

Positioning the Autobiographer in the Arabic Translation of *Eat, pray, love: A Study of the (re)Framing Techniques*

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Abstract

A narrative is a means through which people can experience the world which Mona Baker (2006) defines as the stories people tell themselves about the world to construct reality and guide people's behaviors. There are various forms of narratives, and the genre of autobiography in which the writer decides to share his/her experience with others is just an example of the ontological narrative where the writer narrates his/her story. The significance of autobiographies as an ontological narrative coincides with the rise of female autobiographers who chronicle their lives to guide other women towards leading a better life. Autobiographers give themselves a certain position in the narrative world which can be subjected to change and alteration when the autobiography is translated into another language. Retaining the autobiographer's position is one of the challenges facing translators, especially, if the autobiography and its translation do not belong to the same culture. Baker's (2006) Narrative Theory is one of the theories which can account for the changes occurring to the autobiographer's position when translated. The paper uses Baker's (re)framing scheme to examine the repositioning of the autobiographer, Elizabeth Gilbert, in the Arabic translation of Eat, pray, love: One woman's search for everything across Italy, India and Indonesia. The study attempts to identify the (re)framing techniques capable of changing the autobiographer's. It also highlights the importance of the integration between the Narrative Theory (Baker, 2006) and the Positioning Theory (Davies & Harre, 1990), especially, that the narrative type can change in the translation.

Keywords: Positioning Theory, Narrative Theory, (re)Framing, Eat, Pray, Love, Autobiography

1.0 Introduction

Autobiographies has recently gained momentum as prominent autobiographies are translated into various languages all over the globe where the linguistic and cultural realization of the original text is restructured. A myriad of critical approaches attempt to account for the changes which occur in translating autobiographies. One of these is Baker's (2006) Narrative Theory whose focus is to identify the typology and (re)framing techniques used in different forms of narratives. When an autobiography is translated, these (re)framing techniques facilitate the

examination of how the autobiographer is positioned and repositioned.

The present study examines the Arabic translation of Elizabeth Gilbert's autobiography, *Eat, pray, love: One woman's search for everything across Italy, India and Indonesia*. It endeavors to highlight the importance of the notion of "rewriting" in the assessment of the different position(s) the autobiographer takes in translation. The study also integrates the Positioning Theory and the multimodal transitivity system into the Narrative Theory in an attempt to answer the following questions:

1. Which (re)framing techniques identify/modify the autobiographer's position in the Arabic translation?
2. How useful is the interrelation between the Positioning Theory and the Narrative Theory in identifying the loss/gain of a text when it is rewritten?
3. How far does the Narrative Theory account for the change of the narrative type of an autobiography upon rewriting?

The chosen data is Elizabeth Gilbert's autobiography, *Eat, pray, love: One woman's search for everything across Italy, India and Indonesia*, and the Arabic translation under the name *امرأة تبحث عن كل شيء حب طعام، صلاة، حب* by Zeina Idris. The autobiography was written by Elizabeth Gilbert and published by Viking in February 2006 to chronicle Gilbert's trip after her divorce to three different countries named in the title. Gilbert's website mentions that the novel has remained *The New York Times* best seller for over 200 weeks that Columbia Pictures purchased and adapted it to a movie, released in 2010. In 2008, the novel was translated into Arabic by Zeina Idris who is a freelance translator since 1996 for the Arab Scientific Publishers which published the Arabic translation.

2.0 Literature Review

People live in the world to tell stories in non-verbal, spoken, written, literary and non-literary forms. These stories are "narratives" which people use as a medium to construct reality and guide people's behaviors. Some narratives are rewritten into various languages which could create a conflict when the languages belong to two different cultures. Baker (2006) defines a conflict as a "situation in which two or more parties seek to undermine each other because they have incompatible goals, competing interests, or fundamentally different values" (p. 1). Conflict arises when the translator changes the autobiographer's position. This section reviews the tenets of the

Positioning Theory and the Narrative Theory to highlight the conflicts emerging from positioning upon rewriting narratives.

2.1 Positioning Theory

One of the recent social theories which accentuates the importance of social interaction and conflict is the Positioning Theory, introduced by Bronwyn Davies and Rom Harré in the 1990s. It focuses on one's position which is defined by Moghaddam, Harré, and Lee (2008) as "a cluster of rights and duties that limits the repertoire of possible social acts available to a person or person-like entity (such as a corporation)" (p. 294). Positioning refers to people's actions within a system of rights and responsibilities to which individuals are committed.

The theory uncovers explicit and implicit forms of reasoning which reflect the way people act towards others which are realized via three conditions, known as the Positioning Triangle. Moghaddam et. al. (2008) describe it as a means of understanding the social importance of positioning acts. The Positioning Triangle can be illustrated as follows:

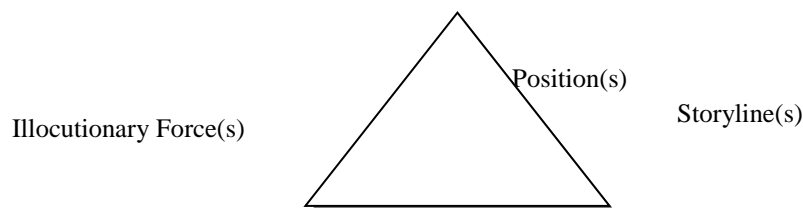


Fig. 1: The Positioning Triangle. Harré and Moghaddam, 2015, P. 231.

