

**An-Najah National University  
Faculty of Graduate Studies**

**Renarrating and Framing of Religious  
History in the Translation of Ali Abdel  
Razek's 'Islam and the Foundations of  
Political Power'**

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Requirements for the Degree of Master of Applied Linguistics  
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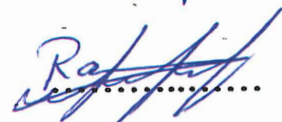
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## **Dedication**

*In memory of my parents*

“On Angel’s Wings you were taken away,

But in my heart you will always stay.

I will hear your whisper in the tallest trees,

Feel your love in the gentle breeze.

And when I find I miss you the most,

Inside our beautiful memories

I will hold you close.

You are an angel watching over me

With the comfort and blessing you bring,

You embrace my heart and hold it close,

Forever on Angel’s wings.

Crailin Hardy (2014)

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## الإقرار

أنا الموقع أدناه، مقدم الرسالة التي تحمل العنوان:

إعادة رواية التاريخ الديني وتأطيره في  
ترجمة كتاب الاسلام وأصول الحكم لعلي عبدالرازق

**Renarrating and Framing of Religious History  
in the Translation of Ali Abdel Razek's 'Islam and  
the Foundations of Political Power'**

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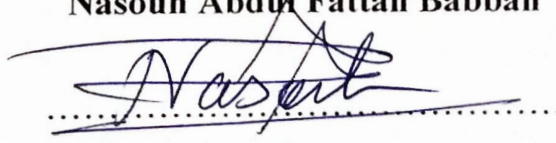
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**30/08/2020**

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**Renarrating and Framing of Religious History in the Translation of  
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**Abstract**

This study draws on Mona Baker's notion of 'renarration' as a new metaphor for translation in order to examine a book by the Egyptian Muslim orthodox author (Al Azhar scholar) Ali Abdel Razek, in the context of the Muslim dominant narrative and the power of the Muslim scholars over translation, which turned the discipline into an ideological entrapment. The book by Abdel Razek, 'Islam and the Foundations of Political Power' (1925), which was translated into English by Maryam Loutfi and edited by Abdou Filali-Ansary in 2012, narrates the Muslim religious history in a marked contrast to the Muslim prevailing narrative which Muslims believe to come straight from authoritative sources and is characterized by the use of skillfully written and breathtaking anti-ideology statements (Islam is a religion, not a state). In all Muslim controlling narratives, ideology is linked to translation: It stands for the cultural conflict between Islam and the West. The Muslim superior narrative is a particularly sensitive issue to which translators should adhere and reject other narratives which can possibly give a bad image about Islam. This study investigates the possible reasons for the extremely negative feedback received about Abdel Razek's book for about a century. Baker's narrative theory: typology, features and strategies of framing and assessment are applied to the translation of the book to establish a claim that Baker's



ideology-driven analytical tools are of very little use in the first place as researchers from diverse backgrounds will draw similar, if not typical, conclusions with or without the employment of Baker's parameters. The strength of Baker's theoretical categories is less likely to have any real effect on the researcher. It seems that Baker's version of the theory is unproductive as far as religion, history and politics in Islam are concerned. It usually takes the researcher a deep understanding of the Muslim dominant narratives to analyze Muslim religious, political and historical translations: just interpret the translations in a marked contrast to the dominant narratives. In this sense, it also takes the well-informed translator little effort to dig the Muslim heritage and come up with Muslim narratives that deviate from and contradict the dominant ones; those will surely meet the target audience's taste, needs and desires. The mere translation of a contradicting narrative is an act of framing in itself. To a great extent, the translator of the book in question was faithful to the source text even at the cost of the final product's readability and naturalness, simply because the book conveys a different message than the Muslim prevailing narrative and the translator did not have to elicit a different response than the source text and its paraphernalia. As far as ideology is concerned, an analysis of the application of Baker's narrative theory to an area of inquiry conducted by a Muslim researcher would inevitably conclude that translation was not up to par regardless of its several advantages; whereas the analysis of the same translation conducted by 'the other' would highlight the translation's uniqueness and greatness regardless of its obvious flaws and deficiencies.

