

Re-narration and Identity Construction: Frame-oriented Approach (90s Translation of *Orientalism Concepts and Edward Said Identity in Iran:* Paratext in Focus)

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Received: September 13, 2022

Accepted: December 01, 2022

Abstract

Reality is perceived differently by different people, and the translator is no exception. Identity construction is related to reality construction. So, the main issue is how the narrative acts as a mental tool in constructing reality and hence identity. Like the controversial issue of language-thought, it is not easy to deal with narrative discourse and narrative thinking, since the reality in the mind, depends on the spatiotemporal framework of the culture in question. This paper shows how society, as a cultural frame, forces the translator to retell the narrative and reconstruct the identity, and why this identity formation will be more pronounced in the paratextual elements (translatorial & authorial prefaces). To provide effective insights into the involvement of multiple agents in the translation process, it tries to indicate how Orientalism concepts have been re-narrated in translatorial and authorial prefaces of Edward Said's *Orientalism*, how it has been affected by structure and agency during the 90s in Iran, and how these prefaces as metadiscourse play a crucial role in framing readers interpretation. Analyzing the framework, along with literature and media in the mentioned decade, it proposes a hybrid model regarding Somers' features (Paul Ricoeur's *Mimesis*), and Goffman's Framework for the concrete manifestation of re-narration and analysis of the prefaces, and the incorporation of the core conception of identity construction. The outcome shall also tell us that the identity, has been constructed by and existed as a narrative, in this case, mostly through paratexts, and various functions and author-identities have emerged regarding structure/agency dichotomy.

Keywords: Edward Said, Frame Analysis, Narrative Identity, Orientalism Concepts, Paratext

INTRODUCTION

There is a growing literature on the significance of **narrative** in psychology, history, philosophy, and sociology (Ezzy, 1998).

Public narrative comprises of three elements, namely the story of **self**, **other**, and **action**. The story of self, reveals the self's identity, the story of other shows who they are, and what are their shared values; and the story of action entails actions that transform "the present into a moment of challenge, hope, and choice"

(Ganz, 2008, p. 3).

Identity is one of the concepts that has attracted the attention of researchers in the last few decades. Nevertheless, the relationship between translation and identity, and the framework that plays a key role in identity construction, has not been addressed much.

Sociological approach to self and identity begins with the assumption that there is a reciprocal relationship between the self and society (Stryker, 1980). The self, influences society through the actions of individuals, and society influences the self through its shared

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language and meanings that enable a person to take the role of the other, and engage in social interaction (Stets, 2003).

There has been a recent turn to narratives as tools for **identity construction**. From a social science point of view, identities are social. In recent years, the study of narrative identity and how it has been constructed through narratives, has been seen as one of the most important parts of the literature and sociology.

Regarding **narrative construction of identity**, Somers built on the French philosopher Paul Ricoeur (1913-2005) who developed an account of narrative and narrative identity that has been highly influential. He keenly engaged with hermeneutical, phenomenological, psychoanalytic and existential traditions, his ideas resonate in a wide range of contexts (Salter & Rhodes, 2018). This hermeneutical human subject emerges, for Ricoeur, essentially through narrative (Ricoeur, 1991).

So, the study of identity construction is relatively new on the schemata of social theory. Many of the new approaches to identity formation, have challenged the universalism of modernist epistemology (Somers, 1994). It has had major contributions to our understanding of social agency, and give the researchers a deeper understanding of the concept of framing in translation and interpretation.

Regarding The Dilemma of **Identity and Otherness in Translation**, Todorov (1984) believes that otherness can be analyzed based on three perspectives:

Axiological level: (value judgement)

Praxeological level: (identifying the other with oneself)

Epistemic level: (ignorance of the other's identity)

The concept of "**other**" is also used in various realms of intellectual systems, from philosophy and phenomenology to linguistics, psychoanalysis, and postcolonial theory.

Translation is always a place to encounter "**self**" with "**other**". Many French translators and philosophers such as Jean-René Ledmiral, Jacques Derrida, and even Paul Ricoeur have discussed these concepts. Cultural anthropology considers the "**other**" as an imperialist concept. What this has in common with translation

is asymmetric power relations. The "**other**" in translation means looking at translation as a heterogeneous element (Wolf, 1997), and the translator as a social activist. It can be acknowledged that the translator, as a social activist, engages in "**othering**" (Spivak's term). In Spivak's definition, othering is a dialectical process. Spivak faithfully adheres to Lacan's distinction between "**Other**" and "**other**". The process of "othering" can occur in all kinds of narratives. e.g. colonial narrative.

In contrast to the idea that the translation is considered as the other, in this paper, the translator (and other agents) look at the author as the other. In this way, translators sometimes resort to various techniques to strengthen or undermine particular aspects of narratives they mediate, whether explicitly or implicitly. These techniques, allow them to dissociate themselves from the narrative position of the author (Seguinot, 1988:105; cited in Baker, 2006). They may cooperate with publishers, or other agents, or influenced by discursive norms of society, to accentuate, undermine or modify some aspects of narrative encoded in the source text. The production of the text is therefore no longer the sole decision of the translator. The concept of **framing** can explore how these features may be renegotiated to create a politically charged narrative in the target text (Baker, 2006). This process of reconfiguration can be done either in the text by exploiting, "linguistic devices" (Baker, 2007, p. 158) or around the text by employing "paratextual devices", (Baker, 2007, p. 160) or by renegotiating "the features of narrativity" (Baker, 2006, p. 105), and the norms in the target society.

