

**Re-narration In The Translation Of Selected
African – American Plays**

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Abstract:

The main purpose of the present study is to investigate Narrative Theory in the translation of dramatic texts. Narrative Theory was introduced to translation by Mona Baker in 2006. According to this theory, translation is a process of re-narration in the sense that translators re-narrate the source text in such a way to create a certain effect or support a hidden agenda in the target text. The present study seeks to analyze the Arabic translation of African-American plays in order to pursue the different strategies made by each translator to reframe narratives in the target text. The selected plays; *Dutchman* and *The Slave* are written by Amiri Baraka the African American poet and playwright. The translations are made by Mohsen Abbas, Saddik Goher and Naema Abdel Jawad. The importance of the present study lies in the fact that although some researches have sought to study Narrative Theory in political and literary text, none of them has dealt with dramatic texts. Another significant point is that all previous researches tried to take the theory for granted; no hypothesis was made that the translated text might appear free from any signs of re-narration. Applying Baker's model, the present study reveals that although some translators are highly re-narrators, some dramatic texts are neutrally translated.

Key words: Translation - Re-narration - Narrative Theory – Dramatic texts– *Dutchman*– *The Slave* – Amiri Baraka – African-American plays– Mona Baker.

إعادة السرد في ترجمة مسرحيات أمريكية أفريقية مختارة

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الملخص:

الغرض الرئيسي من هذه الدراسة هو التحقيق في نظرية السرد في ترجمة النصوص الدرامية. فلقد تم تقديم نظرية السرد للترجمة من قبل منى بيكر في عام ٢٠٠٦. ووفقاً لهذه النظرية، فإن الترجمة هي عملية إعادة سرد بمعنى أن المترجمين يعيدون سرد النص المصدر بطريقة تخلق تأثيراً معيناً أو تدعم أجندة خفية في النص الهدف. تسعى الدراسة الحالية إلى تحليل الترجمة العربية للمسرحيات الأمريكية الأفريقية من أجل متابعة الاستراتيجيات المختلفة التي وضعها كل مترجم لإعادة صياغة السرد في النص الهدف. المسرحيات المختارة هي مسرحية الهولندي ومسرحية العبد لأميري بركة الشاعر والكاتب المسرحي الأمريكي الأفريقي. قام بالترجمة محسن عباس وصديق جوهر ونعيمة عبد الجواد. تكمن أهمية الدراسة الحالية في حقيقة أنه على الرغم من سعي بعض الأبحاث لدراسة نظرية السرد في النص السياسي والأدبي، إلا أن أياً منها لم يتعامل مع النصوص الدرامية. نقطة أخرى مهمة هي أن جميع الأبحاث السابقة حاولت أن تأخذ النظرية كأمر مسلم به. فلم يتم عمل فرضية بأن النص المترجم قد يبدو خالياً من أي إشارات لإعادة السرد. إلا أنه بتطبيق نموذج بيكر، تكشف الدراسة الحالية أنه على الرغم من أن بعض المترجمين يعيدون سرد القصص، إلا أن بعض النصوص الدرامية مترجمة بشكل محايد.

الكلمات المفتاحية: الترجمة- إعادة السرد- نظرية السرد- النصوص الدرامية- مسرحية الهولندي- مسرحية العبد- أميري بركة- المسرحيات الأمريكية الأفريقية- منى بيكر.

1. Introduction

1.1 Statement of the problem

According to Baker's Narrative Theory in translation (2006), 'narrative' no longer refers to any genre of literature or discipline. Baker uses the word 'narrative' interchangeably with the word 'stories' throughout her book, *Translation and Conflict: A Narrative Account*. The stories people tell each other on a daily basis are means of generating and reporting conflict from individual level to even the level of political conflicts. Translators and interpreters cannot be separated from such conflicts. They do not provide a professional service by transferring semantic meanings from one language to another. They rather 're-narrate' texts or utterances and consequently participate in constructing the social and political world (Baker, 2006). The current paper investigates this assumption in the context of translating dramatic texts. The researcher will trace signs of re-narration in the Arabic translations of African - American plays dealing with the same broad theme of racial discrimination.

1.2 Research Questions

The present paper seeks answers to the following questions:

- 1- What are the framing features of narratives according to Baker's Narrative Theory in translation?
- 2- What are the strategies adopted by each translator in rendering re-narration?

1.3 Scope and Limitations

In the light of Baker's features of narratives, the present paper is restricted to the strategies of framing narratives elaborated by each translator through their textual choices. The scope is extended to paratextual elements such as introduction, footnotes and preface, or outer paratexts such as the cover or blurb. The study is limited to the dramatic texts; namely, the African -American plays *Dutchman* and *The Slave* by Baraka. The Arabic translations are made by Naema Abdel Jawad (2005), Mohsen Abbas (2010) and Saddik Mohamed Gohar (2016). The paper is restricted to

investigate re-narration in the translation texts so it is beyond the scope of the current study to investigate any other linguistic features.

2. Review of Literature

2.1 Narrative beyond fiction

Since the early decades of the twentieth century, and even currently, the term ‘narrative’ has been developing outside fiction overlapping other disciplines of human research. As assumed by Fludernik (2009), narratives are ‘all around us’. Narrative is no more a genre of fiction that can be grouped, for example, with poems, lyrics, drama, short stories and other forms of literature. It is not limited to literary studies, novels or historical writings, but has been shifted to investigate fields like history, biology, philosophy, sociology and others (Sue-Ann Harding, 2013). As Herman (2002) argues, narrative tends to gain ‘the cognitive roots’ of structuralism (cognitive linguistics in particular). Tracing the development of the term ‘narrative’, it can be assumed that it is “adopting linguistic paradigms one by one as they arose in the twentieth century – structuralism” (Fludernik, 2005:48).

