these versions as they are based on a foundation of non-verifiable facts and project errors and inaccuracies, as well as ideological prejudices and blind spots.

Furthermore, surah 19 of Maryam, which recounts Jesus's birth and the people of Mary welcomed him, covers a great portion of the narrative of Jesus and Mary from verse 15 to verse 37. The Quran reveals to the reader the events surrounding Jesus's birth through these verses.

Example 4:

وَاذْكُرْ فِي الْكِتَابِ مَرْيَمَ إِذِ انتَبَذَتْ مِنْ أَهْلِهَا مَكَانًا شَرْقِيًّا (16) **فَاتَّخَذَتْ مِن دُونِهِمْ حِجَابًا** فَأَرْسَلْنَا إِلَيْهَا رُوحَنَا فَتَمَثَّلَ لَهَا بَشَرًا سَوِيًّا(مريم ١٧)

And you shall recount in the Book the story of Mary: how she left her people and betook herself to a solitary place to the east. (١٦) We sent to her our spirit in the semblance of a full-grown man. (Dawood, 1997, p. 305)

Dawood translates the previous example with a clear omission of part of Ayah (17) which is ''فَاتَّخَذَتْ مِن دُونِهِمْ حِجَابًا''. The translator uses the selective appropriation of textual material strategy which is realized through omitting one of the events of the ontological narrative. The reader's interpretation of the story is certainly affected by this omission because the translator left out and excluded an important event and provided no explanation for his decision. As a matter of fact, overlooking this element of the ontological narrative have an influence such as the same in omitting an important episode for the development of any meta-narrative plot and further affects the intended reader's comprehension of it. That is completely ideological because the constructedness of the narrative and our embeddedness in it force us to believe in a meta-narrative of Jewish ideas since it propagates an alternative interpretation of the Bible's ontological narrative of Jesus and Mary.

The Quran alludes to the news of Jesus's gift to Mary through the angel Jibril (Gabriel). On the contrary, Dawood is unconcerned that Mary was given a child by the angel Gabriel, who was merely God's messenger.

Example 5:

قَالَ إِنَّمَا أَنَا رَسُولُ رَبِّكِ لِأَهَبَ لَكِ **غُلَامًا زَكِيًّا** (مريم الآية ١٩)

'I am but your Lord´s emissary,' he replied, 'and have come to give you a **holy** son.' (Dawood, 1997, p. 305)

Dawood translates the adjectival phrase ''غُلَامًا زَكِيًّا'' into "holy son" where he has added a different adjective "holy" which is not stated in the source text. Using the repositioning within the text strategy, by modifying the source text adjective, distorts the source meaning of the Arabic phrase ''غُلَامًا زَكِيًّا''. The new baby is exalted excessively, as if he were not a human person, by the term "holy". By doing so, the translator violates the original meaning of the term "زَكِيًّا" which only describes Jesus as a virtuous and submissive person with a message to deliver to his people and excludes any reference to his holiness. As a whole, the Quran rejects Jesus's holiness as found in the original text, but Dawood's translation of the adjective "زَكِيًّا" as "**holy**" goes well beyond its original meaning.

Therefore, giving Jesus this sacred and holy status, then, is a clear reflection of the translator's theological thought, since it also demonstrates the deliberate modification of the original text ontological narrative, which makes no mention of Jesus's holiness. Therefore, it makes sense that Jesus is meant to be worshipped and granted the attributes of divinity based on the translator's depiction as a holy child. As a result, Dawood modifies the original element

which is a powerful manipulation that results in the translation of the Quran reflecting Christian concepts. In this way, the translator's ideology influences his translation decisions, potentially distorting the meaning of the original text and contradicting Islamic beliefs. It helps the target reader recognize that the concept is about the dogmatic and theological status of Jesus who, Dawood claims, is comparable to the status of God. Hence, this is its Christianized meta-narrative since the original representation of the ontological narrative omits any references to Jesus's holiness or divinization.