Framing analysis, starts from literary studies to anthropology to understand how information is presented and how individuals communicate about reality. Framings are used in a variety of ways by researchers working within various scholarly traditions, and disciplines such as sociology, social movement theories, communication theories, psychology, as well as anthropology, where it was first elaborated as a sense-making process by the British scholar Gregory Bateson (1972, p. 186). "Irving Goffman", (1974, p. 21) the famous sociologist, adopts a similar perspective, focused on

'sense-making', and defines frames as "schemata of interpretation" that help people understand different situations in specific ways. So, the concept was proposed for the first time by him who gave credit to his work by coining this term in his book "*Framework Analysis*" (Goffman, 1974).

In this work, Goffman seeks the basic question of how activists explain social situations or events. He stated that people interpret what is happening in their world through their main framework (Goffman, 1997). Unlike Bateson, Goffman used the concept of framework to explain the spectrum of human behavior, and paid attention to how people manipulate social action. He was inspired by the descriptive studies of the "Chicago school" and combined their perspective with social anthropology. He builds his analysis based on comparative logic and the impact of structure, norms and society on individual, and his analysis precede from whole (society) to part (its manifestation in the text), and translation from his point of view is an interpretive framework.

Goffman believes that agents interpret the world based on a predetermined and primarily framework. This framework is created by the society. He borrowed the concept of "**social reality**" from Durkheim (<https://rasekhoon.net/article/show/1171566/2>). So, his emphasis on the fact that language is a form of social power is consistent with Durkheim's doctrine.

Goffman Frame Analysis is significant in **Identity Construction**, since he examines the influence of society on the construction of narrative and the influence of narrative on the construction of identity. Therefore, it is suitable for investigation of narrative identity (Unlike Baker, who examines the influence of subjects in the construction of the narrative and the narrative in construction of reality). According to Goffman, reality is the experience of life. He summarizes the life experience in **frame, key** and **fabrication**.

This paper focuses on the shift from representational (epistemological) to ontological, i.e. framing rather than sense-making) in the paratext. Paratextual framing can change the reception of a text or its interpretation by the

public. Batchelor (2018, p. 145), states that paratexts conceptualized as locations in which framing, an action, can happen (Fan, 2022).

There are numerous features that define the status of a paratextual message namely: spatial, temporal, substantial, pragmatic and functional features (Genette & Maclean, 1991).

Genette (1988), elaborating on the importance of paratext, but degrades translatorial prefaces to an allographic preface, indicative of a subordinate position of translation and translators, while the analysis of the narratives of translatorial prefaces, may illuminate that a translator is an author, too close to his target (re)production, and involved in the process of (re)writing.

For the heterogeneous nature of paratexts as sociological products, and the exemplars of varying sociocultural and political conditions, (Ali, 2018), **paratextual framing** serve a wide range of extratextual functions that determine the production, circulation, and reception of texts, so, this paper focuses more on paratextual framing (translatorial and authorial prefaces) along with the norms and narratives of the target society.

For the study of identity construction through narrative, it draws upon the **interpretivism paradigm**. It is motivated by two social developments in social theory: One is the reconfigured approach to the concept of narrative, the other is the focus on the "social construction of identity" (Somers, 1994).

The researchers 'objective is to show how public narratives (as part of the external paratext) that take place in the historical period of the translation have an effect on the translators in introducing the author and his narrations. Because many narratives have been formed in the context of what **Lyotard** called "grand narrative".

By exploring the Orientalism concepts, which are dominant in the specified time period, as well as analyzing the translatorial and authorial prefaces of *Orientalism*, (by Edward Said), it indicates that how these narratives have been influential in the translator's personal narratives (or vice versa) (Somers, 1994), and how structure/agency altogether have played a crucial role in reframing the narra-

tives, and how they lead to the retelling of the author's narratives and the reconstruction of reality and identity.

So, building on "Goffman's framework" (1974) and Somers' features a hybrid and ontological model is suggested for the analysis of the translatorial & authorial prefaces, to answer these questions:

- How does structure/agency dichotomy play function in retelling the Orientalism concepts in prefaces of the mentioned decade?
- How is the author's identity constructed based on the abovementioned concepts?

The paper also indicates how the **frame space**, i.e. the allocation space related to norms, and structures of the target culture limits the translator's agency and how the translator legitimizes the different versions of the narratives using the **frame ambiguity**, respectively.

Regarding prior studies related to this paper, in "A Tentative Model of Renarration in Audiovisual Translation", Farahzad, F. & Ghomi, p. (2020) drew on Baker's narrative theory and the concept of multimodality in audiovisual translation to develop a tentative model of renarration in AVT (Ghomi & Farahzad, 2020).

In "Translation Analysis from a Narrative Perspective: Extending Baker's Model" by Bolouri, K. develops Baker's model, and one of the main concepts of the model, "framing", is reinterpreted and a new concept layer called "unintentional framing" is added (Bolouri & Bolouri, 2019).

In the study, "Dissenting Voices: When Paratexts Clash with Texts. Paratextual Intervention in Persian Translations of Texts Relating to the Iran-Iraq War", Yalsharzeh, R. (2019), et al. use narrative theory and the concept of framing, as elaborated by Somers and Gibson (1994) and Baker (2006), to study the paratextual mediation of different agents in Persian translations of political texts written by Western authors about the Iran-Iraq war (Yalsharzeh et al., 2019).