Accordingly, the term ‘narrative’ has gained another different sense from a story. In the course of sociolinguistics and cognitive studies, a story indicates some events taking place by some people in some places. However, narrative forms the way people map up their stories. It is how your mind works to understand the world. On a daily basis, people tell each other stories in their conversations. Such stories ‘construct’ rather than ‘represent’ reality (Baker, 2006). It is a fundamental human strategy by which people construct the world. In other words, everyone understands, assesses and reports reality depending on the stories they tell and re-narrate. It is “the shape of knowledge as we first apprehend it”, (Fisher, 1987:193).

The narrative approach towards the sociolinguistic and cognitive disciplines has been also adopted in translation and interpretation studies. Translation then, as argued by Baker, can be considered as

a form of re-narration (House, 2014). The translator participates in constructing the world rather than providing a professional service by transferring semantic or linguistic meaning from one language to another. This approach encourages the analyst to “treat translational choices not as local linguistic challenges” but as having “a direct contribution to the narration”, and hence a direct impact on the social and political world (Baker, 2010:156).

Based on the above mentioned tenets, the current study applies the words ‘narrative’ and ‘narration’ in terms of their cognitive sense. It can also be assumed that in translating texts of ideology, conflict, or any other texts of social or political indications, analyzing narration would be of great significance. As such, the researcher has chosen the African-American plays that deal with one of the highly debated themes; racial discrimination. The conflict between the U.S. citizens due to their origin or colour has been socially and politically affecting the American community. Narration will be traced in different translations of these plays in an attempt to investigate how the translator acts as a re-narrator of the text. It will also test how far the translator participates in constructing the narration. In this way, the study will investigate Baker’s assumption that translators around the world have a romantic view of their role as being an objective one although they participate in re-narrating the original text (Baker, 2005). It is worth recalling here Harding’s words that narrative theory is not adopted only for the sake of analyzing data. It is not merely an ‘analytical tool’ used by scholars and researchers. Rather, it is adopted “in order to develop the theory itself” (Harding, 2013:290). By the same token, the current study will present some critical comments on the theory in an attempt to develop it.

2.2 Narrative Theory in translation

Narrative theory was first adopted in translation and interpretation studies by Mona Baker in her book *Translation and Conflict: A Narrative Account* in 2006. Baker draws on the sense of narrative as deeply rooted in psychological and cognitive theories. It is also tackled in the course of social and communication studies.

Believing in such cognitive roots of the term, Baker makes her assumption that narrative does not represent the world. It rather constitutes the world (Baker, 2006). People communicate on a daily basis through narratives. The stories they tell each other guide them to understand their life, to assess their action, and to report their beliefs. Narratives then cannot be confined to a particular fictional or literary genre. They 'cut across time and text', (Baker, 2006:12). Focusing on translation, Baker claims that as people are influenced by the stories they tell and retell daily, source texts when translated into other languages are 'injected with elements from broader narratives' or from 'personal narratives' by the translators themselves.

As such, translators generally support or oppose the narratives in the source text, influenced by their personal narratives or the public ones that are dominant in their societies. In addition, translators may go far applying striking equivalents or making vital alternations in order to end up with texts in favor of the narratives they believe in. Based on this assumption, the current study will investigate such signs of narration in a comparative analysis of different translations of the same African-American plays.

2.3 Features of narratives

From the perspective of the social theory of narrative, there are some features that distinguish a narrative from any type of stories or series of events. According to Bruner (1991), the focus should not be on the structure of the story or how it is constructed but rather "how it operates as an instrument of mind in the construction of reality", (Bruner, 1991: 6). The core four features of narrative discussed by Somer and Gibson (1994) and Somer (1997) are (1) Relationality, (2) Causal emplotment, (3) selective appropriation and (4) temporality. Other four features were discussed earlier by Bruner (1991): (1) particularity, (2) genericness, (3) normativeness and (4) narrative accrual. The total of eight features of narration is overlapping and they can hardly be separated. However, Baker discusses each feature under a separate heading for the sake of more clarification of how narration can 'mediate our experience of the world' (Baker, 2006).

3. Methodology

The current paper tends to investigate narrative theory in different translations of the African-American plays, *Dutchman* and *The Slave* by Amiri Baraka. It is an attempt to trace any signs of re-narration in these translations. The primary hypothesis made by the researcher (based on Baker's, 2006) is that all translators cannot be romantically objective. They are inevitably influenced by the stories made in their culture and history. The impact of different types of re-narration is supposed to be clear in their textual and paratextual choices. As such, during the process of translation, translators re-narrate the source text.

The researcher approaches the narrative theory as initiated by Baker (2006) into translation studies. In the light of this theory, the researcher employs the four features of narrative discussed by Baker as the fundamental tool of the analysis. These features are Temporal and Spatial framing, Relationality, Selective appropriation and Framing by Labeling. They are the main strategies of translators for the purpose of framing narration.

In order to conduct the critical analysis of the different translations of the African-American plays, the researcher will follow the following procedures:

- 1- The data sources will be collected: the researcher will identify and collect the Arabic translations of Baraka's plays *Dutchman* and *The Slave*. It would be considered that the three translations are different in terms of the narrative approach by each translator. Generally, the three translations are created by Egyptian translators. However, the variety of Arabic is of little significance since the translators adopt the 'Fosha' Arabic (classical Arabic).
- 2- The process of tracking signs of re-narration will be adopted to trace any signs of narration made by each translator. At this stage there is no analysis of the narrative signs at all. It is merely counting how many points where the translator tends to re-narrate the source text influenced by his/her own

experience. It is how many times each translator escapes the 'romanticized' role of being objective during the translation process.

- 3- An account of the four main features of narrative: Temporality, Relationality, Selective Appropriation and Framing by Labeling will be manipulated as the strategies made by translators by which they achieve re-narration of the source text. At this stage, the researcher will collect all the samples that fit under each strategy in order to assess re-narration of each translator.
- 4- The last step shows the results and discussion of the results. It also provides some future areas of study and recommendations.