Example 6:

يَا أُخْتَ هَارُونَ مَا كَانَ أَبُوكِ امْرَأَ سَوْءٍ وَمَا كَانَتْ أُمُّكِ بَغِيًّا   (مريم الآية ٢٨)
'Sister of Aaron, your father was never a whoremonger, nor was your mother a harlot.' (Dawood, 1997, p. 306)

Dawood translates the phrase "أُخْتَ هَارُونَ" as "**Sister of Aaron**" where he has rendered it literally. The Quranic verse in question does not clarify if Aaron is the brother of Moses or someone else, therefore the reader may be struck aback when he discovers that the source text states that Mary was Aaron's sister. But a careful reading of the Quran reveals that the Aaron mentioned was simply a chaste and well-mannered man who lived during the time of Mary, who was reminded of him by her people, who were shocked to see the newborn and assumed he was illegitimate. In order to position one of the participants of the ontological narrative inside an acceptable frame space, Dawood, using the repositioning in paratextual commentary strategy, adds the following footnote by saying "Muslim commentators deny the charge that there is confusion here between Miriam, Aaron´s sister, and Maryam (Mary), mother of Jesus. 'Sister of Aaron', they argue, simply means 'virtuous woman' in this context" (Dawood, 1997, p. 306).

In the aforementioned quotation, Dawood accuses Muslim exegetes and commentators of denying that Miriam, the sister of Moses and Aaron, and Maryam, the mother of Jesus, are not the same person. This explicit public narrative reveals the translator's disdain of Muslim exegetes and his unwillingness to adhere to a single authoritative reading that views Mary as a representation of chastity, virtue, and righteousness, similar to Aaron in the source fragment. As a result, Dawood reveals his ideology by a new public meta-narrative criticizing how Muslim scholars have interpreted the original segment "يَا أُخْتَ هَارُونَ". He might even attempt to use Jewish interpretations to judiciously understand the Quran.

Example 7:

ذَٰلِكَ عِيسَى ابْنُ مَرْيَمَ ۚ قَوْلَ الْحَقِّ الَّذِي فِيهِ يَمْتَرُون (مريم الآية ٣٤)
Such was Jesus son of Marry. That is the whole truth, which they still doubt. (Dawood, 1997, p. 306)

The narrative of Mary and Jesus continues, revealing to the reader how Jesus was received by his mother's people and what they had to say about both of them. The example from the source

text affirms with confidence the meta-narrative that Jesus is the son of Mary and shows that he came to proclaim and spread the truth, which caused confusion for the people of Mary since, as the example from the source text states, they had doubts about the truth that Jesus had delivered to them. Using the repositioning within the text strategy, Dawood translates the previous verse by the cumulative effect of shifts in tense. According to Dawood's translation, the source text present tense in "ذَٰلِكَ عِيسَى ابْنُ مَرْيَمَ" has been substituted for the past tense as "**such was Jesus son of Mary**". This shift in tense is problematic as it misrepresents the narrative meaning of the Quran, which is understood to be a factual meta-narrative that is not constrained by time or tense, and consequently, limiting the message to a specific historical period.

Example 8:

فَلَمَّا أَحَسَّ عِيسَىٰ مِنْهُمُ الْكُفْرَ قَالَ مَنْ أَنصَارِي إِلَى اللَّهِ ۖ قَالَ الْحَوَارِيُّونَ نَحْنُ أَنصَارُ اللَّهِ آمَنَّا بِاللَّهِ **وَاشْهَدْ بِأَنَّا مُسْلِمُونَ** (آل عمران الآية ٥٢)

When Jesus observed that they had no faith, he said: 'Who will help me in the cause of God?'
'The disciples replied: 'We are God´s helpers. We believe in God. Bear witness that we submit to Him'. (Dawood, 1997, p. 55)