In another study, "Edward Said in Arabic: Narrativity and Paratextual Framing", Al-Herthani, M. M. (2009), examines a largely

neglected aspect of the ways in which intellectual and political legacy has been mediated and renarrated in the Arab World by various types of institutions and mediators. This study drew on narrative theory, framing and the work of Genette to examine forms of mediation through the paratexts (Al-Herthani, 2009).

Mona Baker, in *Reframing Conflict in Translation*, makes use of the concept of framing to show how the 'same' narrative can be framed in very different ways by different narrator (Baker, 2018).

Although the notion of framing introduced by Baker, is closely connected to the question of how narrative theory allows translators to consider the immediate narrative elaborated in the translated text, her narrative theory alone cannot answer some tensions. Since the approach of "postmodernism", and "ontological narrativity" is more emphasized, the novelty of this paper is that less attention is paid to Baker's components in framing, which is mainly textual, and most of the concepts are defined and emphasized based on Ricoeur, Sommers, and Goffman's attitudes (Baker, 2018).

METHODS

This section provides a description of **data collection** and **analysis**, the **theoretical framework (developed model)**, **orientalism components and functions**.

Data include 2 kinds: *extra-texts* and *paratexts*:

Extra-texts → Discourse, Literature and Media of the decade in question:

Discourse: Political conditions

Literature: Papers

Media: Movies

Paratexts → Translatorial and authorial prefaces

Data collection and analysis are also done in 2 phases:

Collection (Phase 1): *Structure-oriented based on Goffman's observation & conceptualization*

a. Discourse, Literature and Media: Orientalism components and functions¹ - are extracted and collected, (political conditions, 5 papers and 2 movies²)

Procedure → Documentation-based

Instrument → Extratext (discourse, literature and media)

Table 1
Phase 1

| | 1390s |
|----------------------|-----------|
| Political conditions | 1392-1395 |
| Papers | 5 |
| Movies | 2 |

Collection (Phase 2): *Empirical-oriented based on orientalism concepts*

a. Paratextual Elements: The translatorial and authorial prefaces of "*Orientalism*" by Dr. Abdolrahim Govahi (1395), to collect orientalism components and functions

Translation:

Govahi, Abdolrahim, (1395). *Islamic Culture Publishing Center*.

Table 2
Phase 2

| Translatorial & Authorial Pref-aces | 1395 |
|-------------------------------------|----------------------------|
| | Govahi, Abdolrahim, (1395) |

Procedure → Content-based

Instrument → Paratexts (translatorial & authorial prefaces)

Analysis (Phase 1): *Structure oriented, Goffman Framework:*

a. Social Primary Framework Frame (time period), **key:**(literature & media), (the effect of public on personal narratives)

Analysis (Phase 2): *Structure & Agency oriented, Somers' features:*

a. Transformation of Primary Framework (symbolic action) Fabrication (How structure/agency dichotomy play function, so that translator can show a picture of self/other (the effect of personal on public narratives)

Somers' features

Temporality→ (Paul Ricoeur's mimesis 1: *Structurally, Symbolically, and Temporally*)

Relationality→ (Paul Ricoeur's mimesis 2: *Emplotment*)

Causal emplotment→ (Paul Ricoeur's mimesis 2)

Selective appropriation→ Paul Ricoeur's mimesis 1)

So the analysis is focused on two stages

Frame Space and Frame Ambiguity Analysis

• Frame Space

The analysis of the discourse, literature and media, and the categorization of components and functions of Orientalism, based on Goffman's framework (Goffman, 1974), which was focused on extratextual framing: (The effect of public on personal narratives).

• Frame Ambiguity

The analysis of prefaces based on the developed model, to see how Orientalism concepts have been (re)constructed through prefaces (a powerful interpretive frame) into Persian, to know whether translators or publishers exploit genre conventions to undermine or strengthen dominant public narratives of the time periods (The effect of personal on public narratives).

Three Framing Techniques (Developed Model)

The Synthetic (Ontological) Model developed in this paper by the researchers, for objective manifestation of philosophical framework (Goffman), analysis of paratexts, genre conventions exploitations, incorporation of the core conception of identity formation, (time, space, relationality), and othering, would be based on Goffman's Framework and Somers' features (Ricoeur's two Mimesis). This model will be applied for the analysis of paratextual framing (translatorial & authorial prefaces):

Temporality → *Temporal & Spatial*

Relationality → *Causal Emplotment or Hermeneutic composability*

Structurality → *Selective Appropriateness*

1. They are elaborated in what follows

2. They are named in what follows

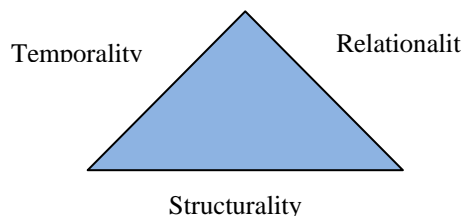


Figure 1

So, the meaning given to a particular events depends on the spatio-temporal-social-interpretive framework from which it is interpreted (Ezzy, 1998).

Orientalism

Orientalism presented by Edward Said is a type of retroactive discordance and protest against the depict of east by westerns. "Said's work outlines how East and its representations, which are conjured by the Western cultures, are representing the East as the locus for "otherness". The cultural knowledge about, and representations of, 'the Orient' as a place of 'otherness' (Jensen, 2011).

Such 'otherness' exists in relation to the familiarity of the Western Anglo-European world; the basis of "Orientalism" like the basis of any form of racism or ethnocentrism, is the idea that 'we' are 'selves' who are 'familiar,' and that 'others' are necessarily 'exotic' (Ibid: 154).