4. Framing features of narratives

4.1 Temporal and Spatial framing

On the level of the outer paratexts, the designs of the covers are worth consideration. Each translator includes the translation of the two dramas; Dutchman and The Slave into one book with one cover. Naema Abdel Jawad's cover is a simple dark page with a dark figure of a bold black man standing with his bare back to the camera. The man's neck is a little bent to the front and his back seems so skinny that the bones can be almost seen on the body. His two arms are a little left away from the body. The bent neck and bold head refer to the submission and humiliation of that man. The bare back and skinny bones symbolize how poor and powerless he is. His arms show that he is absolutely hopeless and everything is almost out of his hands.

However, all such references and symbolism made by the cover picture do not transfer the reader to any time or place outside the Afro-American ones. The dark page, the black man and the skinny bones all refer only to the Black in America. Abdel Jawad's cover restricts the narration in time and place to the Afro American temporal and spatial setting. It cannot be assumed that such a cover design can touch the Arab reader's life by any means.

Abbas' cover can hardly be related to the temporal and spatial framing of narrative. The picture of a sailing boat with figures of slaves on board refers to another story or narration. It is the mythical story of the Dutch sailors whose boat would never find a harbor or a shore. The setting cannot be assumed to indicate the Arab or Middle East case by any means. It can be rather related to the myth from which Baraka has inspired the title of the play; *Dutchman*. The cover along with the title will be elaborately explained in a later part; under framing through relationality.

Gohar's cover is a good example of framing narrative through outer paratexts. It shows a yellow page with two blue hands in the middle. The hands are shackled in chains whereas the hand lines seem deep and sharp all over the two hands. There are also some yellow touches randomly placed on the fingers. It is worth referring to the dark red background on which the title of the whole book is texted in white. The dark red space may refer to how much blood has been shed for the purpose of liberty. The white text though keeps some sort of hope throughout the whole way. The use of the colors plays a significant role in order to depict the message of both the author and the translator. Struggling for liberty may cause the death of many human beings not only on the American land but all over the world. However, there is always a hope of getting free and building new liberal communities.

It cannot be assumed that such a cover refers only to the narration of the Afro Americans inside The USA. The yellow page may refer to the deserts spread over the Arab countries. The two blue hands in chains can generally represent slavery all over the world not only inside The USA. The blue colour of the hands transfers the narration from inside America overseas to different places in the world where the US marines cross the blue ocean and seas to occupy different lands. The deep sharp lines on the blue hands indicate how deeply people under the American control are suffering in different parts of the world not necessarily on the American lands. In this way, Gohar's cover projects the temporal

and spatial narrative into a new setting. It frames a different narrative rather than the Afro-American one.

In the dedication at the opening of his book that includes the translation of Baraka's plays; Dutchman and The Slave, Gohar addresses a number of different revolutionists and strugglers. Some of them have become national leaders of the peoples in their countries after years of struggle for liberty. All those figures of revolution have struggled outside the USA and never fought on any American land. Most of them were not even in any direct dispute with the American administration. They came from different locations in Africa, Arab countries and the Far East. However, Gohar starts his dedication to Nasser, the second president of Egypt and the national leader not only of Egyptians but of the Arab world at that time as well. He led a real battle for the independence of Egypt and other Arab countries after the revolution of the Free Officers against King Farouk in 1952. At the end of the dedication, two other iconic figures in the Arab countries are addressed; namely Bourguiba and Arafat. Bourguiba came to be the first president of Tunisia after playing a great role against the French occupation in order to obtain independence and proclaim the Tunisian Republic. On the other side, Arafat was the chairman of the Palestinian Liberty Organization. Prior to that, he was the major revolutionist and struggler who led the most effective and dynamic motion against the creation of the State of Israel. In this way, starting with Nasser and ending with Bourguiba and Arafat, Gohar frames his dedication in such an attempt to transfer the focus from the Afro American struggle against the White to the Arab struggle against the American administration and Israel.

الإهداء

إلى الأحرار في جميع أرجاء العالم
إلى ناصر ... جيفارا ... مندبلاً ... هوشي منه
إلى كينياتا ... لوممبا ... نكروما ... كاسترو
إلى توشمبي ... بورقبيبة ... عرافات

In the first line of the dedication, Gohar implicitly confirms that the core message of Baraka's plays is renarrated to fit different settings rather than the Afro American one. It is the message of liberty that should be delivered to all free people around the world. This paratextual framing transforms the setting from inside the American land to a world setting with a special reference to the Arab world. Gohar's attempt to reframe the Afro American story into an Arabic narration occurs in other spots throughout different paratexts including not only the dedication but also his introduction and commentary.

For Gohar, the narrative in the source texts of Dutchman and The Slave cannot be restrictedly viewed or analyzed within the narrow frame of the conflict between the White and the Black US citizens on the American land in the twentieth century. The mega narrative or the grand narrative goes beyond that time and that place to indicate the struggle and resistance against slavery all over the world. It even refers to different types of slavery; i.e. political, colonial, cultural, mental or what can be called the colonization of the mind and thoughts. In this way, the task of the translator cannot be neutrally accomplished and Venuti's concept of domestication is worth review here. Domestication as viewed by Venuti indicates "an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home" (Venuti, 1995:20). The translator is the author of the target text who unconsciously reduces and reframes the source 'foreign' text into the target value and narrative to bring 'back home'.

In the commentary on the back cover, Gohar mentions that Baraka's writings have symbolized the rebellion against the ground narratives of the American society. However, Gohar focuses on Baraka's poem written in the wake of the events of September, 11, 2001. In the poem 'Somebody blew up America', Baraka aroused doubts in the US administration's narrative of the events. He frequently referred to the stakeholders of these events such as corrupted politicians and businessmen along with bloody brokers and bankers in the world.