The people who embraced Jesus and saw him as God's message are mentioned in the Quran to serve as a reminder to them of the loss of their original religion, which had been altered and subjected to various modifications. These Jesus supporters had no intention of betraying him or plotting his downfall. They even openly proclaim that they are Muslims and that they bow to God's will rather than that of man or any other entity that is related to him. In the previous verse, "وَاشْهَدْ بِأَنَّا مُسْلِمُونَ" is one of the main source elements of the ontological narrative that causes ideological reactions during the process of translation. The key word here is "مُسْلِمُونَ" (Muslimun) which indicates that the followers of Jesus were Muslims who practice monotheism. Using the repositioning within the text strategy, Dawood resorts to omitting the key term "مُسْلِمُونَ", substituting it with a phrase that relate to the literal meaning of the word rather than addressing its religious connotations. This demonstrates Dawood's blatant ideological bias, which is reinforced by the omission of one of the basic elements in his meta-narrative. Furthermore, using omission in the translation of the Quran does not mean deleting unnecessary semantic elements; rather, it has been employed as a means of manipulating the original narrative meaning and sometimes reverse the order of events. As a result, source version elements have been manipulated and rendered incorrectly to the target reader.

Example 9:

وَلَقَدْ آتَيْنَا مُوسَى الْكِتَابَ وَقَفَّيْنَا مِن بَعْدِهِ **بِالرُّسُلِ** .... (البقرة الآية ٨٧)

To Moses We gave the Scriptures, and after him We sent other **apostles**" (Dawood, 1997, p. 12)

Dawood translates the word "الرُّسُل" as "**apostles**" which means, according to the Cambridge Dictionary, "the group of early Christians who travelled to different places telling people about Jesus Christ". The translator uses one of the framing by labelling strategies i.e. rival systems of naming to identify a group of people who are key participants in the public narrative. He refers to "**apostles**" rather than "**messengers**" since an apostle is a follower of Jesus and a messenger is someone who delivers revelation from God. Moreover, this reinforce another meta-narrative since apostles are purposefully used by orientalists to deny the divine revelation that Prophet Muhammad (PBUH) brought.

Example 10:

صِبْغَةَ اللَّهِۖ وَمَنْ أَحْسَنُ مِنَ اللَّهِ صِبْغَةً ۖ وَنَحْنُ لَهُ عَابِدُونَ . (البقرة الآية ١٣٨)

Islam is the Baptism of God, and who is better to baptize than God? And Him do we serve"
(Dawood, 1997, p. 20)

Al-Hilali (1983, p. 26) translates the previous verse as "Our Sibghah (religion) is the Sibghah (religion) of Allah (Islam) and which Sibghah (religion) can be better than Allah's? And we are His worshippers". Despite the fact that Islam forbids baptism, Dawood employs the word "**baptism**" rather than "**religion**" where he uses one of the framing by labelling strategies i.e counter-naming. He renders the word as "**baptism**" even without providing a footnote explaining the word, and what is more, he covers the meaning with a Christian term. Given this, how can Islam be God's baptism? However, the religion of Allah is what the word actually means in this context. Narratively speaking, Dawood's translation has demonstrated the impact of Christian beliefs leading to the manipulation and reinterpretation of one of the ontological narrative key elements on the basis of non-Quranic references. As a result, the reader is misled regarding the qur'anic version of the narrative which has been modified to conform to the ideological norms of the non-Muslim target culture meta-narrative.

5- Observations and Findings of the Research:

- Translators rendering texts from other cultures are likely to encounter linguistic elements that call for careful attention and consideration for their translation into T.L., especially when references are made to Quranic expressions.
- Inadequate comprehension of the Quran and the hidden connotations of its expressions lead to inaccurate translations and a loss of meaning.
- Translators of the Quran must possess a thorough understanding of the theological, rhetorical, and cultural context in order to provide a translation that is comprehensible and efficient. A mere command of language is insufficient in this regard.
- There isn't a single technique that can tackle every translation problem or strategy that works for every type of content.
- Translators should stay away from any ideological influences that pervert meaning and surpass the fabrication of truth. They should refrain from steering the target language content to support their own beliefs or ideologies. Doing so will significantly distort the original message and compromise its accuracy.

- Comparing narrative theory to other translation theories reveals some fundamental distinctions. On the one hand, traditional translation theories are more concerned with equivalence and neutrality assumptions, promote the communication, preoccupy with binarisms, emphasize quality over ethics, separate the role of translators from other agents in an interaction, pay attention only on linguistic analysis and focus on the individual instances from the source and target texts. On the other hand, narrative theory has some distinct features such as a method of connecting a single text to other texts and events that contribute to the development of a particular narrative, an awareness of the analyst's embeddedness in the narratives being analyzed, a highly flexible array of conceptual and analytical tools that go beyond conventional linguistic analysis and an appreciation of the complex nature of human choices.