The components of the Triangle determine each other reciprocally; the fundamental aspect of positioning, to Harré et. al. (2009), is the rights and duties of people which change according to the type of action they are involved in. Actions constitute the story-line which upon development creates a situation of multiple story-lines. People's actions are social acts reflected in story-lines which have meaning. Someone's position in a story-line is determined by the illocutionary force of any human action as meaning is derived from the position of people who are engaged in the action and the story-line.

Positioning orientates the characters in time and space to affect how the story is told in order for a character to define its social location. Some of the rights and the duties included in the self shape the personhood of an individual. Harré and Moghaddam (2015) classify four main aspects of personhood: the embodied self, the autobiographical self, the social self, and the ever-changing self. The embodied self places a person in time, and space in a way which reflects someone's point of

view of the material world. The autobiographical self is when a protagonist narrates one's story the way one sees it; this self changes from one person to another as people have different autobiographies. The social self is a multiple self because it covers all the personal traits of the person, and the ever-changing self includes the knowledge and skills required for social representation.

The notion of the autobiographical self is an appealing area of study within the Positioning Theory which van Langenhove and Harré (1998) term "reflexive positioning". It is a form of self-positioning where an individual expresses his/her own identity. One of the narrative forms exposing reflexive positioning is autobiography where a relationship exists between the discursive practices of positioning and narrating. Autobiography is defined by James Goodwin (1993) as a retrospective form of writing which reflects the writer's endeavor to represent a certain stage in his/her personal life over a momentous period in life.

Furthermore, any given narrative is a structured set of speech acts because it requires a series of sayings and actions referred to as the illocutionary force. The interrelation between a position and the illocutionary force gives social meaning to what is being narrated, especially, that it determines the position of the speakers who produce social and psychological truths. Harré et al (2009) state that people have assumptions about their rights and duties which drive them to action. These acts unfold story-lines which are of interest to narratological analysis which exposes the normative limitations of the story-line; these limitations are expressed in various language forms that have valid patterns of rights and duties.

2.2 (re)Framing in Narrative Theory

2.2.1 Narrative Type

Narratives intersect and overlap at various levels since the narratives typology has four components: ontological, public, conceptual and meta-narratives. Baker (2006) states that ontological narratives are the personal stories people tell about their own selves and the world. The narratives of refugees and asylum seekers and what happened to them are examples of such narratives (Baker, 2006). Public narratives, however, are the stories circulated among groups not individuals to construct the world and the society such as the numerous narratives of September 11th, or the War on Iraq. They are also known as "shared narratives" where the protagonist is not narrating his/her story. Furthermore, conceptual

narratives (disciplinary narratives) are the stories, and explanations scholars in any field elaborate for themselves and others about their object of inquiry as in James Mill’s *History of British India*. Finally, meta-narratives are the master-narratives which transcend spatial and temporal boundaries.

2.1.2 Narrative Features

Any given narrative has certain features whose presentation in a narrative can affect the reader’s perception. Baker (2006) identifies four features of narratives; the first of which is temporality which refers to the position of the narrative in time and space and links the order of events to the overall theme of the narrative. The second aspect is relationality, and it points to the way events are related to one another. It occurs when an item, or an element in a narrative is related to the receiving culture. Baker (2006) stresses that both temporality and relationality are inseparable features of narrativity and translation. Another important aspect, set by Baker (2006), is causal emplotment which turns a set of propositions into an intelligible sequence to form an opinion which has moral and ethical significance. The last feature is selective appropriation which guarantees that the constituents of a narrative support the plot either through the selection or exclusion of some elements of experience.

2.2.3 (re)Framing

Baker (2006) distinguishes between frames and framing where the former is defined as “structures of anticipation, strategic moves that are consciously initiated in order to present a movement or a particular position within a certain perspective” (p. 106). Framing, on the other hand, is “an active strategy that implies agency and by means of which we consciously participate in the construction of reality” (p. 106); the agency can be a translator, or a publisher. These framings upon translation are (re)framed which constitute Baker’s (re)framing model:

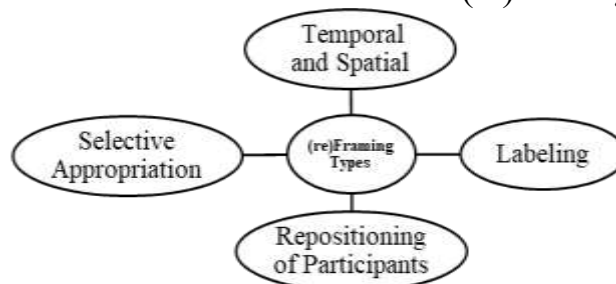


Fig. 2: (re)Framing Model. (Based on Baker, 2006).

Temporal and spatial (re)framing is responsible for “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” (Baker, 2006, p. 112). It guides the reader towards

linking an old narrative to its effect on people at a different time and space.

Selective appropriation of textual material is another (re)framing strategy “realized in patterns of omission and addition designed to suppress, accentuate or elaborate particular aspects of a narrative encoded in the source text or utterance, or aspects of the larger narrative(s) in which it is embedded” (Baker, 2006, p. 114) is. As a (re)framing technique, it guides the process of selection which creates the thematic thread; this facilitates the depiction of the elements of the story which reflects how authors and translators weave these elements into a narrative.

Another important strategy is (re)framing by labeling; Baker (2006) defines it as “a lexical item, term or phrase to identify a person, place, group, event, or any other key element in a narrative” (p. 122). Labeling can be an interpretive frame and a means of identification for participants through the techniques of rival systems of naming, counter-naming and titles. The last strategy is repositioning of participants which stresses the way participants are positioned whether by themselves or others (including the reader) in time and space; characters can be repositioned within the text or utterance (textual), or outside it (paratextual).