Source:

...حيثُ شكَّكَ جونز في قَصِيدَة (شَخْصٌ ما نَسَفَ أمريكا) في الرُواية الرَسمية الحُكومية
وأشارَ في القَصِيدَة بِشَكْلِ مُتَكَرِّرٍ أَنَّ مُرْتَكِبِي أَحْدَاثِ سِبْتَمْبَرِ الإِزْهَابِيَّةِ يَنْتَمُونَ إلى الفِئَاتِ
المُسْتَفِيدَة مِنْ هَذِهِ الأَحْدَاثِ مِثْلَ السَّاسَةِ الفاسِدين والمُضارِبين في البورْصات العالَمِيَّةِ
وَأَصْحَابِ شَرَكَاتٍ وَغَيْرِهِمْ مِنْ تُجارِ الدِماءِ

The narrative then is temporally and spatially reframed touch the Arab and Muslim reader's narrative. Gohar makes an attempt to indirectly shed the light on the narrative of the accusation of Arabs and Muslims of terrorism and considering them as the only committers of the events of September, 11. Although the events were on the American land, their narratives have been affecting all the Arab countries. It is another example of reframing narrative through temporal and spatial strategies.

4.2 Relationality

In translation, relationality indicates that “in the process of importing elements from another narrative, both the original narrative and our own narrative are inevitably *reconstituted*” (Baker, 2006:58). Relationality can also function as a resource for injecting the target text with a new narrative elaborated from the source overall narrative. In other words, the source narrative itself is sometimes threatened by some sort of a change in order for relationality to be achieved. As previously stated, Baker (2006:59) explains how Kahf gives an example of such a change in the translation of the memories of Huda Sharawi. Margot Badran translated Huda Sha'rawi's *Mudhakkirati (My Memoirs, 1981)* in 1986 as *Harem Years: Memoirs of an Egyptian Feminist*. The translator selects the word '*harem*' which is unfamiliar to the target English reader and at the same time is not the normal transliteration *harim* in the source culture. For Kahf, using an unfamiliar word in this context would create a shock in the target reader's expectation and turns the reading experience to be more challenging.

Following the same perspective, a single word or term may be translated in a way that it is impossible to be understood unless the coherent whole (or the related events) is involved. An example of this strategy can be given from the translation of the title of *Dutchman* made by Mohsen Abbas.

Source: Dutchman

Arabic Translation by Abbas: الملاح الطائر

The usual translation of this title, and it is the translation made by the two other translators Naema Abdel Jawaad and Saddik Gohar, is simply الهولندي. However, Abbas tries to relate the title to the coherent whole of the legend of the *Flying Dutchman* on which the whole play is based. It is the myth of a Dutch ship whose sailors were doomed to sail forever. The ship can never moor to the shore. Baraka tries to depict the same story of the African-American people who are doomed to be maltreated forever by the White Americans. As such, the translation of the title cannot be understood in isolation of the whole legend dominating the play. Abbas, in this way, creates a change in the source text itself and at the same time drives the target readers into a more challenging reading experience by involving them into the overall narrative of the myth.

4.3 Selective appropriation

In order to create a certain effect on the Arabic reader; i.e. the accentuation of the hostile attitude towards the American administration, translators of the African- American plays in the present study have intentionally made their own selections. In translation, selective appropriation is presented in the choice of text or utterance made by the translator. Some elements may be deselected, others are added or invented for the purpose of achieving the particular effect. The following lines present how each translator has made his/her textual choices.

In the first scene, Lula is still approaching Clay. She sits next to him and tries to relax her feet. Then she starts the dialogue saying

“Oooof! Too much weight.” Then she adds “Weren’t you staring at me through the window?” Clay denies that he started staring at her and explains that he was simply looking at her direction but “the rest of that weight is yours.” The textual choices made by each translator to find the equivalent of the word ‘weight’ are quite different. However, it is significant to try to understand the message that the author really tries to convey by the source utterance. Baraka manipulates Lula as a symbol of the American culture and thoughts throughout the whole play. She represents the American society that finds the Black constituting some sort of ‘weight’. The same word is translated in different ways to place a certain effect on the Arabic reader who parallels the Afro American citizen.

Source: ...now I admit I was looking in your direction. But the rest of that weight is yours.

Translation by Gohar: الآن أعترف بأنني كنت أنظر في اتجاهك، لكن بقية العبء يخصك أنت.

Translation by Abbas: يمكنني الآن أن أوافقك على ما تدعيه، أقصد أنني كنت بالفعل أنظر إلى المكان الذي كنت تقفين فيه لكنني في نفس الوقت أعتقد أن جسدك مسألة تخصك وحدك ولا تخص غيرك من الناس.

Translation by Abdel Jawad: الآن أعترف أنني كنت أنظر صوبك لكن بقية تلك الحكاية راجعة لك.

The word ‘weight’ has different translations made by the three translators. Gohar uses an Arabic equivalent that symbolizes the burden that Lula suffers. Lula appears in the play to be a symbol of the arrogant America who suffers from the Afro Americans and their African culture. Gohar does not tackle ‘weight’ in the sense of ‘getting fatter’ or as having any relation with a heavy body. He tries to create an effect on the target Arabic readers to feel the heavy burden placed on them by America. Abbas, on the other hand, downplays the word completely. He does not translate ‘weight’ in the sense of the word (neither as *getting fatter* nor as

having a burden). He uses ‘*your body*’ instead. This may not have the same effect on the Arabic reader since ‘your’ transfer the case to be internal inside America without affecting any other party outside. Besides, Abbas does not transfer the effect of any burden to the Arabic reader by deselecting the word ‘العبء’. For Abdel Jawad, the same word ‘weight’ is translated into ‘story’ indicating that America is the party that is always involved in and may be controlling every story. However, the effect of the word on the Arabic reader is not as powerful as the word ‘العبء’ used by Gohar.