# **Chapter One**

## **Introduction**

### **1.1 Introduction**

### **1.2 Purpose of the study**

### **1.3 Research questions**

### **1.4 Methodology**

## **Chapter One**

### **Introduction**

#### **1.1 Introduction**

It takes a Muslim Arab well-informed reader who carefully goes through Mona Baker's book 'Translation and Conflict: A Narrative Account' a matter of few days only to rightly and logically assume that s/he is a potential theorist who is fully equipped with whatever it takes of tools to reach the zone of pitting against the titans of translation studies. Such a dream can indeed come true. It is not restricted to Arabs and Muslims, but it seems that the probability for Arabs and Muslims has a larger chance, taking their rich culture, history and religion into consideration. But how can this be explained?

Baker's way of drawing on other theorists is described by Pym (2016: 290) as: "she picks up fragments of theorizing from other people, then shanghaies those pieces into political activism." The only novelty of Baker's collection of other peoples' notions lies in the destination management and the carefully-chosen place to arrive at with those bits and pieces. Baker's background plays in her favor and enables her to figure out the actual intellectual components of this part of the world (i.e. ,the Arab and Muslim world) and the importance of politics as the current main front, under which comes other key aspects of the society including culture, history and religion. However, within the Muslim culture, the latter

demands undisputed leadership and categorically rejects any position otherwise. From the Muslim perspective, public masses do not have to puzzle their heads with the interpretation of the political, historical and religious texts; needless to mention translation to other languages and cultures. Muslim scholars provide the masses with a ready-made and easy-to-grasp interpretation of their sacred texts and so the masses are told what their scriptures and history mean. Those are authoritative texts presenting highly important literature and convey messages which should be easy to understand. Those texts are based on what Wansbrough and Rippen (1977) term as the religiously inspired interpretations of history rather than records of events.

This, on the other hand, implies that there are other narratives and interpretations in the Muslim culture. It goes without saying however that only a tiny group of Muslim scholars are supposed to get engaged with coming at an understanding of Muslim scriptures and the history of Islam, which pose serious interpretive and translation difficulties. Roy (2004: 10) precisely highlights this Muslim dilemma as saying: “the key question is not what the Qur’an actually says, but what Muslims say the Quran says.” So it is a mere question of how Muslims themselves interpret and understand their scriptures, history and their position in the world, and how this understanding and interpretation influence their attitudes towards translation. Transparency of meaning and morality of Islam, for example, will be at risk when a translator tackles the scriptures or historic texts

directly without any Muslim scholarly prior interpretive mediation. Nida (1964: 154) assumes that translator's purposes should be similar to those of the original author: "intellectual honesty requires the translator to be as free as possible from personal intrusion in the communication process." This is a risky mission for all parties not only as it implies that there cannot and should not be a real and free translator-text relationship but also that some texts fail as mediatory pieces that truly contain the meaning of the author. Armed with public consensus, certain Muslim scholars manipulate the interpretation of the scriptures and the history of Islam and whatever comes under them including politics and culture, clearly in advance that protesting against this agreed-upon and centuries-old power balance is publicly seen as a protest against Islam itself, and that is a sin entitled to God's well-defined punishment. To cut this short, Muslim scriptures and history are adjudicated by those scholars, who are believed to be the guardians of religion, and the public masses are told what those texts mean. What have been said and provided centuries ago should be believed and revered as the only possible interpretation of the texts, and that meaning should be the one conveyed when translation is concerned. According to Lefevere (1982: 5), ideology tops the list of constraints that govern translation: "in societies with differentiated patronage, economic factors such as the profit motive are liable to achieve the status of an ideology themselves, dominating all other considerations". Is it really important for Baker therefore to worry herself with four types of narrative as she formalizes her version of narrative and introduces it to translation studies? The dominant narrative

that is built by scholars and believed by the Muslim masses would be enough, in addition, may be, to ontological narrative (to be explained later). The dominant narrative runs through a vicious circle, putting on different masks on its way to represent –in order to meet Baker’s standards- the public narrative, when it is passed from the scholars to the public, who heavily narrate it in what is believed to be a religious duty to end up as a meta-narrative that is recognized globally. This way, surprisingly, shows that Baker’s contribution to translation studies perpetuates the imprisonment of the discipline which is originally meant to be the only branch of science that brings cultures closer and shares a great deal of common grounds. Baker’s contribution also restricts translation readership to two conflicting parties subscribing already to competing narratives. Ogden (2003: 175) similarly could not think of any difference between the readers and the translators who “will inevitably bring to the text their own cultural, political, theological and other biases.”