- Although narrative theory acknowledges the influence of social structures and the operation of the "system" it does not exclude individuals or groups from engaging in active resistance. It gives equal importance to questions of resistance and domination, to the ritual aspect of interaction and the strategies employed to challenge and subvert rituals. Moreover, narratives replicate power systems and offer a method of challenging them and highlighting the political import of narratives and the complex relationship between dominance and resistance.

- While language and translation issues are seldom discussed in narrativity research especially in social and communication theory, narrative theory can be applied to both in a way that enables us to explain translation decisions in light of larger social and political contexts without losing sight of the individual text or event.

- The significance of narrative theory lies in its ability to track narratives that do not fall under a certain textual category but rather originate from several sources and systems.

- The concept of framing is closely related to the issue of how narrative theory enables us to take into account both the larger narratives that the text is absorbed in and the current narrative that is explained in the text that is being translated or interpreted. This, in turn, enables us to view translation choices not only as local linguistic obstacles but as directly contributing to the narratives that form our social world.

- While Mona Baker tackles several framing strategies (temporal and spatial framing, selective appropriation, labelling, and positioning of participants), she does not precisely tackle the embedment of particular narratives into more general narratives as a framing strategy, although it could be easily argued that it is.

- The socio-narrative theory is a solid conceptual framework that makes sense intuitively. It is helpful in providing an explanation for the dynamic, intricate, constructed, reconstructed, and translated environments in which we live and work.

- The narrative is the unit of analysis, which is a fundamental tenet of a narrative-based approach to data.

- The abstract nature of its components is a defining characteristic of meta-narratives.

- Translation processes tend to encourage abstract and reductionist narratives, marginalizing or even eliminating "smaller" particular narratives.

- A larger portion of the entire narrative can be assigned to certain elements through repetition and reiteration, greater details can be added, elements may be strengthened through temporal and/or spatial positioning, or they can be interpreted as "as crises of a particular magnitude or as turning points in the context of the overall narrative" (Baker, 2006, p. 68).

- A common method of creating a narrative from the fabula is the way the parts are connected to one another both temporally and spatially. The chronological sequence of a fabula, which is often inferred from the rules and conventions of ordinary logic, can and frequently does deviate

from the sequential order of events in a story in any specific narrative text. These variations are referred to by Bal as "anachronies" or chronological deviations.

- Sequential order is not only a literary convention, it can also be used to emphasize points, show different interpretations of an event, show the subtle difference between expectation and realization, and much more.

- Repetitions reflect the degree of importance the narrator assigns to each element, with more significant elements being repeated more frequently. Repetitions occur when the story's events are momentarily obstructed from following the fabula's chronological course to retell a previous event. One may claim that the narrator views components as extremely significant when they are repeated and have a very short reach through internal retroversion.

- In case the narrator feels that the event is not significant, it might be assumed that the reach of an internal retroversion is longer than expected and cannot be explained by a lack of information.

- By explicitly connecting a meta-narrative to real-world people and places, it can be "particularized" and frequently endowing such references with the force of meta-narrative.

- The pragmatic division between narrative and non-narrative material is used to recognize the qualitative distinctions between material that relates events and material that only describes or comments upon them. This division is based on definitions of narrative that emphasize the causal relation of events. Undoubtedly, narrative arrangement or configuration is the ultimate means of understanding all material, but it is not useful, in my opinion, to blur distinctions by regarding everything as narrative.

6- Final results

- While Nessim Dawood, the Jewish translator, attempts to translate the Qur'an into a contemporary modern language, his opinions and views about Islam have an impact on him. He thinks that Prophet Muhammad (PBUH) created the Qur'an to summon his people after learning from Jewish and Christian scholars. Dawood modifies the original form and the content of the text to fit his ideological viewpoint. As a result, Dawood's work is loaded with defects.