3.0 Methodology

The autobiographer positions his/her self in the storyline within a set of rights and duties; nevertheless, the reinterpretation of the narrative, its storyline and the system of rights and duties can change this position. To reveal how the protagonist in an autobiography is located and relocated, a (re)framing model based on Baker’s Narrative Theory is adopted. The model integrates a few linguistic tools to realize the (re)framing strategies employed across the two studied texts, Gilbert’s autobiography and its translation.

3.1 Translation as Rewriting

Many scholars focused on studying the translation of literary texts, especially, with the rise of the “cultural turn” in the 1990s. Following it, translation studies started to consider the non-linguistic features impacting translation. One of those scholars whose work focused on literary translation is André Lefevere. Lefevere (1992) introduces the concept of “rewriting” in his work on literary translation whereby translation is a form of rewriting. Rewriting involves manipulation because the task of rewriters is to “adapt, manipulate the originals they work with to some extent, usually to make them fit in with the dominant, or one of the dominant ideological and poeteological currents of their

time” (Lefevere, 1992, p. 8). He adds that rewriting the original text facilitates the evolution of literature in the society by introducing new concepts, genres and devices which either shape or distort cultures.

3.2 (re)Framing Model

The temporal and spatial (re)framing is recognized in the studied narratives via the examination of temporal and spatial deictic expressions in addition to shifts in tenses. Selective appropriation of textual material (re)framing is realized through the techniques set by Baker (2006) which are omission and addition. To stand upon the third (re)framing technique, labeling, the study mainly rests on the following techniques from Baker (2006): euphemism and naming. Finally, repositioning of participants is examined on both the textual and the paratextual levels, and Baker (2006) recommends the linguistic tools of tense and deictic shifts for textual analysis. She also relies on a set of paratextual elements which go beyond the control of authors and translators: blurb, cover, introductions, prefaces, footnotes, and glossaries. The present study substitutes Baker’s textual techniques with a textual transitivity model derived from Michael Halliday (2004) since language is a means of gaining knowledge and experience which affects and reflects character positioning in narratives. The paratextual features employed in this study are derived from the visual framework set by Gunther Kress and Theo van Leeuwen (2006) to account for the visual positioning of the autobiographer.

The textual analysis relies on Halliday’s taxonomy of transitivity processes, summed in the table below:

Process Type	Definition	Participants	Example
Material	It focuses on what is going on outside the self: X does something to Y.	Actor, Goal	The engineer built a new house.
Mental	It is concerned with inner experiences which involve human senses: perception and affection.	Senser, Phenomenon	The kids wanted candies.
Relational	It classifies one’s own experience in relation to others to denote being or becoming.	Carrier, Attribute Identified, Identifier	This student is the smartest. I am Elizabeth.
Behavioral	It is border between material and mental processes, and it centers on outward expressions of inner workings.	Behaver, behavior	She is laughing.
Verbal	It stands in between mental and relational processes to recognize	Sayer, Receiver,	He told his father about

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Process Type	Definition	Participants	Example
	human consciousness and communication.	Verbiage	the accident.
Existential	It lies in between the relational and the material process where a phenomenon exists or happens.	Existent	The workshop was held in the Conference Hall.

Table. 1 Process Types. Based on Halliday (2004).

The analysis identifies the process type, the participants and the circumstances to expose the autobiographer’s experience of her external and internal world. The study also incorporates the Narrative representation from Kress and van Leeuwen (2006) who further divide it into three other processes. Firstly, the Reactional process has a Reactor doing the looking behavior who can be human or a human-like-animal and a Phenomenon which is formed by another participant or by a transactional structure. The second type is the Action process that has an Actor and a Goal. The last process is the speech and mental where thought and dialog balloons are used to link the drawings of either speakers or thinkers to their speech and thought. Since the purpose of the study is to trace the autobiographer’s position and how it changes in the translation, the Narrative processes are analyzed to pinpoint the actions and the reactions of the autobiographer as a represented participant.

Colors are very important semiotic elements in visual analysis. Thus, the current study when relevant employs them to facilitate the understanding of “the differential motivations and interests of signmakers in the different groups” (Kress & van Leeuwen, 2002, p. 345). According to Kress and van Leeuwen (2006), colors highlight various semiotic aspects of color that can be summed as follows: value which pays attention to the greyscale, saturation which expresses the emotive temperatures, purity which contrasts pure colors (e.g. blue) to hybrid colors (cyan), modulation which refers to a range of a fully modulated color (e.g. rich blue) to flat colors (generic colors), differentiation whose “diversity or exuberance is one of its key semiotic affordances” (p. 357), and hue which “is the scale from blue to red” (p. 357).

4.0 Analysis

Selected excerpts from the original text and the translation are analyzed to trace the various positionings the autobiographer takes. As the title indicates, the autobiography centers on Elizabeth Gilbert who

narrates her quest for herself after divorce. Gilbert is an American, educated woman in her thirties who has a loving husband, a comfortable house and a successful career. When she finds herself unhappy in her marriage, she asks for divorce though it made her totally lost and confused. To regain herself, she visits Italy where she plans to learn the Italian language and enjoy the pleasure of food, India where she spends four months of spiritual exploration and Indonesia where she finds love and balance at Bali. Her story can simply be put as a woman's search for how to balance between worldly joy, and divine existence.