However, for Baraka, ‘weight’ has the connotation of the burden of feeling guilty. Lula always feels the sexual guilt when approaching men. This is what the playwright refers to by ‘*weight*’. Baraka, as an African-American citizen who turned to be Moslem, thinks that this feeling is derived from the doctrine of the extremist Protestantism. Clay, on the other hand, does not have such thought or feeling since he originally comes from Africa with a different culture. He does not feel guilty of sex (Gohar, 2016).

The character of Lula is manipulated by the author throughout the play to symbolize the arrogance of the American society towards the Afro-American citizens. The Arabic translators keep the same symbol and make their selections to accentuate the hostile attitude towards the American Administration. The word choices made by each translator serve this agenda though the degree of accentuation varies from one translator to another. The following examples show how Lula’s words are translated by selecting textual utterances that can powerfully create the effect on the Arabic reader.

From the very beginning, Lula tries to control her dialogue with Clay. She tries to convince him that she has only get on the train to find out why he was staring at her through the window. She speaks sarcastically and comments on Clay’s words describing him as being ‘*dull*’:

Source:

Lula: I even got into this train, going some other way than mine.
Walked down the aisle...searching you out.

Clay: Really? That's pretty funny.

Lula: "That's pretty funny"...God, you're dull.

The Arabic translations of the word '*dull*' show how each translator selects a different word. Each selection indicates the degree to which the translator goes far to depict how America views the other as having a less ability to control or even understand anything.

Translation by Goher: يا إلهي أنت بليد الحس

Trasnlation by Abbas: أنت بطيء الفهم

Trasnlation by Abdel Jawad: يا إلهي أنت ممل

Abdel Jawad provides a neutral equivalent to the word '*dull*' that may not have any intended effect. Abbas, averagely, selects a phrase that implies how Lula believes Clay cannot understand her words quickly. Gohar makes a selection to indicate that Clay cannot understand or even feel. Gohar's word choice seems less neutral and more serving the hostile agenda against America.

Lula thinks she can easily control the world around her by telling lies all the time. She goes far not caring of even admitting it openly and simply to Clay while she is just smiling:

Source:

Lula: ...I lie a lot. [Smiling] It helps me control the world.

It is the same case with the American administration that believes they can easily control the world even through lies. They do not even mind to admit it to the world as if nobody can oppose them. Here are the Arabic translations of the phrase 'control the world':

Translation by Goher: هذا يعينني في السيطرة على العالم

Translation by Abbas: يساعدني الكذب على التحكم في الواقع المحيط بي

Translation by Abdel Jawad: فذلك يساعدني في السيطرة على العالم

Gohar and Abdel Jawad make the same selection; 'السيطرة على العالم' whereas Abbas chooses another term; 'التحكم في الواقع المحيط بي'. The indication of more domination of the world is more significantly made by the word 'السيطرة' rather than 'التحكم في'. Besides, the word 'العالم' implies that America does not only aim to control American lands (which may be delivered by the phrase 'الواقع المحيط بي') but rather to dominate the whole world. It can be seen that Gohar and Abdel Jawad make their word choices to translate this phrase in a way to transfer the same effect that Baraka attempts to create. The only difference lies in the recipient audience. Baraka addresses the Afro-American audience whereas Gohar and Abdel Jawad address the Arabic audience.

In *The Slave*, it can be assumed that selective appropriation is formed by some sort of 'omission and addition' for the sake of accentuating the hostility against the U.S. Administration. Translators of the sample plays also range on removing or adding certain lexical items for another purpose. It is the 'values' referred to by Baker as the criterion which guides the process of selection, Baker (2006). The values defended in the three translations here are the Arabic; and more precisely, the Islamic values. Walker, the Afro American hero, who is no more deceived by the false American dream, is depicted in the source text as the revolution against the U.S. administration and the whole White society as well. Translators sometimes tend to find equivalents that highlight and extremely provoke such revolution in the target Arabic audience. In the prologue, Walker speaks about a poem that finally can cause a change in his ideas and positions. It is an attempt to

awaken the public awareness of the Afro Americans. In the same way, this attempt is projected by some translators to evoke the Arabic target audience (the youth in particular) who should change their positions, too.

Source: Prologue

Walker: ...A poem? Lastly, that, to distort my position? To divert you...in your hour of need.

Translation by Abbas: قصيدة شعر؟ أخيراً، هذه قد تغير موقعي؟ قد تغير اتجاهكم...في لحظة احتياج.

Translation by Abdel Jawad: قصيدة؟ أخيراً كي تسيء لوضعي؟ لتحول مساركم...في وقت الشدة.

Translation by Goher: تلك هي قصيدة واحدة، أخيراً قصيدة جاءت كي تزلزل أفكارى ومواقفي، قصيدة جاءت أخيراً كي تشتت شملكم في الوقت الذي تحتاجون فيه إلى العون.

As clear, the source phrase 'distort my position' has got three different equivalents made by the three translators. Abbas views it as merely a change in the place 'تغير موقعي', whereas Abdel Jawad deals with it as an abuse or offense to the situation 'تسيء لوضعي' *tusi' liwad'i*. Both Arabic equivalents do not seem to carry any sense of instigation or agitation on the side of the Arabic audience. However, the framing through selective appropriation is quite clear in Goher's equivalent. Goher adds more lexical items in the target phrase to clarify the meaning of 'distort' and causes a certain effect on the target audience. He translates 'distort' into 'تزلزل أفكارى' not only to a simple equivalent verb 'تغير' or 'تسيء' *tugayyr*. His equivalent phrase carries some sort of implicit inclination to cause a powerful change in the beliefs and thoughts of the target audience against the American administration. This is also asserted by his translation of the following phrase 'To divert you' into the Arabic phrase 'تشتت شملكم'. It is another addition made

by Goher to attack the American society. Abbas translates the word 'divert' into 'تحويل' and Abdel Jawad deals with it as 'تحويل', both tackle the word in the context of causing a change in the beliefs. On the other hand, Goher adds his equivalent that carries a wish of scattering the American Administration.