Said was strongly influenced by Antonio Gramsci. Based on the concept of Cultural Hegemony of the Gramsci, Hegemony in the social relations is not a straight execution of a political power of one class over another; quite the contrary, hegemony is a certain attitude about the world and our position inside of it which indicating the relation between the humans. This attitude has a political essence and is shown in various forms such as social institutions, social relations and the mentality of all sections of society.

Orientalism Components and Functions

Orient and Occident are depicted as essentialistic geographical, historical, and cultural entities asymmetrical to one another. Each is supposed to possess its own distinct and easily identifiable history, tradition of thought, mode of discourse, ethics, and culture.

Orientalism is the object of knowledge meta-discourse of modernity, which is a reflection of the political power of colonialism, consciously achieved (Foucault). This knowledge is the product of self-knowledge in the hegemonic space.

Orientalism has 3 components (**historicity, differentiation (self/other), hegemony**) and 3 related functions: a) The first function: **the possession of its wealth by the West**, b) The second function: **the subject of power**: (the necessity of controlling the East and its people), c) The third function: **the object of knowledge**: (identity construction).

The last two functions are intertwined and cannot be separated: wherever the East is the object of knowledge of the West, it also becomes the subject of power. That is, the East is recreated as a subject of Western power.

DATA ANALYSIS

The paradigm of this paper is a combination of positivism (empirical & data-driven) and post-positivism (idea-driven). however, the focus has been more on post-positivism, i.e. interpretivism.

For data analysis at first each level in the developed model will be corresponded with Goffman Framework:

Temporality in developed model → Frame in Goffman framework: *Discourse*

Relationality in developed model → Key in Goffman framework: *literature & media*

Structurality in developed model → Fabrication in Goffman framework: *structure/agency dichotomy*

Temporality → Frame (in Context) Non-Agency oriented: Temporality has to do with the influence of the interval framework on the translators. So, the analysis focused on temporality does not have to do with the text, and pays more attention to context. In this regard, the analysis has done regarding the dominant discourse of the society, and political encounter:

Discourse of 90s: during this decade, Iran has been governed by **reformists** (left wing), and the dominant discourse was **reformism**:

Reformism is a set of methods and measures taken by governments or ideologues to transform the problematic government system, while maintaining its structure.

The possibility of changing the basic political structures and economic system of a society through gradual changes within existing institutions, have been the dominant doctrines. The hypothesis of social transformation was created **in opposition to revolutionary socialism**, which believes that a kind of revolution is necessary for fundamental structural changes to take place.

Reformism must be distinguished from **pragmatic reform**: Reformism assumes that the accumulation of reforms can lead to the emergence of a socio-economic system quite different from today's forms of capitalism and democracy, while pragmatic reform is an attempt to maintain the status quo against fundamental and structural changes. Political development, civil society, democracy and freedom emphasized during this decade (<http://ensani.ir/fa/article/10722/>).

Political encounter → **Agonistic**: In the reformist discourse, instead of **antagonism**, the policy of **agonism** was adopted:

Table 3
Discourse of 90s

| Discourse | Political Enconter | School of Thought |
|-----------|--------------------|-------------------|
| reformism | agonism | realism |

Relationality → **Key (in Context & Paratexts) (Non)-Agency oriented**

It refers to the notion that narratives are context-dependent (**Hermeneutic composability**), and the concept that narratives have **mental power** and **symbolic system** that play significant role in **identity formation** (Bruner, 1991). In other words, how **literature** "elaborates and sustains" a variety of public narratives, as well as how it "participates **in forming identity**:"

Since literature and media are the best tool for disseminating public narrative, which reflect the discourse of society and allow translators to legitimize their own narratives,

the focus will be on the **literature** and **media**, regarding Orientalism components and functions.

Relationality in Context (Literature & Media)

In papers, the dominant themes have been **mixed identities**, **Othering** (third function), cultural and national identity, hybridization (middle space, Homi Baba's in-betweenness & Kristova's permutation). Postcolonialism is regarded as locating in the space between Marxism and postmodernism. The link between **knowledge and power** has been emphasized (Ansari et al, 2014). Orientalism hasn't been considered the same as imperialism (Nassaj, 2012). Edward Said main concept that the "Western Intellectuals" have introduced a wrong concept of the "East" as the other, has been emphasized (Purqarib, 2017).

Narrative has been introduced as the main cause of destroying the memories left over from the violence of imperialism. The difference between Orient and Orientalism has been regarded the same as the difference between reality and representation. The common points of narrative and colonialism have been mentioned. Novels have also been considered as a kind of **representation**, as a tool to show human **identity**, a form of representation, referring to the truths of imperialism.

A case study of *Abu Rihan al-Biruni* (vs. the Orientalism of Edward Said), his famous book *Mallehend*, (which is not innovation-oriented but discovery-oriented), have also been discussed. Abu Rihan al-Biruni - **Otherling**- his view to the other, and **self/other dichotomy**, which was without prejudice, have been elaborated. (India vs. Iran, the other of Iran, but not contemptible, no dichotomy, no attention to power and dominance) (Nassaj, 2013).

The **imperialistic** nature of Comparative Literature, which is Europe-oriented, and is started in the era of imperialism, the ignorance of Oriental literature and culture, (Zeinivand, 2015), the basis of the capitalism, and the way the concept of development has been reflected in the works and ideas of Edward Said, **the School of Dependence as a response to the School of Modernization** has also been discussed.