Based on Baker’s most valuable contribution to translation studies, this study examines the possibility of freedom looming on the horizon for translation in the Arab and Muslim world. The main question of this study in other words can be paraphrased as the following: What happens when competing narratives/interpretations are based in the same culture (i.e., Muslim culture)? Even the faithful translation of narratives/interpretations other than the one adopted by the scholars- without the need to apply Baker’s framing strategies- is in itself an act of framing of the entire

translation with presenting a well-sourced undeniable Muslim narrative that can be used by the ‘other’ competing party as a historical corrective designed basically to challenge and contradict the carefully-chosen and agreed upon narrative of the Muslim mainstream. It is crystal clear moreover that the shocking secular narrative/interpretation which comes from a Muslim orthodox scholar (Al Azhar scholar: Ali Abdel Razek) is itself a valuable piece that can be employed at the international arena as a part of the West’s war on terror. This study attempts to prove that in the case of Abdel Razek’s masterpiece which is initially chosen as the corpus for this study, the mere existence of a translation for this book is an act of framing in itself. That is why it took almost a century to get this book translated into English in a place that is far away from the Muslim world. It was translated in England. The fact that the work is a different narrative/interpretation from the Muslim dominant version is the main theme of a 20-page introduction to the translation provided by the translation’s editor who also puts the book in its historical context. The only possible use of paratextual material then is the introduction’s loud shout to target readers that this piece is a must-read one which meets the other’s political agenda. “It is only in circulation that a text assumes its significance” (Genette, 1997: 14). The researcher solidly believes that translations of the Muslim dominant narratives have no circulation, nor do they have readership in the West, but the translations of those other narratives just represent the other extreme in line with readership and circulation. It is inevitably understood that religions in general and their

relative historicity have holes, and in regard with Islam, the prevailing narratives are meant to be the patched up or the pieced together narratives. To sum this up, surpassing any of those dominant Muslim narratives in translation is in itself an act of framing with no need to apply Baker's typology, features, strategies and assessments, but to put in mind her brilliant introductory statement commenting on the competing powers: "translation is central to the ability of all parties to legitimize their version of events" (Baker, 2006: 1). For the sake of the study however, the researcher examines the degree of faithfulness of the translation of Abdel Razek's book in contrast to the Muslim controlling narratives and assesses the suitability of the translation to the target culture, within Baker's framework.

## **1.2 Purpose of the study**

Muslims usually look at translated texts with preconceptions formulated by their scholars, demand from translators and urge them to translate only the Muslim dominant narratives and interpretations and keep all other narratives in the shadow. According to the Muslim norms, the choosing of the potential texts to be translated into other languages should basically be done by their enlightening scholars, or else the translators will be accused of giving a bad image about the Muslim culture, history, religion and politics. Those scholars are divinely chosen ones who exclusively know what really goes in the best interest of Islam. Muslims believe that strict adherence to this demand is a religious duty that should



be fulfilled without taking into consideration that such demands pose hindrances and result in the creation of borders and preconditions which kill translation once and for all. Freedom for translation is just like the air and there is nothing that can really make it up. Will there be translation or not? This is the question; the survival of the translation studies is fully dependent on the ability of both the readers and receivers to factor out their preconceptions. Muslims believe that what should be translated from their culture into the culture of the other should be ultimately controlled and that their own interpretation of whatever texts lining up for translation is decided in advance and that is uncompromising and correct. This is basically censorship of the worst shape that is manifested socially in the image created for the individual translator in his/her society. Within Baker's narrative version that is only applicable if, and only if, there is a conflict, the status of the translator is embarrassing, critical and serious. Getting stuck between two conflicting parties, the translator- in this part of the world- can either be a patriot or a traitor politically, a true Muslim or an apostate religiously, a social actor or an alien socially. At what exact cost can free translation be conducted? The cost will be similar to the one paid by the original author. This claim can easily be sustained by interviewing Muslim hardliners to express their opinions about both the translation of the book and its translator. Baker is supposed to show me, as a translator, the way out of this entrapment, not to perpetuate it by giving it an ideological significance. Reading a single phrase or a sentence from a text is enough for an average Muslim reader to judge the suitability of a text in