4.1 Narrative Type

In terms of Baker's (2006) distinction outlined in 2.2.1, the autobiography is an ontological narrative where Gilbert tells her own story to her readers. It has a unique temporal experience as her spatial existence coincides with the temporal: All the events center on one year in the autobiographer's life when she decides to rediscover herself outside America in three different places. The autobiography documents the narration of a difficult moment in the protagonist's life where her spatial existence creates the chronology of the causal emplotment of this traumatic experience in a year. As for selective appropriation, all the incidents are told from the autobiographer's perspective, and she gives the selected incidents from her experience at each of the three places the same weight and importance.

4.2 Temporal and Spatial (re)Framing

The autobiography extends over a year, and it is divided into three equal parts of four months each. The most significant spatial experience in the entire autobiography is the bathroom floor, yet the reader learns about it when she goes to Rome and feels lonely:

And since I **am already down there in supplication on the floor, let** me hold that position as I **reach back** in time three years earlier to the moment when this entire story **began** on my knees, on a floor, praying Everything else about the three-years ago scene **was** different, though. That time, I **was not** in Rome but in the upstairs bathroom of the big house in the suburbs of New York It **was** a cold November around three o'clock in the morning. (p. 10)

Kneeling reminds Gilbert of the first prayer three years before the narration time. This is revealed in the use of the present simple tense in **am, let,** and **reach back** referring to the time of narration and coinciding with her current spatial experience at Italy. The past simple tense in **began, was, was not,** and **was** point to her former spatial experience at the bathroom floor of the New York house. The intended effect of the autobiography's temporal and spatial aspect is rendered faithfully into

Arabic:

وبما أنني جائئة أتضرع هنا على الأرض، سأبقى بهذه الوضعية، وأعود إلى الورا، إلى ثلاث سنوات خلت، حين بدأت هذه القصة جائية على ركبتى، على الأرض. غير أن المشهد كان مختلفاً تماماً منذ ثلاث سنوات.... لم أكن فى روما بل فى الحمام العلوى للمنزل الكبير الواقع فى ضواحي نيويورك كانت ليلة باردة من ليالى تشرين الثانى، والساعة قد قاربت الثالثة صباحاً. (p. 14)

The flashback to her first prayer is signaled by the present simple verb followed by: *قد قاربت*, *كانت*, *لم أكن*, *كانت*, *قد قاربت* and *أعود* in the past simple tense to give more weight to the New York prayer which changed the course of her life.

Mornings and evenings are significant temporal elements in Gilbert's Indian experience. In India, Gilbert stays at an Ashram which is a temple bringing people from different parts of the world to establish a spiritual relationship with God and religion. Mornings, at the Ashram, bring her temporal and spatial existences together because she is unable to concentrate on her meditation. This psychological struggle augments when she fails to reach the "divine communion" (p. 186) she is hoping for. Thus, she resorts to her friend, Richard, to help her to try a new approach to meditate:

I'm trying a new approach **this morning**. I sit down to meditate and I say to my mind, "Listen—I understand you're a little frightened. But I promise, I'm not trying to annihilate you. I'm just trying to give you a place to rest. I love you." (pp. 186-7)

This struggle is reflected in the Arabic translation:

قررت تجربة مقارنة جديدة هذا الصباح. جلست للتأمل وقلت لعقلي: "اسمع، أفهم أنك خائف قليلاً. ولكن أعدك أنني لا أحاول إبانتك. كل ما أريده هو إيجاد مكان لك لترتاح. أنا أحبك". (p. 176)

The evenings unite her spatial existence with the temporal because what occurs in the morning drives her to resort to the bathroom floor:

I don't want to disturb my roommates, so I go hide in the bathroom. **The bathroom, always the bathroom!** Heaven help me, but there I am in a **bathroom again, in the middle of the night again**, weeping my heart out on the floor in loneliness. (p. 195)

The same unity is emphasized in the translation as well:

لم أشأ إزعاج زميلاتي فى الغرفة، فذهبت للاختباء فى الحمام. الحمام، الحمام دائماً! ها أنا فى الحمام مجدداً، فى منتصف الليل، أبكى على الأرض وحيدة. (p. 182)

In the morning, Gilbert is subjected to all sorts of psychological torment which gets tough in the evening. Since Gilbert has the habit of not being able to face her problems, she runs to the bathroom to seek refuge. Once

she exercises more control over her meditation at the end of her stay at the Ashram, evenings are no longer spent in desperation and loss.

Indonesia is the last spatial experience in Gilbert's journey that enables her to run two parallel spatial experiences: at Bali and Ubud. This is evident in the contrasting Gilbert's life in Indonesia to her life in India:

Now my days are divided into **natural thirds**. I spend my **mornings with Wayan at her shop**, laughing and eating. I spend my **afternoons with Ketut** the medicine man, talking and drinking coffee. I spend my **evenings in my lovely garden**, either hanging out by myself and reading a book, or sometimes talking with Yudhi, who comes over to play his guitar. (p. 344)

Gilbert's day is divided into three thirds: She meets Wayan in the morning at her shop, and Ketut in the afternoon at his place; the evenings are spent at her house. When she develops an affection for Felipe, her spatial experience of meditation moves from her house and Ketut's to Felipe's couch. The translation outlines the selfsame temporal and spatial experience as her day is divided into three sections before she falls in love with Felipe:

أصبحت أيامي مقسمة الآن إلى أثلاث طبيعية. أمضى الصباح مع واين في متجرها، في الضحك والأكل، والعصر مع كيتوت العراف نتحدث ونشرب القهوة، والمساء في حديقتي الجميلة، إما وحدي أقرأ كتاباً، أو أتحدث مع يوداي الذي يأتي لعزف الغيتار. (p. 319)

This division prepares the reader to witness her success in achieving balance between the worldly pleasures and the communion with God at the end of her stay in Bali. The spatial and temporal (re)framing acts as a closure for all her previous spatial and temporal encounters.