The difference between the **postcolonial view and Marxism** has been elaborated: Marxism, considers colonialism as the main cause of backwardness of third world countries, but evaluates the role of colonialism in some cases, for example in India, positively. Postcolonialism, in this sense is different from Marxism and complements the ideas of post-structuralism, and psychoanalysis. In this decade, Orientalism has been considered as the turning point of Postcolonialism.

Both negative and positive aspects of the East (mostly negative) have been discussed. As negative aspect, it refers to the **discourse of Europeanism** which states that the obstacle to the development of the East is the lack of rationality and talent-creating environment of the East, and representations of such degrading had been reflected in novels, and historiography. Passive, aggressive, violent, sentimental, traditionalist, sensual, and fateful image of Eastern society has been portrayed, even the Third World intellectuals and politicians have been portrayed as having the same approach toward Orientalism. The inferiority and marginality of Orientals have been emphasized.

It's been stated that **Orientalism**, hasn't been based on factual observations but has been influenced by **biased prejudices**, and orientalists reproduced their ideas in such a way that many Eastern intellectuals did not realize the false **identity** attributed to their society, as if the civilization of Eastern societies has been linked to the eternal destiny of the West (Ahmadi et al., 2014). As positive

aspect, the role of Easterners in the evolution of Western thought has been elaborated.

The papers have also referred to the concept of **Orientalism as literary and cultural studies**, although this approach gives the concept of **Orientation** to East rather than **Orientalism** (Sine Orientalism in the form of a literary and artistic movement, refers to the works of 19th century artists especially in France 1973).

In general, five areas of Orientalism have been emphasized: 1. Philosophical and intellectual, 2. Cultural and artistic, 3. Historical, 4. Literary, 5. Political (Razavi, 1395).

It was asserted that latent Orientalism and racism came along in nineteenth century. Regarding Orientalism components, it refers to the notion that Orientalism uses "**binary Darwinism**" to justify the division of backward and advanced races, and it divides societies into culturally underdeveloped and culturally developed using binary classifications based on cultures: Underdeveloped societies needed moral, political, and even European colonial guidance, socio-political developments of the West played an important role in understanding of the glorious power of Orientalism in 20th century.

Other topics such as changing the **Orientalism paradigm, external and posterior view of Muslim orientalists, division of subjective and empathetic Orientalism** have also been discussed. **The components and functions of Orientalism** have been emphasized as follows:

Table 4
Relationality in Context of 90s: (Literature)

| Orientalism Components | Orientalism Functions |
|--|--|
| Subaltern other (Self/other) | Othering (Third function) |
| Respectable other | Othering |
| Irrational East; Rational West (Self/other) | The existence of the East against the West (Third function) |
| West and the East as separate identities (Self/other) | The impact of self on the cognition of other (Third function) |
| Imposing an inferior identity on the East (Self/other) | West superior identity (Third function) |
| Duality of the Western and the Eastern world (Self/other) | Dominated by the West (Second function) |

In this decade, the discourse of **self and other** has been addressed in **media** as well.

The dominant discourse in movies has been ideological.

Table 5
Relationality in Context of 90s: (Media)

| Movie | Representation of the Discourse | Representation of the Discourse |
|-----------------------------------|---------------------------------|---------------------------------|
| | Pattern of self | Pattern of Other |
| I'm an Iranian (1393) | Returning to Native Self | Denying the Other |
| The Other One's Dad (1393)- 1397) | Neutral Self | Positive Other |

Tables 6
Relationality in Context of 90s: (Movie 1)

| Self | Dominant Identity Discourse | Other |
|-----------|--------------------------------|----------------------------|
| intimate | Eclectic identity discourse | cold |
| familiar | | alien |
| belonging | | lacking sense of belonging |

Table 7
Relationality in Context of 90s: (Movie 2)

| Self | Dominant Identity Discourse | Other |
|-------------|--------------------------------|------------|
| rejection | Eclectic identity discourse | absorption |
| indifferent | | attentive |

In what follows, the researchers look at the relationality and structurality in paratexts (translatorial and authorial prefaces) to see how the structure/agency dichotomy would be influential in each decade.

Relationality in Paratexts (Translatorial & Authorial Prefaces)

It has to do with the translator's choice that often avoids the use of equivalents that evoke a negative narrative in the target culture regarding the translation of the Orientalism concepts. So, the translator him/herself gives meaning to the events. It can be said that the event is the same but the interpretation is different (Since it overlaps with structurality (fabrication), this concept has been analysed in that section).

Structurality → Fabrication (in Paratexts) Agency oriented

Structurality has to do with the translator's lexical arrangement, or "Translator's narrative

list". So, it deals with the interference with the text itself, not the context. In the selection process, there is diversity and coherence depending on the "narrative repertoire" of the translator that is influenced by the society (Ibarra & Barbulescu, 2010).

In this regard, the paper was focused on the **Paratextual features**, emphasizing the value of prefaces as one of the paratextual devices in general and a peritext in particular "that form part of the complex mediation between book, author, publisher and reader" (Genette & Crampé, 1988).

Accordingly, **translatorial preface**, has been evaluated regarding **form, content and function** and **authorial preface** regarding **orientalism concepts** respectively, to figure out the model, and to see how structure/agency dichotomy play role, based on theoretical consideration about agency, i.e., the capacity to act for and against social structures: embracing and resisting. For the

matter of clarity, the findings were tabulated as far as possible.

Translatorial Preface (Form, Content, Function)

Among paratexts, “**translatorial prefaces**” are special in that they are “strong indicators of translator's agency. They are also a medium for this agency through their role as mediators between texts and readers.