In his translation, Goher goes further with selective appropriation by adding certain lexical items to the source text for the sake of causing a certain effect. His aim is to depict how ugly is America and how fake is the American dream. For achieving this aim and affecting the target Arabic reader, Goher intends to add insulting words and phrases to the target text that would distort America and the White American society. He uses Walker's verbal attack against Easley and the American society.

Source:

Walker: Oh, fuck you (Hotly) fuck you ...just fuck you, that's all. Just fuck you! (Keeps voice stiffly contained, but then it rises sharply) I mean really, just fuck you. Don't goddamnit, don't tell me about any goddamn killing of anything. If that's what's happening. I mean if this shitty town is being flattened ... let it. It needs it.

Translation by Goher:

نعم ولتذهب تلك المدينة إلى الجحيم.

(بحدة وعنف)

ملعون أنت أيها الرقيق... نعم، أيها الوغد الحقير.

(كان يحتفظ بنبرة صوته قوية ولكن صوته تعالى فجأة)

أقصد بالفعل أنك رجل وضعيف. لا تنكر ذلك أيها الخسيس.

لا تلوث مسامعي بالتحدث عن سفك الدماء أو أي شيء لعين آخر. إن كان هذا ما يحدث، أقصد إن كانت هذه المدينة الداعرة النجسة يتم تدميرها، إذن دعوها تهوى في قاع الجحيم فهي تستحق ذلك.

Translation by Abbas:

أوو ... ما الذي تتحدث عنه... ولا تهمني ولا يشغل بالي أبداً ما تتحدث عنه بالمرّة ... لا يهمني. هذا ما أريد أن أقوله لك بالطبط... فأنا حانق عليك!

(تزداد مساحة الغضب في صوته وهو يحاول جاهداً أن يكتمها لكنها تعاود الأرتفاع بدرجة كبيرة)

أنا أقصد ما أقول ولا تهمني أبداً أراوك. وأنا ساخط عليك. لا تخبرني بالله عليك عن أي قتل لأي شيء. إن كان هذا ما يحدث في الواقع، إن كانت هذه المدينة تتعرض لدمار شامل، فهي تستحقه.

Translation by Abdel Jawad:

عليك اللعنة.

(بغضب)

عليك اللعنة وأكرر عليك اللعنة وهذا كل شيء، عليك اللعنة!

(يظل صوته متحجراً لكنه يرتفع بحدة)

أعني حقاً عليك اللعنة فلا تخبرني عن الفتك الملعون بأي شيء إذا كان ذلك ما يحدث أعني إذا ما كانت هذه البلدة القذرة يتم تدميرها... فدعها تدمر لأنها بحاجة لذلك.

The translation of the phrase 'fuck you' shows how Goher goes to the extreme of making use of Walker's utterances to distort America. On the one hand, Abbas tackles 'fuck you' as merely a phrase to show that Walker has lost his interest and the whole thing does not matter for him anymore. Abbas translates 'fuck you' into 'لا يهمني ولا يشغل بالي أبداً ما تتحدث عنه بالمرّة and 'ما الذي تتحدث عنه'. Abdel Jawad keeps; however, the normal equivalent of the phrase 'fuck you' and translates it into 'عليك اللعنة'. She also keeps the same Arabic equivalent repeated in the context the same as it is repeated by Walker in the source text. On the other hand, Goher goes to the extreme of selective appropriation not only by making certain addition to the source text but also by adding different translations or equivalents to the one same phrase 'fuck you'. While Walker repeated the same phrase 'fuck you' in the source text, Goher uses different equivalent each time it is repeated:

نعم ولتذهب تلك المدينة إلى الجحيم

Goher uses the equivalent 'تذهب إلى الجحيم' to carry the meaning of damn. He also adds the word 'المدينة' which is lacking in Walker's words that are all addressing Easley. But Goher tries to refer to the whole America not only Easley who represents the White Americans. As Walker keeps the same phrase 'fuck you' repeated, Goher; however, adds different equivalents each time the phrase is repeated:

أنت أيها الرقيق
أيها الوغد الحقير
إنك رجل وضع

Goher even goes further to add complete phrases that are not mentioned in the source text or even referred to by any means:

لا تنكر ذلك أيها الخسيس
لا تلوث مسامعي

He also makes another selection and addition to depict how corrupted the American society is and cannot be the right destination to the Arabic pure youth. Translating the English word 'shitty' into the Arabic 'الداعرة' and adding another more insulting word 'النجسة' to the target equivalent seems to be an attempt for more distortion of the American image on the side of Goher.

4.4 Framing by Labeling

Labeling, as described by Baker, refers to using a lexical item to identify any key element in a narrative such as people, places or events. It is a significant deliberate process that makes a great effect or difference. It 'provides an interpretive frame that guides and constrains our response to the narrative in question' (Baker, 2006:106). For instance, the acronym of 'genetically modified' (GM) is no longer used in any advertising campaigns of such foods. The term seems 'off putting' or emotively unpleasant for the consumers. So, it has been replaced by 'Food Biotechnology'. In translation and interpretation the process of labeling may occur

on two levels: Naming and Titles. Names can be changed in the target texts so as to indicate other people, institutions or parties that have a certain impact on the target reader. In this way, translators can reframe a new narrative serving their 'in innocent' agenda on the side of the target audience. The present plays, however, are lacking in such a system of reframing. All names are not changed by any of the three translators. Titles, instead, appear to be the strategy used by Gohar and Abbas for the purpose of reframing narratives.