consonance with his/her preconceptions. They are imprisoned in their interpretations and provide spontaneous prior judgments. Baker's contribution in this regard perpetuates this kind of imprisonment and attributes it to ideological grounds in a way that adds salt to injury. The only way out however is freeing those people from their preconceptions and make them objective to what is recommended for translation and what they read of translated texts. Does Baker's book really teach her Muslim audience that preconception is bad? Does her contribution to translation studies seal the holes which preconceptions use to sneak in the discipline? The answers to these questions decide whether Baker's contribution considers ideology-laden translation perfectly appropriate and natural or that there must be another interpretation for her narrative version. This study shows the uselessness of translation studies if the readers approach texts and handle them on a par with their built-in presuppositions and preconceptions. There will be no chance for them to benefit even the minimum from the text in hand. With a renowned author like Mona Baker, readers are supposed to be taught and trained to get beyond their preconceptions. They should also be trained on how to act when they come face to face with another culture and what to do to bridge the historical and cultural gulf between their culture and that of the other. This study aims to prove that ideological contributions will lead us just nowhere and that texts and books will end up useless as they will not say anything, nor will they add anything to the knowledge of the target reader. Translation this way is meant only to perpetuate conflicts and pour gasoline on the raging fire. As

far as ideology is concerned, the study shows that with regard to the Muslim influential books including religious, historic and political ones, the mere translation in itself is an act of framing of the translation. Therefore, the other needs only to review the different Muslim narratives/interpretations and conducts a text selective choosing which ends up as the only and most effective framing strategy of all time. Translation in this case should and can be faithful where Baker's multi-layer narrative proves to be of very little use, if any.

### **1.3 Research questions**

A reader of Baker's book "Narrative and Conflict: A Narrative Account" grasps the idea of 'renarration' as a new metaphor for translation. "Because the previous notions of translation such as 'faithfulness' and equivalence effect' are linguistically driven and less discourse based, they cannot satisfy translation theory, renarration is another metaphor for translation." (Pormouzeh, 2014, 608).

"Narratives, in the sense used here, are the everyday stories we live by, ... one of the attractions of narrative is that it is a highly transparent and intuitively satisfying concept that can easily be understood by anyone" (Baker, 2006, p.3); "translation is central to the ability of all parties to legitimize their version of events," (Baker, 2006, p.1). It goes without saying that this can be the departure point for listing a group of questions which are analyzed in this study to further shed light on Baker's account of narrative theory and evaluate the theory's pros and cons to conclude finally

whether this account fits and enhances Islam-West relation or deteriorates that relation especially under a current environment of heightened tensions.

Those questions are:

1. Is a dominant narrative which stands for the preconceptions really transparent and can win the battle of circulation?
2. What happens when the translated dominant narrative is questioned and challenged by well-informed target audience especially with the existence of counter narratives that are introduced by authors and translators like Abdel Razek?
3. What is the attitude of the target audience when they become aware of counter narratives that go in direct contrast with the dominant ones?
4. Can the careful choice of counter narratives that contradict the Muslim dominant ones and the faithful translation of those narratives be considered an act of framing of the translation in itself?
5. What does it really take to apply Baker's version of narrative on a controversial book like that of Abdel Razek?
6. What is the degree of importance of Baker's version of the narrative theory when it comes to the translation of the counter narratives that go in direct contrast with the dominant ones?

## 1.4 Methodology

This study adopts the qualitative method as a strategy to explore the research questions. My qualitative study is presented in a descriptive method based on contextual narrative found in Ali Abdel Razek's most controversial book in modern Arab and Muslim history "Islam and the Foundations of Political Power" and in light of Baker's narrative theory in her well-cited book "Narrative and Conflict: A narrative Account", which introduces narrative to the field of translation studies.