- Dawood creates names for Suras that are inappropriate for some Suras, employs biblical names of Prophets rather than their translations, combines and mixes verses, removes the numbering of the verses and suras, splits a single verse into two distinct sentences, and more. Additionally, he reorders the Suras in accordance with their rhymes, a categorization that has never been done previously by any other translator. Dawood changes the content by rearranging the structure of verses into brief paragraphs, leaving out certain elements, misrepresenting the verses in translation, and employing inappropriate translation techniques.

- Dawood's translation suffers from a serious problem with foreground and background, which are employed in several verses and confuse the meaning. Dawood distorts the Qur'anic text because he doesn't respect its sacredness. In several verses, the meaning is unclear and incomplete since he eliminates the demonstrative pronoun, prepositions, conjunctions, transition words, and vocative particles. Despite Dawood's claims to be employing Al-Zamakhshari, he mistranslates a few verses that the commentator makes clear.

- Dawood confuses Allah's names and attributes. He refers to the creator as opposed to the originator and uses Al-Raheem instead of Al-Rahman. In addition, Dawood misreads Allah's qualities, such as His Hand, Face, and Shin. Furthermore, he makes no distinction between "Kur'sey" and the throne.

- Dawood makes no reference to the opinions of commentators, word roots, explanations of the use of certain Islamic terms, polysemy, metaphors, puns, or other rhetorical devices in verses when it comes to comments and footnotes. Many issues related to the Islamic doctrine and the sciences of the Qur'an are not adequately translated by the translator.

- Dawood makes no reference to the reasons for revelation. He asserts that the Qur'an was revealed by human beings and says the revelation's means of delivery was contrived. The translator is unaware of the number of opinions included in the exegeses and has not looked into the genuine Islamic sources. Furthermore, since Dawood thinks this is a human work, he alters the translation's form and content.

- There are many features of narrativity the narratives obtain during the process of translation which help in their formulation and functionality and in return their construction of the world:

1- The feature of **Temporality** is obtained in the narrative of each example which makes the narrative "irreducibly durative" and encourage "the elements of each narrative to be placed in some" meaningful "sequence". The set of events, relationships and protagonists are embedded in a sequential context and in a specific temporal and spatial configuration that renders them intelligible. The sequence in each narrative is constitutive in the sense that it directs and constrains the interpretation of its meaning. The way Dawood orders elements in each narrative, whether temporally or spatially, creates the connections and relations that transform a set of isolated episodes into a coherent account except in some cases. In addition, historicity is obtained since each narrative encode and re-enact those events of the recent as well as distant past. Dawood draws on Historicity in order to enhance identification with a current narrative and enrich it with implicit details. Historicity in the selected examples enables developing the meta-narratives and strengthen their dominance since it seeks to draw a parallel between recent events and those of the past.

٢- **Relationality** is achieved in all the examples and creates a coherent narrative. Events are interpreted and conceived as an episode of a larger configuration of events in a temporal and spatial setting. Relationality helps in the act of constructing the narratives, selecting events, placing them in an appropriate order and then the events themselves are constituted in the light of the overall narrative. Each narrative consists of different parts that make up a whole, and the viability and coherence of that whole depends on how the parts mesh together. Interpreting the parts of each narrative relies on a constructed new configuration and on their social and cultural setting. Each new configuration modifies and reinterprets the narratives results in a form of 'contamination', whereby the original narrative itself may be threatened with dilution or change. The use of one element from the target culture's narrative world sets off a series of interpretations in the target readers' public narratives, each of which is dependent on its particular relational context. Notable cases of relationality are in the examples (3), (9) and (10), where Dawood translates the words "الْمِحْرَابَ", "الرُسُل", and "صِبْغَةَ" respectively as "Shrine", "apostles", and "Baptism". This is a function of relationality since it is difficult to take an item out of a particular narrative or collection of narratives and consider it as an individual semantic unit. In short, the choice of these words, which are already loaded with their own relational meaning in the target

Western culture, directs the gaze of the target reader to a very different interpretation of the source narrative.