Titles of novels, dramas, films and any literary book or product can be functioned as an effective strategy of reframing narratives. Baker provides an example of using titles to reframe a certain narrative in translation; *The Slave King*. It is the title of the translated text of Hugo's *Bug-Jargal*. This title paves the way and highlights the topic of slavery in the target text. It also reframes the narrative of 'the abolitionist discourse' supporting what may be called the anti-slavery side. Another example given by Baker is the translation of Joseph Finklestone's book '*Anwar Sadat: Visionary Who Dared*'. The Arabic translation by Adel Abdel Sabour in 1999 came to be *Al-Sadat: Wahm Al-Tahaddi (Sadat: The Illusion of Challenge)*. Whereas the source book signals Sadat in a positive way as a brave figure that was courageous enough to challenge the risk, the translated version reframes a negative narrative of Sadat and the peace treaty.

Gohar's title of '*Dutchman*' is weaved in such a way to foreground the theme of slavery. He adds some textual part to the one-word source title: '*Al Holandi: Safenat Al Abeed*' (*Dutchman: The Slaves Ship*). The title creates an early effect on the target reader; that is the main theme of the play deals with slaves and slavery. Despite the fact that target readers may be ignorant of the story of the Dutchman and the ship, the translated title explicitly advocates the slave party that seems to be gathered in a ship for some despicable purpose. Thus, the narrative is reframed in Gohar's title more explicitly than in the title translated by Abbas of the same play. As previously discussed in the section of Relationality, Abbas translated the title '*Dutchman*' into the Arabic text '*Al Malah*

Atta'er' (The Flying Sailor). This title is discussed in the context of Relationality as it cannot be understood without relating it to the legend of *Flying Dutchman*. It seems that Abbas' main aim is to relate Baraka's play to the old legend on which the main plot is based. In this way, manipulating titles to reframe a narrative and create some effect on the target reader cannot by any means be discussed without involving relationality.

5. Results

5.1 Framing features of narratives in Goher's translations

A thorough review of Goher's translation of *Dutchman* and *The Slave* shows that he enclosed the translation of the two plays into one book titled *Studies of The Current Afro American Theatre*. For *Dutchman*, Goher assigns an introduction to the current Afro American theatre in general. He also writes a short biography of LeRoi Jones and his literary works presenting his changing ideologies and practices in the course of the Afro American struggle. As for the introduction of *The Slave*, Goher discusses different topics related to the Afro American confrontation with the U.S. Administration. He also writes a commentary on the manifestation of the dramatic event and the intertextual hints in *The Slave*. Goher's introductions, commentary and the cover of the book as well as dedication altogether form the paratexts of his translation.

Five cases of re-narration are made by Goher as Temporal and Spatial framing. No cases are found in *Dutchman* whereas only one case in *The Slave*. The four remaining cases are clear in the paratexts of the book. As previously discussed in the analysis, these cases are found in Goher's cover, dedication, introduction and commentary parts. Three cases of re-narration are made by Goher under the framing feature of Relationality. They are all made in *The Slave* whereas neither *Dutchman* nor the paratexts includes any Relationality framing cases.

There are a total number of 27 cases of re-narration made by Goher in his translation. They are all cases of Selective Appropriation

framing features. *Dutchman* has the most number; twenty one cases. *The Slave* has six cases whereas the paratexts includes no selective appropriation framing features made by Goher.

The last feature is Framing by Labeling. Only two cases of re-narration are demonstrated under this feature: one case in *Dutchman* and the other in *The Slave*. There are no cases in the paratexts.

5.2 Framing features of narratives in Abbas' translations

For the first framing feature; Temporal and Spatial framing, no cases of re-narration can be recorded in any of Abbas' translations. He does not make any reference to link the time or place of the source text to any other different time or place in the target text.

Abbas makes a total number of four cases of re-narration in terms of Relationality framing. Only one case can be viewed in his translation of *Dutchman* whereas there are three cases of re-narration in his translation of *The Slave*. All Abbas' paratexts are neutrally presented.

As for Selective Appropriation framing, there are ten cases of re-narration made by Abbas. All the ten cases are viewed in the translation of *Dutchman* only. No single case of re-narration made by Abbas in any translation under the feature of Framing by Labeling.

5.3 Framing features of narratives in Abdel Jawad's translation

There is a single sign of re-narration made by Abdel Jawad in terms of Temporal and Spatial framing. It is found in her translation of *The Slave*. However, no other cases can be found in her translation of *Dutchman* or even the paratexts of her book.

Other cases of re-narration made by Abdel Jawad are clear under Selective Appropriation framing where there are five cases. The re-

narration cases are all detected in *Dutchman*. No other cases can be found in *The Slave* or the paratexts.

The remaining framing features are totally lacking in Abdel Jawad's translation. The other framing: Relationality and framing by Labeling do not all show any cases or re-narration made by Abdel Jawad in her translation or paratexts.

5.4 Discussion of the results

The present paper does not mainly seek to hold any comparison among the works of the three translators. However, in order to prove the narrative theory, the three translations of the plays should be thoroughly viewed. The aim of tracing and listing all the re-narration signs is to find whether a translator can produce a whole work free from re-narration. In this respect, translators can fall on a hypothetical scale of re-narration and can be viewed as highly re-narrator or less re-narrator, or as merely a translator without any re-narration.

At the top of the hypothetical scale of re-narration comes Goher as shown in the results. In his translation of *Dutchman* and *The Slave*, a total number of thirty seven cases of re-narration are listed. Abbas, on the other hand, falls next on the scale and can be viewed as less re-narrator than Goher. The number of re-narration cases that are detected in his translation of *Dutchman* and *The Slave* are fifteen cases. It follows that Abdel Jawad comes at the bottom of the re-narration scale. Only six cases are revealed in her translation of *Dutchman* and *The Slave*.