So, the analysis of translatorial prefaces is important as a personal narrative of the translator and a valuable source. They are personal stories of translators (the translator's narrative), and valuable primary sources, productive to be explored. They are the “story of self”, in Goffman (1959) and an “ontological narrative” in Somers & Gibson's (1993) terms. As the voice of translators and their personal narratives, they have a constructive role in shaping the public, conceptual, and even meta-narratives. These prefaces are a public sphere for translators to raise their voice and make it heard (Goffman, 2002).

They are weighty documents in translation studies, indicating the translators ‘challenges, conscious decision makings, agency, positioning, identity, and many other investigable questions. Through prefaces, translators can claim authority for their narratives. Gomez (2003) deals with prefaces in general and translatorial prefaces in particular as a codified literary genre.

Analyzing the Form of the Translatorial preface

In terms of the form, translatorial preface was investigated considering **title, length, and signature**. Title refers to the label which is placed at the topmost part of the first page of translatorial prefaces for naming them (Hosseinzadeh, 2015).

It was observed that translators used different terms for labeling their preface: a generic cover term, the term “translator” with a generic cover term, the “thematic title”, referring to the content of the preface, the combination of title and subtitle wherein the titles were a generic term followed by thematic subtitles,

the translatorial prefaces without any title (Genette & Crampé, 1988).

The length of the translatorial preface extraneously affects tracing the diachronic changes. It cannot be solely attributed to the diachronic changes, but also to the length of the relative texts the preface is contributing to. Signature as one more element of form in translatorial preface, refers to the translator's closing preface by composing the names, date, place, etc.

Analyzing the Content of Translatorial Prefaces

The content of translatorial preface was investigated for identifying the themes at the latent level and not the semantic levels. By latent level, Braun and Clarke (2006) mean what “goes beyond the semantic content of the data, and starts to identify or examine the underlying assumptions, and conceptualizations – and ideologies - that are theorized as shaping or informing the semantic content of the data” (p. 13). The process was by no means a linear process, but a cyclic process continuously under revisions.

For content analysis, at first, the themes should be defined, i. e. content analyses of the personal narratives of the translators, for interpretative functional approach to manifest their functional associations and implications.

Analyzing the Function of Translatorial Prefaces

The function the translatorial preface may serve can be divided into the three: **Explanatory, Prescriptive, and Descriptive** functions.

Explanatory function refers to the translators' explaining their problems, and justify their strategies and decisions through their personal reasons; Normative/Prescriptive function contributes to the prefaces' furnishing guidelines and models to be followed by translation practitioners, trainees, critics, and others involved; Informative/Descriptive function is fulfilled when the prefaces present a narrative on source text analyses, source authors, and the socio-cultural contexts of the source (Hosseinzadeh, 2015).

The narrative analysis of translatorial prefaces has been mainly a qualitative approach. Having the findings of form and content analyses fed into the functional analysis.

Authorial Preface (Orientalism Components & Functions)

To determine relationality as well as structurality in authorial preface, sample translations of mentioned preface were selected for the dichotomy between agency and structure:

Table 8
Relationality in Paratext of 90s

| ST | TT |
|--|--|
| To believe that <u>the orient was created</u> , is to be disingenuous . | اعتقاد پیدا کردن به این که «شرق» یک امر ابداعی است، مستلزم ریا و تزویر است. (منفی) |
| made Oriental | این استعداد را داشت که آن را شرقی کنند. (خنثی) |
| limitations on thought and action imposed by Orientalism | محدورات فکری و عملی که از طریق شرق شناسی بر او تحمیل شده بود. (منفی) |
| the statements proliferating out from Orientalism into the general culture , | که از ناحیه شرق شناسی به فرهنگ عمومی جامعه تزییق می شد. (منفی) |
| brute political, economic, and military rationales | دلایل بظاهر منطقی سیاسی، اقتصادی، نظامی (خنثی) |
| to rub culture's nose in the mud of politics | آلوده کردن چهره فرهنگ به سیاست (خنثی) |
| Even the name Orientalism suggests a serious, perhaps ponderous style of expertise; | نام «شرق شناسی» نیز بیانگر نوعی سبک تجربی جدی، و شاید کسل کننده است. (منفی) |

Table 9
Structurality in Paratext of 90s

| ST | TT |
|---|--|
| European invention | ابداع اروپایی |
| In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. | علاوه بر این شرق به اروپا (و یا غرب) کمک کرده که خود را از نظر شکل شخصیت و تجربه به صورت نقطه مقابل شرق تعریف کند. |
| The Orient is an integral part of European material civilization and culture. | شرق، بخشی از تمدن و فرهنگ مادی اروپا است. |
| distinction made between " the Orient " and (most of the time) " the Occident " | تمایز بین «شرق» و (غالب موارد) «غرب» |
| political accounts concerning the Orient | روایت های سیاسی خویش در مورد شرق |
| Orient " and " Occident " | «شرق» و «غرب» |
| real Orient | شرق حقیقی |
| She was typically Oriental | نمود یک زن شرقی |
| Western hegemony over the Orient | سلطه و برتری مغرب زمین بر شرق |
| European culture gained in strength and identity by setting itself off against the Orient | از طریق جدا کردن راه خود از شرق |
| an idea, or a creation | یک اندیشه و یا ابداع (غرب) |
| cultural hegemony | استیلای فرهنگی |
| a collective notion identifying "us" Europeans as against all " those " non-Europeans | نوعی تصور و عقیده جمعی که به ما «اروپایی ها» در مقابل همه «آنها» غیر اروپایی ها هویت می بخشد. |
| puts the Westerner in a whole series of possible relationships with the Orient | که در همه روابط غربی ها را نسبت به شرق در موضع نسبتاً بالاتری قرار می دهد، |
| sovereign Western consciousness | وجدان والارتنه غربی |
| political circumstances obtaining when knowledge is produced , | فضای کاملاً سیاسی شده که دانش و معرفت ما محصول آن است، |
| Formidable structure of cultural domination | ساختار سهمگین و مهیب سلطه فرهنگی |
| Western anti-Semitism | ضدسامی گرایی |