3- **Causal Emplotment** feature is accomplished by giving significance to each independent event. This enables us to charges the events depicted with moral and ethical significance because it explains why events occur. By emplotting the events, they take on narrative meaning which allows us to weight and explain events, gives us the impulse to moralize reality and the reason to interpret facts or events in relation to each other and thus helps determine what course of action to be taken. Patterns of causal emplotment through the process of translation changed by the cumulative effect of small adjustments that give a new weighting to the elements of the original narrative. Moreover, Causal Emplotment in the previous examples is considered turning points in the context of the overall narratives. A conspicuous paratextual framing device Dawood employs to serve the same purpose is the introduction preceding his translation. Constraining the reader's interpretation, the various elements of the introduction thus reinforce the same pattern of relationality and further contribute to establishing and activating the original pattern of causal emplotment that depicts the Quorn as an anthropogenic perverted book. Moreover, as for the text itself, Dawood privileges some elements of the source narrative that serve his secret agenda and excludes the unfavorable ones insofar as the original pattern of causal emplotment is drastically reconfigured. This is evidenced by the obvious omission of an important event in example (4) where Dawood excludes one of the core elements of the verse and gives prominence to selectively other elements that turn the original narrative into one that is out-of-context in essence.

4- **Selective Appropriation** is considered an evaluative standard that enables and guides selective appropriation of a certain set of events or elements. This feature is attained since it develops a coherent consistent narrative, where some aspects of experience are favored while others are excluded as in example (4) and (8). This is thematically driven since themes select specific social events, put them in a certain order, and then assess these arrangements from a normative standpoint. In the previous examples, the selection of events is governed by the plot or thematic thread of each narrative which allows the translator to depict particular elements of the narrative that eventually come to a conclusion. There are general themes in the examples such as slavery, holiness and divinization. Subconsciously or intentionally, selective appropriation affects the world straight away. Our personal values, the values we uphold, and our judgement of whether the elements chosen to emphasize a particular narrative support or contradict those values serve as the guidelines for the selective appropriation process. Through the process of selective appropriation in the examples, "certain values get emphasized while others get de-emphasized" in all the activities and narratives established.

5- **Particularity** is gained in the previous examples where narratives make reference to specific persons and events within a broader framework of "story types", which lends significance and meaning to the specific events. Some of the narrative particulars are submerged in since they are missing from the account by virtue of their embeddedness in the genre i.e. the generic story outline. Generic story outlines in this sense are 'master plots' or skeletal stories. In Each

example, every individual narrative derived from a given storyline varies in specifics i.e. names, settings, nuances of character, but ultimately, it is a variant of that skeletal storyline. All the narratives of each example ultimately stem from sets of skeletal storylines with common motifs, and these sets differ substantially throughout cultures in terms of their overall framework or particular details. The source text verses are frequently adapted and modified, especially in plot, to bring them closer to a storyline and evoke culturally popular storylines. These skeletal storylines increase our understanding of the subtleties and details missing from individual narratives. A master plot for multiple stories creates sequences and assumptions. These particularizations or particular details are active even when left implicit, as they are part of the default narrative framework. Moreover, our understanding of the events and discourses is shaped by the motifs and skeletal storylines that allow a narrative to attain its particularity.

6- **Genericness** makes a distinction between the "plot form" of a genre and the "form of telling" that corresponds with it. To translate the "form of telling" of a genre into another language or culture where it does not exist requires a fresh literary linguistic intervention by the translator. The feature of Genericness is obtained almost in all the previous examples. Genre is "a conventionalized framework that guides our interpretation in a number of different ways". It provides "coherence, cohesiveness, and a sense of boundedness" allowing us to recognize them as recognizable "communicative practices". Genre also encourages the projecting qualities of any narrative like "factuality, seriousness, humor, and glamour" onto the narrative experience.