In her book, Baker discusses four types of narrative: ontological narratives, public narratives, conceptual (disciplinary) narratives and meta-narratives. Dozens of examples, drawn from Abdel Raziq's book, on these types of narrative are analyzed and discussed. It is needless to mention that the assessment of the English correspondent translation occupies a prominent place in this study, as whether translation loves and conveys ideology-driven messages or translation dislikes and discloses ideology and strips ideology-driven texts off their ideological loads and presents them in a fair way, or at least, reduces the heavy ideological loads as much as possible.

Dozens of other examples are listed in the study to further illustrate other types of narrative: the narrative features, strategies of framing and the parameters for the assessment of a narrative. To cut it short, this study is aimed at applying the narrative theory on as many examples as possible (from both Abdel Razek's Arabic source text and its correspondent English

translation) to come up with fair and square conclusions, bearing in mind that the study's analysis is based in a marked contrast to the Muslim dominant narratives. The outcome of the analysis will also show the adherence of the translator to those Muslim dominant narratives and the possible situations that necessitate the use of the framing strategies introduced by Baker, if any.

## **Chapter Two**

### **Theoretical Framework**

#### **2.1 Theoretical framework**

#### **2.2 Literature Review**

## **Chapter Two**

### **Theoretical Framework**

#### **2.1 Theoretical Framework**

This study mainly relies on the narrative theory which is a social and communication theory that is related to translation studies by Mona Baker in her book “Translation and Conflict: A Narrative Account”. Baker’s book clearly shows that translators and interpreters contribute to conflicts and play a key role in creating and circulating them. She highlights the fact that translations and interpretations are never and can never be completely objective but they are politically motivated, stressing that there is no neutrality in translation and interpretation, but those are the mere outcome of the ideology of the translators, interpreters and their agencies and patronages.

Drawing on Somers and Gibson (1994), Baker (2006: 4) adopts their four types of narrative to express the level on which the narrative operates and redefines those types according to her purpose of use: in a conflict zone. Those types include ‘ontological narratives’ which she redefines as “personal stories that we tell ourselves about our place in the world and our own personal history; they are interpersonal and social in nature but remain focused on the self and its immediate world” Baker (2006: 4). She then moves to the second type and redefines the ‘public narratives’ as “stories elaborated by and circulating among social and institutional formations



larger than the individual, such as the family, religious or educational institution, the media, and the nation.” Further, she redefines the ‘conceptual (disciplinary) narratives’ as “the stories and explanations that scholars in any field elaborate for themselves and others about their object of inquiry” (Baker, 2006: 5). And finally, she redefines the ‘meta-narratives’ as “public narratives ‘in which we are embedded as contemporary actors in history” (Baker, 2006, p. 4-6).

Baker (2006) also adopts Somers’ and Gibson’s (1994) features of narrative behavior and explains how narratives really work to constitute reality for us. The four main features of narratives include relationality, casual emplotment, selective appropriation and temporality. “The discussion of typology and features make us further understand the complex ways in which narrativity mediates our experience of the world and its potential application in translation studies” (Min, 2007, p. 58). Baker simultaneously adopts four other features drawn on the work of Bruner (1991) including particularity, genericness, normativeness (including canonicity and breach) and narrative accrual to expand her approach and highlight the roles both narrative and translation can play at the time of conflict and the ways where those two effective tools are used by competing parties “to legitimize their version of events” (Baker, 2006: 1). Copying a typology of narrative, Baker (2006) redefines those features to suit her destination. Baker redefines relationality to “mean that it is impossible for the human mind to make sense of isolated events or of a

patchwork of events that are not constituted as a narrativity” (Baker, 2006: 61). Baker goes on to say that: “causal emplotment gives significance to independent instances, and overrides their chronological or categorical order” (Baker, 2006: 67). For Baker, selective appropriation stands for: “some elements of experience are excluded and others privileged. Narratives are constructed according to evaluative criteria which enable and guide selective appropriation of a set of events or elements from the vast array of open-ended and overlapping events that constitute experience” (Baker, 2006: 170-171). She lastly states that: “temporality means that sequence is an organizing principle in interpreting experience. The set of events, relationships and protagonists that constitute any narrative – whether ontological, public or conceptual – has to be embedded in a sequential context and in a specific temporal and spatial configuration that renders them intelligible” (Baker, 2006: 51).