4.3 Selective Appropriation of Textual Material (re)Framing

The selective appropriation of textual material (re)framing is realized via omission and addition to explain, censor, or emphasize certain features of the narrative. The autobiography is narrated in first-person by Gilbert herself which sets the illocutionary force of her story-line. The illocutionary force is clear in informing her readers of what she would hide and declare about her divorce. She, firstly, declares the "chronicle of [her] marriage's failure will remain untold here" (p. 14). She adds that she cannot share her reasons for wanting the divorce because they "are too personal and too sad" (p. 15). She also withholds the reasons why she wanted to remain in this marriage despite her request for divorce. Idriss, in line with the autobiography, stresses Gilbert's subjectivity in narrating her own story.

Gilbert's first prayer is a unique experience for her; nevertheless, the translation introduces a censored version. In Italy, Gilbert decides to

“offer up to the universe a fervent prayer of thanks. First in English. Then in Italian. And then -just to get the point across- in Sanskrit” (p. 10). The translation only focuses on the action of placing her forehead on the floor “وضغطت جبينى على الأرض” (p. 14) and deleted the various languages she prays in. Cambridge Online Dictionary defines the “universe” as either the world, or the world a person is familiar with. Gilbert prays to “the universe” which stands for the world, in general, or the world she is familiar with while Arabs usually pray to God. Hence, Idriss deletes “the universe” to bring Gilbert’s experience closer and more acceptable to the Arabs.

Sex is an important element depicted in Gilbert’s autobiography. It starts with her wish that Giovanni would kiss her -an idea that she rejects because it is not wise at her age to forget a man by “promptly invit[ing] another one into her bed” (p. 7). Idriss highlights Gilbert’s wisdom by setting her emotions aside:

هذا من دون أن نذكر أنني بلغت أخيرا السن التي تبدأ عندها المرأة بالتساؤل ما إذا كان من الحكمة دعوة شاب آخر إلى .. للتغلب على خسارة شاب وسيم. (p. 11)

She deletes “her bed” in the translation. Another instance is Felipe’s request to have sex with Gilbert: “Come **to my bed now**” (p. 383) where Idriss deletes “to my bed” and renders it as “تعالى الآن” (p. 353) without any reference to the fact that they will have sex. Such deletions conform with the Arab reader who usually considers sex outside marriage an immoral act.

Moreover, the translation overlooks Gilbert’s views on religion. For instance, Chapter Three where Gilbert ponders on her usage of the word “God” is deleted, and Chapter Fifty-Seven where she discusses her experience in searching for God. In addition, the Ashram is open for all people regardless of their religious beliefs where Gilbert “met devotees who identified themselves as practicing Christians, Jews, Buddhists, Hindus and even **Muslims**” (p. 161). Idriss does not translate “Muslims” and uses “وغير ذلك” (p. 152) as a Muslim community would not possibly accept a prayer taking place at an Ashram. In the autobiography, Gilbert stresses significant incidents in her experience to give herself a specific position; however, deletions overlook parts of this experience which impact the rendering of Gilbert’s message and cause changes in her position.

4.4 Labeling (re)Framing

Labelling occurs on the macrostructure and the microstructure

levels of the narrative. It is evident in the title which names Gilbert's experience: *Eat pray love: One woman's search for everything across Italy, India and Indonesia* to pinpoint the important phases in a year, and the purpose behind her journey after divorce. The title assures the reader that this narrative depicts the experience of a female who is looking for everything in life at several places. The title of the Arabic translation is *امرأة تبحث عن كل شيء.. حب.. صلاة.. طعام..* which basically contrasts the original in parts of speech. The title of the autobiography entails three verbs: eat, pray, and love which suggest that an action would take place. The duration of these three acts (eating, praying, and loving) is four months for each; thus, moving from one action to another signals a temporal and a spatial turning point in the autobiography. The translated title substitutes verbs with nouns that refer to names of entities which act as either a subject, or an object. Nouns deemphasize part of Gilbert's experience which is the action of eating, praying and loving which the reader should take. The Arabic title does not mention the locations where the journey takes place to give more emphasis to the protagonist's purpose behind the journey.

Labeling goes beyond the macrostructure of the novel to include the microstructure of each book. It, therefore, highlights the significance of the unique experience of each book which revolves around resistance. Italy refers to Gilbert's physical resistance of losing her own self after divorce which is put as "Say It Like You Eat It or 36 Tales About the Pursuit of Pleasure" (p. 5). Thus, she intends to learn and speak the Italian language, and enjoy the pleasure of eating Italian food. The Italian experience is termed as "قلها كما تأكلها أو 36 حكاية عن السعي إلى السعادة الداخلية" where Idriss retains Gilbert's search for sensual gratification upon describing the experience as *السعادة الداخلية* (inner happiness).