There are many genre-specific signalling devices or "contextualization cues" appeared in the narrative of each example. They may be lexical as in the case of "Shrine" in example (3), "holy" in example (5), "apostles" in example (9), 'Baptism' in example (10), and the use of past tense in example (7). They may also be visual, including typographical features such as the choice of color, a particular style of drawing that might signal the genre as a cartoon, hence encoding a non-factual and humorous or satirical narrative, the use of italics as in transliterating the letters which initiate some chapters, such as Alef, Lam, meem and Kaf, Ha, Ya, Ayen, Sad into Latin letters and printing them in italics, writing the names of God in capital letters at times and not at others, putting the opening chapter of the Quran, Al-Fateha, in italics, the excessive use of punctuation marks which is not consistent with the Qur'anic punctuation system, separating the verses into groups by introducing a space in the first line and returning to it in the following, and using conjunctions of opposition, consequence, addition, and similarity, which occasionally appear and disappear when required. Certain formal characteristics, such as: length, duration, thematic content, pitch and loudness, degree of formality, and setting are frequently linked to distinct genres. This can have an impact on how a genre is translated; depending on the details of a particular context and the larger agenda of the translation, either preserving or subverting the author's voice.

In addition, there are generic shifts in the previous examples especially in the adaptations made to conform to the target culture conventions. Dawood adopted almost all the translation strategies of narrativity in order to reframe and produce a new corpus. He uses the repositioning within the text, the repositioning in paratextual commentary, the framing by labelling either by

the rival systems of naming or counter-naming, and the selective appropriation of textual material. The titles of some surahs are sometimes changed to conform Dawood's ideology in which he reconfigures the original source narrative to fit completely the target context. He translates (24) names of surahs according to his own viewpoint such as "Al-Mutafefeen, Al-Boroj, Al-Quare'ah, Al-Asr, Al-Masad, and Al-Hadded" respectively as "The Unjust, The Constellations, The Disaster, The Declining Day, Al-Lahab, and The Emigration". These new titles, added to the translation, actually bear no resemblance at all to the original Arabic titles. Apart from the fact that these new titles do not reflect the main content of the source narrative, they establish a pattern of relationality in which unrelated elements are brought together and depicted as interdependent phenomena, and further, contribute to elaborating different narratives from that outlined in the original Suras.

7- The feature of **Normativeness/canonicity and breach** is achieved in all the previous examples. Since narratives derive their intelligibility from their conformity to familiar plots or storylines, they are prone to reproducing hegemonic understandings. Stories that don't follow a culturally accepted plot pattern are usually either not stories at all or are incomprehensible. Deviations or breaches from the canonical storylines have to occur within a prescribed traditional framework and normative plot. Stories do not qualify as narratives if they do not involve some sort of innovation or breach, as the value of narratives comes from their breaches of traditional scripts. Narrative is inherently normative due to its "tellability" as a form of discourse relies on a breach of conventional expectations as in the case of example (4) where the translator uses the selective appropriation of textual material strategy through omitting one of the events of the narrative. Translators concentrate on maintaining the exact breach provided to the target text while ensuring its comprehensibility. Through "the normative dimension of participation", normativeness operates to force us, both directly and indirectly, to participate in those narratives and play normatively defined roles within them.

8- **Narrative accrual** is the means in which we accumulate stories together to weave them into a coherent whole of some sort. One of the techniques in which this is achieved is through "the imposition of bogus historical-causal entailment" as in example (1) where slavery and enslavement are imposed in two different verses as an entailment, even it is a false claim. If Dawood had closely investigated the Qur'anic verses, he would have seen that the idea of possessing women as slaves is entirely absent from the original context. Actually, the translator portrays an image that can mislead readers' understanding of both the Quran and Muslim philosophy. Another strategy for achieving narrative accrual is "coherence by contemporaneity", whereby events are assumed to be connected simply because they happen at the same time. Narrative accrual may be regarded as the result of a whole labor of symbolic inculcation or the outcome of repeated exposure to a set of related narratives, ultimately leading to the shaping of a culture, tradition, or history. Our ontological narratives are nothing more than variations on the repertoire of stories which propagate through the process of narrative accrual, gaining depth, details, and multiplicity over time. These stories once they achieve a certain level of currency within a culture, narrative accruals begin to have the force of constraint, and culture always

reconstitutes itself by swallowing its own narrative tail. Narrative accruals establish interpretive and behavioral canons and they are these forms of canonicity that permit us to recognize when a breach has occurred and how it might be interpreted. Any kind of Accrual, including public narratives, can accumulate through a variety of means. The process of narrative accrual partially influenced by dominance, not only highlights its components but also selectively appropriates and repeatedly forces them into our consciousness through a process known as "symbolic dripfeed", as in public narratives which are backed by powerful institutions such as the media or the state. It is fundamentally this feature of narrative accrual that facilitates the proliferation of meta- or master narratives of progress, global terror, enlightenment, Western democracy, and so on.