Building however on Bruner, and as illustrated in figure 3 below, Baker defines particularity as “master plots”, as understood by narrative grammarians and to some extent by folklore scholars – skeletal stories that combine a range of raw elements in different ways” (Baker, 2006: 78). She says that genericness is “recognizable “kinds” of narrative: farce, black comedy, tragedy, the Bildungsroman, romance, satire, travel saga, and so on” (Baker, 2006: 85). She adds that normativeness occurs as “translators are generally conscious of this and their mediation often centers on making the target text intelligible while retaining the particular breach encoded in

it” (Baker, 2006, p. 99). She ends up defining narrative accrual as “the outcome of repeated exposure to a set of related narratives, ultimately leading to the shaping of a culture, tradition, or history” (Baker, 2006, p. 101).

Baker initially defines narrative as “public and personal stories that we subscribe to and that guide our behavior.” (Baker, 2006: 19). On the other hand, she defines conflict as “a situation in which two or more parties seek to undermine each other because of their incompatible goals, competing interests or fundamentally different values” (Baker, 2006: 166) where accordingly, a conflict appears to be just a normal circumstance. She stresses that “the retelling of past narratives is also a means of control. It socializes individuals into an established social and political order and encourages them to interpret present events in terms of sanctioned narratives of the past.... it circumscribes the stock of identities from which individuals may choose a social role for themselves” (Baker, 2006: 21).

While narratives “are stories that people tell to make sense of reality, they are distinct from other forms of discourse because the events are selected, organized, connected, and evaluated as meaningful for a particular audience” Riessman and Quinney, 2005: 394). They note that analysis in narrative studies interrogates language – *how* and *why* events are storied, not simply the content to which language refers.

In line with framing, it is worth noting that the term ‘frame’ has been used by scholars in different fields, but the concept can be traced back

to the work of Goffman (1974: 345): “an individual’s framing of activity establishes meaningfulness for him.”

Commenting on Baker’s discussion of framing narratives in translation, Xiumei (2010: 399) says that Baker’s assumption is that “translators and interpreters are not merely passive receivers of assignments from others, rather, many initiate their own translation projects and actively select texts and volunteer for interpreting tasks that contribute to the elaboration of particular narratives. They are responsible for the texts and utterances that participate in creating, negotiating and contesting social reality.” He goes on to say that “from a cognitive and communicative perspective, translation and interpreting as a form of communication aims to modify people’s cognitive environment and improve their knowledge of the world” (Xiumei, 2010: 401). Baker believes framing to be an effective tool with which translators and interpreters can intervene in the original text, and defines framing as “the many ways in which translators and interpreters – in collaboration with publishers, editors and other agents involved in the interaction – accentuate, undermine or modify aspects of the narrative(s) encoded in the source text or utterance, and in so doing participate in shaping social reality (Baker, 2006: 5). Min (2007: 57-58) believes that Baker successfully combines the narrative theory and translation studies by way of the notion of frame as elaborated in the work of Goffman and the literature on social movements. She focuses on four key strategies for translators, interpreters and other agents to accentuate,

undermine or modify aspects of the narratives encoded in the source text or utterance, namely, ‘temporal and spatial framing’, ‘framing through selective appropriation’, ‘framing by labeling’ and ‘repositioning of participants’. She introduces two important concepts: ‘frame ambiguity’ and ‘frame space’ and points out that the different and conflicting international parties can successfully achieve their political purposes by consciously using various strategies mentioned above. Min (2007: 58) adds that “as translators are not neutral, they will adopt appropriate strategies to achieve their communicative purpose according to different contexts”. Baker suggests other ways for framing the narratives such as the paratextual materials like the introductions, prefaces, glossaries, footnotes among others in which translators and interpreters position and reposition themselves and other participants in the text or utterance.

In assessing narratives, Baker uses Walter Fisher’s Narrative Paradigm as she explains that “we make decisions on the basis of what Fisher calls *good reasons*, but what we consider good reasons is determined by our history, culture, experience of the world, and ultimately the stories we come to believe about the world(s) in which we live” (Baker, 2006: 152).