The Indian experience stands for the resistance of the worldly pleasures experienced in Italy to reach the spirituality through which she can free her soul and establish a close bond with God. Gilbert labels her Indian experience as "Congratulations to Meet You or 36 Tales About the Pursuit of **Devotion**" (p. 155) which is rendered as "تهانى بلقائك أو 36 حكاية" (p. 147). Devotion, in Gilbert's terms, emphasizes her search for a spiritual union with God which cannot be reached unless she consecrates herself to praying, and chanting. The translation alters Gilbert's target behind her residence at the Ashram by calling it *التأمل* (meditation, or contemplation) to appeal to the beliefs of the Arab readers.

At the end, Gilbert goes to Indonesia where she exercises emotional resistance. The sequential search for Gilbert's journey ends in "Even in My Underpants, I Feel Different or 36 Tales About the Pursuit

of Balance” (p. 283) which is once mentioned by Wayan in a conversation about sex. Gilbert’s target is reaching balance between what she has acquired in the previous locations: worldly pleasure, and devotion to God. The same notion of balance is portrayed in the translation as “حتى” (p. 259) “بملايسى الداخلية أشعر بأننى مختلفة أو 36 حكاية عن السعى إلى التوازن” (p. 259) which underscores Gilbert’s success in achieving this balance.

Moreover, Idriss resorts to euphemisms whenever there is a reference to any notion which contradicts the beliefs of Arabs. Gilbert informs her readers that chanting, and praying are exceptional experiences that she compares her success in chanting the Gurugita to “*menopausal heat* pulsing over me” (p. 218). Idriss renders it as “الهبات” (p. 204) “السخنة تكتسحنى” (p. 204) which ignores the feminine aspect of menopause, so the comparison is not accurately rendered. In addition, Gilbert refers to the special status cows have at India as she thinks “they actually abuse the privilege, lying right in the middle of the road just to drive home the point that **they are holy**” (p. 212). Idriss does not emphasize the godliness aspect of cows, and she chooses to substitute this with a milder term “لمجرد لفت النظر لمنزلتها العالية” (p. 198) so as not to attribute holiness to cows; holiness is only confined to God across the Arab communities.

4.5 Repositioning of Participants Framing

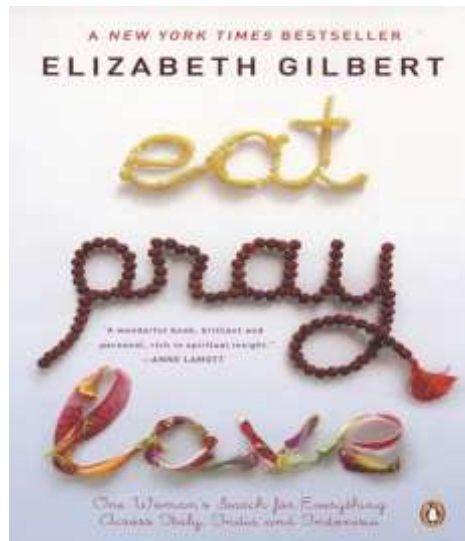
4.5.1 Paratextual Elements

Repositioning of participants demonstrates itself on the paratextual level through the analysis of the narrative’s compositional elements. To begin with, the autobiography’s intertextual composition follows the structure of the *Japa Malas* which has 109 beads; 108 of which concur with the number of repetitions during prayer, and the 109th signals the end of a prayer and the beginning of a new one. In her introduction, Gilbert explains the poetics of her book in terms of the *Japa Malas*: The novel has 109 chapters where 108 refer to the beads, and the 109th represents the knot. She also divides her autobiography into three equal books of thirty-eight chapters, and this general structure is kept in the translation.

The autobiography and the translation begin with an introduction in which she states that all the names of characters have been changed, except for Richard. Gilbert dedicates the autobiography to her best friend, Susan Bowen, which is withheld in the translation without any clear reason. Before beginning the narration of her journey, Gilbert shares a quotation for her friend, Sheryl Louise Moller which compels Gilbert to “tell the truth”. This quotation has a high information value that it is in the Ideal position, centered and followed by an asterisk directing the reader to the bottom of the page where the illocutionary force of the

autobiography is set. The autobiographer ends her book with the “Final Recognition and Reassurance” where she informs the reader about what happens after the end of her journey. This Final Recognition is missing in the translation though it foreshadows that Gilbert will write another part of her autobiography.

The autobiography has two editions, and each has its own special cover design. The study focuses on the cover of the first edition since the second mimics the movie’s poster. The background is characterized by a reddish hue on top and blueish on the bottom of the cover:



The compositional structure of the cover demonstrates the author’s name, centered in black capital letters. It is preceded by a reference to the note that the autobiography is the bestseller for *New York Times* in red, and this is the Ideal. The symbolic nature of the mediator makes it the most salient element in the composition as the sum of all the represented objects make the title of the autobiography. The word “Eat” is embodied in a maximally saturated yellow pasta; “pray” is represented by a string of pure brown beads used for prayers in India, and flower leaves are used to form “love” in a differentiated scale of a varied palette of rose and pink. Anne Lamott’s opinion of the novel is added to the cover between the words “pray” and “love” to emphasize the importance of the book. The Real in this composition is centered below “love” to identify the main theme: “One woman’s search for everything across Italy, India and Indonesia” in red which is supported by Penguin’s logo at the bottom right corner of the cover.

The cover signals the narrative representation where the vector brings the participants together with the intended message by resting on the Reactional, and Speech and Mental processes. The Speech and Mental process is figuratively present in the protagonist’s voice which urges the readers to eat, pray and love. Each verb is a Phenomenon as indicated by

the images, the reader is expected to react to what Gilbert asks him/her to do. The English cover employs sensory images to stress the significance of the protagonist's journey, the purpose behind visiting each destination, and the impact it should have on the reader.