Conclusion

Translation is one aspect of the ongoing process of reconstructing the world. Translation calls forth and elaborates new realities, which helps to shape the world in a certain way. The idea that translation merely discovers what is there and approaches it neutrally is a myth. Since translation occurs in real life and the world is not neutral, the translational space is particularly fruitful and adaptable for work associated with ideologies. Translators should be open about their ideological views and persistently investigate the various world narrations and re-narrations. Although we may occasionally become lost in the vast ocean of opposing narratives, our embeddedness in those narratives does not impair our capacity for critical thought.

Socio-narrative theory has been applied to translation and interpretation research in order to examine and explain translational choices and procedures at both the micro and macro levels in all scientific domains. Narratives are the means by which people perceive the world in which they live and replicate it via their actions and discursive participation. We must be aware of how deeply ingrained we are in the various narratives that make up our social identities and, in ultimately, influence and explain the way we behave. There is no way to stand outside any narrative and no viewpoint on the world is devoid of narratives. Nonetheless, we are however able to reason about narratives despite their constructedness nature and our inherent role and embeddedness in them. Notwithstanding the proneness to error of human narratives, not to mention ideological biases and spots of blindness, there is a solid foundation of verifiable facts that serve as a firm basis for evaluating the truth of narratives. We have an obligation to evaluate a narrative in light of our ability to verify its veracity and to take appropriate action based on that evaluation. When a narrative is accepted, others are rejected as well, which is what causes conflict amongst those who are convinced and persistent about their own views on reality.

Translation and interpretation are essential in settling conflicts, given the fact that most conflicts nowadays must be resolved through international negotiations rather than being limited to particular monolingual communities. Like all social actors, translators and interpreters participate in the narrative world in which they reside in a number of ways. Many choose to translate any and all narratives without considering the consequences of their choices, which

helps in the dissemination and promotion of narratives regardless of their own narrative location or the narratives they adhere to. Others want to critically examine and challenge dominant narratives. Neither are unable to break free from the narratives that shape their identities and behaviors in the world, nor are they able to absolve themselves of the narratives they promote via their translation and interpretation.

Rather than romanticizing their role in society, translators and translation scholars should recognize that they play a crucial role in the propagation and circulation of various narratives and discourses, some of which foster peace, others exacerbate conflict, subjugate entire populations, and provide the precise kind of linguistic bridge that permits such atrocities. With each assignment, translators and interpreters must make a fundamental ethical decision: either they will replicate the ideologies that are already existing as they are expressed in the narratives that the text or utterance elaborates, or they will choose to reject those ideologies entirely by refusing to translate the text or interpret in that context. Regardless of the particular local strategies an interpreter or translator adopts, their cumulative decisions always have an impact that goes beyond the specific text or event. Textual narratives are not isolated from the larger narratives circulating in any given culture, or even from the meta-narratives circulating worldwide. Translators and interpreters are social actors, and as such, they have responsibility for the narratives they contribute to circulating as well as the real-world consequences of lending these narratives currency, credibility, and legitimacy.

Every translation has to be faithful to the content of the source text; it is the translator's moral responsibility to do this. It's essential to distinguish between two types of translation strategies: those used by translators to create texts that are compatible with the target language and culture and those that have an ideological influence on translations, where the translation is modified to accommodate the translator's personal ideology either directly in the text or as an appended footnote. Therefore, in addition to faithfulness and authenticity to the original, an adequate translation will also benefit from semantic and pragmatic equivalence. Since nearly all translations may contain errors of various degrees of seriousness, evaluating translations in terms of identifying the potential influence of the translator's ideological attitude is a daunting task. Nonetheless, this issue is particularly problematic when it comes to the translation of the Quran. Such notion reinforces Muslim and non-Muslim scholars' beliefs that the Quran is untranslatable and its Quranicity is lost since much of its stylistic, linguistic and thematic integrity disappear during the process of translation.

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