## **2.2 Literature Review**

Aristotle once said that stories give pleasure through their imitation of life and their rhythm. He added: “The plot is the most basic feature of narrative, that good stories must have a beginning, middle and end and that

they give pleasure because of the rhythm of their ordering. Man is imitative and people delight in imitations, with the instinct for rhythm.” (Bywater, 1909: 6). Narratology as the science of narrative was founded by Tzvetan Todorov, Ronald Barthes, Gerard Genette among other contemporary theorists who coined the term “narratology” in late 1960s. Todorov and his contemporary theorists then copied Ferdinand de Saussure’s linguistic distinction between (*langue* and *parole*) and regarded narratology as a subdomain of de Saussure’s structuralist inquiry where just the way de Saussure gave advantage to *langue* over *parole*, theorists of narratology privileged general narratives to individual narratives. Russian Formalists in a bold and long-term process integrated the structuralist perspective and the morphological perspectives to study all possible types of narrative structures introducing the plot-relevant and nonplot-relevant motifs. This introduction differentiated between what story is all about and how the story is told in the first place. Percy Lubbock (1957), therefore, differentiates between showing and telling a story in the sense that in showing the story, the author dramatizes it but in telling the story, the author describes it, stressing that dramatizing the story far surpasses describing it. Meanwhile, Wayne Booth (1983) highlights the importance of showing the story terming the action as localizing it. Criticizing this critical approach, however Genette (1980) and Todorov (1969) among others formulate their project on narratology which assumes the narrative as a complex structure that could be interpreted in hierarchical level. Todorov then comes up with the term ‘narration’, which he considers as the

level of discourse, after the Russian Formalists paved the way for him as they differentiate between story and discourse. Critics to the structural analysis of narrative maintain that this kind of analysis could only suit the simplest narratives like the folk tales, but Genette (1997) applies that kind of analysis on some of the most complex narratives, which adds great theoretical power to the structural analysis. Genette (1997: 8-9) tackles the pragmatic status of paratextual element and defines it as “the characteristics of its situation of communication: the nature of the sender and addressee, the sender’s degree of authority and responsibility, the illocutionary force of the sender’s message.” He stresses that the sender is most often the author or could be the publisher, where the addressee could be the public. Drawing on Philippe Lejeune’s (1975) definition of paratext as “the fringe of the printed text” controls the whole reading. Genette (1991: 261) provides his own definition of paratext as “the means by which a text makes a book of itself and proposes itself as such to its readers, and more generally to the public.”

This is significant as Genette (1991) excludes certain areas from what he terms as “authorial construction”. He divides the paratext into preitext (features of the text in its published form such as prefaces, notes, and cover material) and epitext (texts circulating independently from the book itself such as interviews, letters and marketing materials). Accordingly, Genette’s definition of translation as an authorized process that extends the writer’s authorship was strictly criticized in the field of

translation studies, which favored Barthes (1977) who pronounces the death of the author and transfers the authority of the author to both the reader and the text, creating a new spacious room for translators to take over the author function, where translation reconstruct the author function in new textual and contextual ways.

In this narrative turn, Somers and Gibson (1994: 38) assume that the various theories of the social narrative which “understand the telling of stories as an ontological condition of social life” surround the author and the text with multiple interpretations, giving translation yet a wider room and creating the self of the author, which dissolves in the self of the institutions that basically control the entire discourse. “Translation continues as a transfer between linguistically and ideologically defined discursive spaces, where different framing values are dominant. The translated author’s identity is subject to negotiation by the institutions of the receiving discourse and their narratives of self, over which the writer has no control” (Pellatt, 2014: 13). Reflecting on the level on which narrative operates, is the scale used by Somers and Gibson to identify four types of narratives and later the relative features for their behavior. They also focus on the research context and the wider context which clearly manifest the complex relations of power where Somers and Gibson (1994: 41) say: “everything we know is the result of numerous crosscutting story-lines in which social actors locate themselves.”