The Arabic cover retains many elements of the English cover. It relies on a maximally light background with the title “طعام.. صلاة.. حب..” in black letters, and the image in the foreground acts as the mediator. In this respect, the Ideal is the second English cover and the publisher of the translation:



It is evident that the string of beads represents صلاة, and a piece of cake replaces the pasta to signify طعام; finally, a red flower becomes the symbol for حب. The subtitle of the original title is summed up as “امرأة تبحث عن كل شيء” (a woman searches for everything) below the image, and the author's name is written in red underneath it. Famous readers' opinions on the autobiography are added at the bottom of the cover as the Real.

4.5.2 Textual Elements

Selected extracts from both narratives are examined to show how repositioning linguistically occurs. To start with, the opening sentence announces Gilbert's fascination with:

Senser	Mental	Phenomenon	Page #
I	wish	Giovanni	7
Actor	Material	Goal	Page #
Giovanni	would kiss	me.	7

The Mental process where Gilbert is the Phenomenon contrasts her current state of celibacy to her feelings about Giovanni. Her wish is named in the Material process where she wants Giovanni to kiss to show that she is not the one who breaks her oath. The translation follows the

autobiography in the transitivity processes portraying this incident:

Page #	Phenomenon	Circumstances	Mental	Senser
11	-	لو أن	أتمنى	(أنا)
Page #	Phenomenon	-	Material	Actor
11	(أنا)	-	يُقبلنى	جوفانى

The Material process whose Actor is Giovanni represented stresses Gilbert's commitment to her celibate state, and that breaking it is Giovanni's action not hers. Rejecting this thought, Gilbert finds herself "with nobody and nothing in bed except a pile of Italian phrasebooks and dictionaries" (p. 10)- a state she identifies as loneliness:

Carrier	Relational	-	Attribute	Page #
I	am	-	alone,	10
Carrier	Relational	Circumstances	Attribute	Page #
I	am	All	alone,	10
Carrier	Relational	Circumstances	Attribute	Page #
I	am	completely	alone.	10

The three Relational processes associate Gilbert (the Carrier) with the Attribute of loneliness. Repeating it thrice emphasizes her celibacy in each place she visits; nevertheless, the translation repeats it twice only in the nominal structure: "أنا وحيدة، وحيدة تماماً" (p. 14) which undermines the Relational process.

Praying is a foreign concept to Gilbert as evident when she introduces herself to God via Relational processes:

Identified	Relational	Identifier	-	Page #
I	'm	Liz.	-	17
Carrier	Relational	Attribute	Circumstances	Page #
I	've always been	a big fan	of your work.	18

She is the Identified, and the Carrier who attempts to provide God with background on her, "a big fan of your work". The prayer's turning point is signaled by the Existential process:

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Exist ent	Existen tial	Existent	Page #
I	'm	in serious trouble.	18

where the Existent “I” referring to Gilbert is located within “serious trouble”. She, then, reveals her own confusion, and disappointment through Mental processes:

Sens er	Mental	Phenome non	Page #
I	don't know	what to do.	18
Sens er	Mental	Phenome non	Page #
I	Need	an answer.	18

She is the Senser as indicated by the pronoun “I”, and the Phenomenon in the first process reflects her inability to make decisions, or take action. The second Phenomenon reveals the purpose behind her prayer which is finding “an answer”, and a solution to her problems. Gilbert concludes her prayer with a Verbal process:

Sayer	Verbal	Verbiage	Page #
The voice	said:	<i>Go back to bed, Liz.</i>	19

Gilbert asked God to help her and tell her what to do four times in her prayer; this emphasizes her fear and desperation. In the Verbal process outlined above, she hears that distant voice asking her to go to bed that made her feel calm and serene.

The Mental processes employed in the translation reveal Gilbert’s feelings about having a child at the age of thirty:

Page #	Phenomenon	Mental	Senser	Circumstances
15	بى أن أرغب بإنجاب طفل.	كان يُفترض	(الأخرين)	لكن
Page #	Circumstances	Mental	Senser	Circumstances
15	بهذه الأشياء	لم أرغب	(أنا)	إلا إننى

Arabic has a unique sentence structure: Most of the verbs denoting the Mental processes entail the Senser, and the verbal phrases usually act as the Phenomenon. All the processes are used in the active voice except for the first Mental process “كان يُفترض” to suggest lack of will over her life. Idriss, in addition, omits the details of Gilbert’s first prayer to focus on

the action itself:

Page #	Material	Actor	Circumstances	Behavioral	Circumstances
18	بدأت أدعو.	(أنا)	هو أنني	حدث	ما

To compensate this loss, the translator uses the Material process where Gilbert is the Actor of the act of praying; consequently, Gilbert's turmoil is underestimated.