RESULTS & DISCUSSIONS

Three framing techniques in the developed model can be very effective in interpreting the findings:

Temporality in Context

In the period of reformism in Iran in 90s, the political confrontation was competitive and agonistic. It can be acknowledged that in the mentioned decade, the impact of personal narratives, those of translator, and the publisher, (frame ambiguity) on the public narratives is so prominent, which foregrounds the translator's **agency**. Since the translation was done in 70s and its publication had been banned in the era of principlism and it was published again in 90s with the return of reformism. The **self/other** dichotomy is differently expressed, and the **second & third functions** are more emphasized:

Table 10

Final Results regarding Orientalism Concepts

| Discourse of 90s & Orientalism concepts |
|--|
| The heterogeneous other |
| The heterogeneous self |
| Postmodern discourse |
| Postmodern thinking |
| The will to power |
| Second and third function |
| Failure to identify Said's aim regarding Orientalism despite the emphasis in structure |
| Non- subjectivity |
| Thematizing the agency (sociology of agency) |

Relationality in Context

Regarding components, **self/other dichotomy** is less clear and less emphasized in **media** in comparison with **literature**, and hence **othering and identity formation** (third function).

Relationality and Structurality in Paratext (Translatorial Preface)

Regarding the form, translator, doesn't use "thematic titles", and a generic cover term, plus the word translator, has been used. The length of translatorial preface, is prolix due to the diachronic changes. The translatorial preface has been signed by translator, that may highlight the **translator' agency**.

Regarding the content of translatorial preface, the translator focused less on the author appreciation and '**author function**', a concept that replaces the idea of the author as a person, and instead refers to the 'discourse' that surrounds an author or body of work.

It can also be said that translator tinged his literary habitus with **Islamic orientation** to produce a hybrid language with the aim of attending to the habitus and social reality of his audience, so he was intervening as an influential agent and conferring on the author and the ST a quantity of capital (Gouanvic, 2005, p. 162; cited in Ali, 2018). The translator foregrounds the *illutio* surrounding the production of TT. The sociopolitical conditions push the translator outside his literary habitus to meet the demand of *illutio*. The macro *illutio* manifests itself in the micro illocutionary force of the preface.

The translator has dealt with **historicity**, one of the Orientalism components in this preface. Based on the three main functions distinguished, the mentioned preface, has been **descriptive** in nature.

The spatio-temporal status of a translatorial preface shows, the date of the text appearance (first publication) has been in 70s, but for the political conditions, (lack of addressee postpone its publication), until 90s to be published and to be available to public. So, the pragmatic Status or communicatory situation, is much more foregrounded in the case of translatorial preface. The substantial status, is textual, sharing the linguistic conventions of the text.

Relationality and Structurality in Paratext (Authorial Preface)

Regarding the relationality, translator has avoided and omitted negative concepts regarding the description of **political issues**. **Orientalism** itself has been considered as a negative concept (the same is true regarding structurality and choice of words).

Structurality in translation has to do with the words list (narrative repertoire) of translator. In translation of authorial preface, not only the distinction between Orient and Occident is not so emphasized, which is against Said's

doctrine (as appose to Homi Baba, in betweenness), but also the geographical terms *Sharq & Qarb* were used in translation instead of cultural terms *Mashreq & Maqreb Zamin*.

Some words were used with a negative meaning, which is more biased. The focus has been on the higher position of West. The opposition of author to colonialism, less emphasized in translation. The translator also considers **knowledge as a product of the political conditions**, and politics as rational, showing Orientalism as a negative concept. The binaries are less emphasized, but the duality of identity is more focused. Cultural interpretation of colonialism (somehow the same as author), has been indicated.

The translator has shown the superiority of the West by changing the order of binaries (**thematizing**), the proximity to a certain religion (Jews) in the translation has been emphasized, for example the translation to “*Zede Samigari*” (in the sense of Arab and Jew). So, the Palestinian Arab (**labeling**), has been presented antagonistically, (though the author has emphasized his Arab nationality). So, the translator's attitude has been value-oriented toward the author, and is **affected more by agency**.

Table 12
Comparative Analysis of the Theories and the Proposed Model

| Somers | Ricoeur (Heidegger) | Goffman (Husserl) | Developed Model |
|-----------------|-------------------------|-------------------------|-----------------------|
| --- | Self, time, temporality | Self, time, temporality | Temporality |
| Prejudgment | Prejudgment | De-patternization | Context-dependent |
| Action | Interpretation | Interpretation | Interpretation |
| --- | Narrative Identity | Self-story | Identity-construction |
| Political | Socio-political | Social | Socio-political |
| Power relations | Power relations | Power relations | Power relations |
| Agency | Agency | Social reality | Agency-structure |

Somers (1994), introduced narrative theory into social sciences as “**an ontological condition of social life**” (p.2). In this sense, narrative represents “a mode of thinking and being” which can be found everywhere rather than being limited to literature (Currie, 2010). Such approach is in close relationship with studies on **identity, ontology, and social action** (Somers, 1994).