The idea of re-narration scale or, more precisely, that some translators can remain only translators without rendering any single sign of re-narration can lead to a further discussion. Certain questions can arise regarding narrative theory as having some disadvantages. Should all translators be really taken as re-narrators? More precisely, can translators be merely re-narrators whatever the domain or the genre they work on? The following

part deals with these questions in the light of advantages and disadvantages of Narrative Theory.

Current researches and studies have made significant contributions to show how Narrative theory, developed by Baker in 2006, can help analyze and understand different translation products. As previously presented in the Literature Review, Baker assumes that all translators have a hidden agenda and translation is merely a process of re-narration. Consequently, translators deliberately attempt to draw on their ideology in a biased manner. They, hence, re-frame the source text in different techniques so as to convey their message to the target reader. Baker goes further to suggest that the same narrative can be re-framed different times by different narrators (or translators) to convey different messages depending on the target readers (Baker, 2010: 113). Thus, each translator can re-frame the same narrative as long as the narrative theory allows for the narrative elaborated in the source text as well as 'the larger narrative in which the text is embedded' (2010:119). Narratives, in this way, can turn to be global and cross all the linguistic and cultural boundaries through the work of translators and interpreters (Baker, 2006: 11). Based on Baker's account of narrative theory in translation, a number of researches have been conducted. Researchers have tried to consider both the 'narrative' in the source texts and the larger narrative in which these texts are embedded. The process of framing such narratives by the authors and re-framing them by the translators in the target texts is also questioned in different researches. In media and politics, Al Sharif examines (MEMRI); a translation program which publishes online reports. She has been able to trace how the program re-frame narrative through selecting and deselecting items in order to produce a negative image of the Palestinian woman (Al Sharif, 2009). Al Herthani also focuses on the Edward Said's writings and the re-narration rendered in the Arabic translation of these works. Al Herthani considers the re-framing on the paratextual level (introductions, dedications, cover and footnotes) (Al Herthani, 2009). In literary discourse, Ayoub, also, considers re-framing narratives through paratextual materials. She examines the

translation (more precisely the adaptation) of Children's works by Kamil Al-Kilani (Ayoub, 2010). Further, Asmaa Amin has traced signs of reframing narratives in the Arabic translation of Leila Aboulela's *The Translator*, Fadia Faqir's *My Name is Salma* and Susan Abulhawa's *Mornings in Jenin* (Amin, 2014).

Researchers and explorers in translation studies find some advantages in adopting narrative theory in their analysis of translated texts. Catherine Mansfield summarizes some of these advantages in her online article in ARTIS. Narrative theory is more flexible than other approaches which confine 'identity' to ethnical or religious attribute or even to gender or race. Narrative theory embraces all the inconsistent narratives in which the individual is involved. Translators as individuals also have their own narratives on which they draw when they translate. Accordingly, researchers can flexibly explore such inconsistencies in the target texts produced by translators.

Narrative theory is also dynamic. It accepts the changes and shifts the individual may experience over time and space (Somers and Gibson, 1994:65). The authors themselves may change their attitudes towards the action they have previously tackled in their writings. A good example is Tolstoy's attitude towards the Crimean War that has changed over years and he tries to make some changes to his original text. He could achieve this through the translated version by Louise and Aylmer Maude. Robinson (2011: xi) examines their translation and assumes that through narrative theory we are allowed to "*study the full complexity of this translation history, without tying ourselves to the mast of a single 'canonical version' of the source text or stopping up our ears to the siren call of rhetorical situation*"

Another significant advantage of narrative theory lies in the way it views translators and interpreters as real individuals experiencing real life rather than mere abstract objects. Baker argues that translators in the light of narrative theory are 'real-life individuals rather than theoretical abstractions' (Baker 2007:154). Thus, textual choices made in the translated texts can be examined in

accordance with the larger real-life social and political contexts. Moreover, not only translators but also researchers cannot be separated from their real-life narratives and, hence, their own subjectivity.

Narrative theory, distinctly, focuses on both dominant narratives and what may be termed as resisting narratives. Baker (2007:152) shows how, unlike norm theory, narrative theory accepts that any society has a dominant narrative. However, other alternative narratives can accept or resist such dominant narrative. The focus should go on both types.

The present research, however, examines a different literary genre; namely works of drama. The Arabic translation of Baraka's *Dutchman*, and *The Slave* by Goher, Abbas and Abdel-Jawad are all analyzed in the light of Baker's theory. The research is an attempt to trace re-framing features rendered by translators of Afro American dramas into Arabic. Some points can be concluded in this respect. In terms of the number of re-narration cases, unlike novels or long literary works, translation of dramatic works shows a few cases whether on the level of textual choices or paratextual materials. Thus, it cannot be taken for granted that all translators are re-narrators in the genre of drama. Moreover, the analysis proves that a translators range on a scale of re-narration where one goes up the scale rendering a considerable amount of re-narration while another goes down the scale with almost zero re-narration (varying from being tendentious to neutral). This can be put simply as not all translators are re-narrators. More accurately, not all translators in all genres are re-narrators. Another point of weakness can be drawn in Baker's theory. Should all translators be considered as re-narrators, the target reader can never trust any piece of translation as neutrally transfers the source author's ideas and beliefs. In addition, If any story in the source text is re-narrated by the translators or more precisely re-framed to fit into the ideology of the translator and the target reader, the target readers will never be open minded to the other's culture and will tend to circulate within their local stories and ideologies defended by their translators. In this perspective, they will gradually be involved into

localization rather than translation. This however does not do away with the narrative theory at all. But it cannot be generalized over all genres of writing or even all types of literary writings. More precisely the theory cannot be generalized on all translators.

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