Moving out from David's apartment motivates Gilbert to question her wants in life, and take serious decisions. The first time she does so is through questioning:

Circumstances	Mental	Senser	Mental	Phenomenon	Page #
What	do	<i>you</i>	want to do,	Liz?	28

Her indecisiveness to "choose-Italy? India? or Indonesia?" (p. 37) results in resolutions:

Senser	Mental	Phenomenon	Page #
I	wanted	to travel to all of them.	37
Senser	Mental	Phenomenon	Page #
I	wanted	to thoroughly explore one aspect of myself set against the backdrop of each country....	37
Senser	Mental	Phenomenon	Page #
I	wanted	to explore the art of pleasure in Italy, the art of devotion in India and, in Indonesia, the art of balancing the two.	38

These Mental processes display her desires represented in the Phenomenon and being the only Senser scrutinizes the decision-making process. The translation relies on Mental processes:

Page #	Phenomenon	Circumstances	Senser	Mental	Circumstances
35	أننى أود السفر إليها جميعاً.	فى النهاية	(أنا)	أقررت	و
Page #	Phenomenon		Senser	Mental	Circumstances

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36	هو أن أستكشف بعمق ناحية معينة من ذاتي في إطار كل تلك البلدان....	في الواقع	(أنا)	أردته	ما
Page #	Phenomenon	-	Senser	Mental	-
36	استكشاف فن المتعة في إيطاليا، وفن التأمل في الهند، وفي إندونيسيا، فن الموازنة بين الأثنين.	-	(أنا)	أردت	-

The Senser is the pronouns *ت*, and *هـ* attached to the verb which all refer to Gilbert. The Phenomenon states the destinations Gilbert is traveling to and what she would acquire there. In both the original narrative and the translation, Gilbert's consideration of her wants is triggered by her failure with David. Transitivity modifies certain incidents to affect the reader's reception of the narrative after the rewriting process is done.

5.0 Conclusion

Although Baker's (re)framing strategies form one integral chain of narrative reconstruction, selective appropriation of textual material alone changes the narrative position of the autobiographer in the rewriting process of the original text. Gilbert gives herself the position of a survivor of divorce; the system of rights and duties she assigns to herself construct the story-line of the year in which she visits three places as illustrated below:

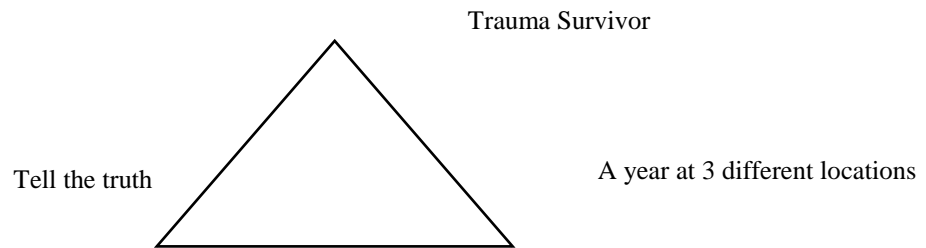


Fig. 3: Autobiographer's Position.

The illocutionary force of her narration is that of factivity as she pledges herself to "tell the truth" in her introduction. The translation should follow the original text in both message and structure, but Idriss resorts to the omission of certain elements which are considered taboos, or unacceptable in the Arab culture. She censors Gilbert's views on religion and God to gain acceptability. Accordingly, a few chapters were deleted which affects Gilbert's position:

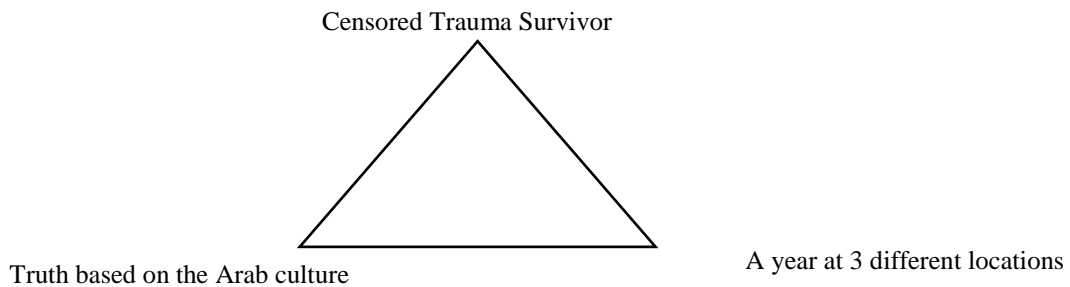


Fig. 4: Autobiographer's Position in the Arabic Translation.

Due to deletions of chapters and part of Gilbert's experience, the translation recreates a new plot for Gilbert's life in which an Arabic version of Gilbert's survival of trauma is introduced to the Arab reader. Despite preserving the same story-line of a year spent at three different locations, the translation violates the illocutionary force of the original because deletions do not allow the truth Gilbert expressed to be transferred to the Arab reader.

Furthermore, certain intertextual structures are exemplified in the integration of the four (re)framing techniques. The autobiography is characterized by the originality of its format, derived from the structure of the Japa Malas which divides the master plot into three equal sub-plots grouped under the main plot: Gilbert's search for everything (including herself). This intertextual structure appears to be retained in the translation, but the deletions recurrent in selective appropriation alters the causal emplotment and disallows the translator from representing the sub-plots accurately.

The flexibility of Baker's Narrative Theory is further emphasized when integrated with Positioning Theory to reveal how authors are positioned in rewriting. The autobiography is an ontological narrative where the interrelation between the four (re)framing techniques universalize the presentation of the experience in the Arabic translation. The ontological autobiography, hence, transcends the realm of the original readers to impact the Arab readers in the translation. As rewriting adapts and manipulates the original work to suit the target culture and ideology as Lefevere (1992) suggests, it changed the original position of the autobiographer to gain new readers from the Arab culture. Introducing a new narrative with a new position for the autobiographer recreates the autobiographical narrative to make it a shared public narrative. Narrative Theory, therefore, perceives translators as rewriters on equal footing with autobiographers as real-life individuals who are not objective in rendering stories since their behavior is affected by their ideology, previous experience and desire to appeal to the target reader.

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