Building on the model, the translator's **agency** is more foregrounded at the level of structurality, because the other two aspects (temporality and relationality at the level of context) are more Hermeneutic (cultural study of society as a text) and Reduction Phenomenological (De-patternization) in nature.

Regarding **Identity construction**, the translation (resisting the author, with value judgement), is further from author identity, so **othering** has been done at the **Axiological level**. The results have been shown in details in the following table:

Table 11
Final Results regarding Identity Construction

| Identity construction in 90s |
|------------------------------|
| Anthropological attitude |
| Social identity |
| Axiological level |

In comparison of theorists: Somers → Ricoeur → Goffman (overlapping and non-congruent, Goffman's philosophical model (agency-structure interaction) is deliberately chosen as a first draft for theoretical framework).
Somers → Ricoeur ← → Goffman → Developed Model

Ricoeur indicates a theory of **narrative identity** has sociopolitical implications. He hints at the issue of power. Linking Ricoeur literary and philosophical hermeneutics with a sociological emphasis on social organization and practices provides an insightful framework for the analysis of the construction, maintenance, and change of the self-concept (Ezzy, 1998).

Goffman indicates the role of power & politics in the narrative construction of identity, behind each self is an institutional system, demonstrated the utility of a sociological conception of narrative identity, directs attention toward the role of institutions and institutionally located power in the construction and maintenance of narratives, including narrative identities (ibid).

CONCLUSION

The act of constructing a narrative is considerably more than selecting events from real life, and then placing them in an appropriate order. The events themselves need to be constituted in the light of the overall narrative of the structure (Bruner). Translational choices are not merely local linguistic challenges but contributing to or influencing by the narratives that shape our social world (Baker, 2007).

Social actors tell stories about other, mostly by referring to existing social narratives and specific cultural norms (Callero, 2003; Linde, 1993), and sometimes personal narratives.

Regarding the effect of public on personal narrative, a translator cannot avoid drawing on “the shared linguistic and narrative resources of the new setting” (Baker, 2006:29). So, the retelling of a personal narrative is forced by the shared linguistic resources of the society in which the narration takes place.

By using canonical themes that is archetypal character portrayals, story lines and institutional scripts drawn from collective narratives, translators as social actors increase the legitimacy of their story (Gergen, 1994; McAdams, 1996; Somers, 1994).

The reverse situation is also possible, i.e., the effect of personal on public narrative, much has been written about the role of translators in disseminating and potentially challenging dominant public narratives (Al-Herthani, 2009). Translators may of course dissent from dominant public narratives and challenge them through translation, to maintain and reinforce these narratives.

According to Bassnett (1996: 23), there is increased "recognition of the power invested in the translator to change texts and so change the world". Baker (2006: 35) points out that "just as individuals might have to negotiate

the gap between their ontological narratives and the public narratives of a host country, they also have to reconcile the public narratives of their own communities with those of the receiving culture". Narratives are not (Roy Harris Phrase) “unsponsored texts” to be taken as existing unintentionally. They are emanating from an omniscient narrator (Bruner, 1991).

As the results shows, the latter, i.e. effect of personal on public narrative, (**translator’s agency**) is more dominant regarding the paper in question. This is reflected more in paratext as the social trajectory of translator. So, paratext as an important site of framing, plays a crucial role in framing readers interpretation, providing effective insights into the involvement of multiple agents in translation process, setting up structures of anticipation that guide others’ interpretation.

In the framework of descriptive and historical Translation Studies, **paratextual framing** is useful materials for contextualization of translation processes and understanding translation policies in force at a specific moment in time.

So, **paratextual framing** provides a mechanism through which individuals can ideologically connect with movement goals and become potential participants in movement actions (Cunningham and Browning 2004:348). It also offers valuable insights into uncovering the concept of norms and discourses dominated at the time of translation, production and reception of translated texts by drawing attention to concepts such as authorship, originality and **identity construction** which are only covert in translations.

The concept of **identity construction (othering)** is well suited for understanding the power structures as well as the historic symbolic meanings conditioning such **action**, but problematic in terms of **agency**.

The connection between the **identity** and the **othering** is crucial, because people have different attitudes, and narratives and identities are produced through the essentialist discourse of otherness.

Translators as well as their prefaces have been sometimes marginalized. But this study shows that **translatorial prefaces** and somehow **authorial prefaces** are among the most

effective opportunities provided for translators in their struggle for visibility and **agency**, and worthy of in-depth analyses.

All in all, the shifts in narrative emplotment (Pellatt, 2014), that might have been engineered by the publishing (in 90s) that has framed Said *Orientalism* in Persian translation demonstrate the vast differences that characterize his **author-functions** in Iran. These differences have proved influential upon domestic understandings of Said, particularly in the early 70s, when he faced controversy in Iran over the publication of his text. (70s-90s). By exploring the narratives dominant in the paratexts (translatorial & authorial prefaces), this paper examines how these have played a crucial role in reframing Said's writing. Looking particularly at two prefaces, it shows how different **author-functions** and **identities** developed through the presentation of the prefaces in question. The paper concludes that paratextual features in translatorial preface, and the Persian translation of authorial preface, may be used in political and ideological ways towards the concept of Orientalism in Iran, whether to justify domestic narratives, or to manipulate target language readers and to express the suitable interpretations, by the various institutional participants involved in the translation process.

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