As long as translation is concerned, it should be borne in mind that translation is a mere reconstruction of stories, where the translator plays a fundamental role that affects the translated story's sequencing, characters and the meanings the source texts holds within specific context. Bruner (1996: 42) believes that "narratives play the only role in the construction of individual identities and the finding of a place in one's culture that has not been replaced by science." He adds that "narrative thinking is the easiest and natural way we organize things, but it does not mean that everyone can acquire the more sophisticated form." Prior to this understanding, Bruner describes narratives and science as "two modes of cognitive functioning, two modes of thought, each providing distinctive ways of ordering experience, of constructing reality (Bruner, 1986: 11). He later comes to the conclusion that: "the central concern is not how narrative as text is constructed, but rather how it operates as an instrument of mind in the construction of reality" (1991: 5-6).

The credit directly goes to Baker who pioneered the application of narrative to translation studies, with strict emphasis that narratives do not represent reality, but they really construct it. "Narratives are constructed – not discovered– by us in the course of making sense of reality, and they guide our behavior and our interaction with others" (Baker, 2006: 169). Baker does not recognize narratives as a genre or a text type, but narratives "cut across time and texts" (Baker, 2006: 4). It should be crystal clear that Baker does not have a theory of narrative of her own but she draws on

other theorists to come up with a collection of a typology of four levels (drawing on Somers and Gibson), eight features of narrative (drawing on Somers and Gibson and Bruner), the notion of ‘framing’ that is introduced and tackled by several earlier theorists including Goffman (1974), where she defines framing as “an active strategy that implies agency and by means of which we consciously participate in the construction of reality” (Baker, 2006: 106) and the notion of Fisher’s narrative paradigm which she highly recommends as an effective tool that qualifies us to assess and basically sign in to different narratives. Baker picks up bits and pieces from other peoples’ work and reshapes them in a version of a theory that is chiefly used to investigate the roles narrative and translation play at the time of violent political conflicts and to show clearly the way narratives and their correspondent translated versions are used by the conflicting parties “to legitimize their version of events especially in view of the fact that political and other types of conflict today are played out in the international arena and can no longer be resolved by appealing to local constituencies alone” (Baker, 2006: 1).

Translation scholars continue to see Baker’s version of narrative as an effective tool to apply in translation studies, where framing, as a main ingredient of her version, can go well all the way through with narrative to transfer the contents of the narrative within new contexts through the use of translation.

In an altering world towards globalization, Boeri (2009) highlights “the pressing need to reflect on the socio-political profile of translators and interpreters, not only in the labor market of the public and private sectors, but also in civil society”. She calls on translation scholars to critically reflect on the narratives that circulate in the field in order to bring about greater engagement with the role played by translation and interpreting in an increasingly competitive, polarized and violent society.

Harding (2012) applies Baker’s version of the narrative theory her own way and suggests some modifications and developments for Baker’s version of narrative. “This includes a revised typology of narrative, the combination of narratological and sociological approaches, an intratextual model of analysis, and a new emphasis on the importance of narrators and temporary narrators in the reconfiguration of narratives” (Harding, 2012:1).

Harding gives a brief overview of projects of other scholars working on Baker’s narrative and quotes Amal Ayoub (2010) who focuses on the ways in which framing is effected at sites around text, and she investigates introductions, titles, cover blurbs, footnotes, and additional glossaries, poems, testimonials and questions. Mahmoud Al Herthani (2009) also focuses on paratextual material. Souhad Al Sharif (2009) turns her attention to translated Arabic and its impact on regional cultures and politics.

Elliot (2012) explores an area of intersection between translation and narrative discourse in line with the translation of the Christian scriptures. “Transfigured into a narrative character, Jesus is forever changed. Further

translations of him and of the stories surrounding him, therefore, will always be simultaneously both similar and different. The referent is not Jesus the person, a historical man, but rather Jesus the figure, a fluid, literary “creature of discourse.” Although Jesus is irreversibly created in and by narrative, the figure cannot be allowed or forced to remain fixed within any single narrative thereafter."

Thawabteh (2012) explores possible avenues for translators to take a greater part as participants in the construction of social and political reality when dealing with contesting narratives. Commenting on the translation as the tool to enable Palestinians to understand the Palestinian-Israeli conflict, he highlights “the decision-making in the process of rendering both narratives is a matter of life and death, due to the nature of Arab-Israeli conflict” (Thawabteh, 2012: 226).

Caroline Summers (2014) similarly discusses the way in which paratext reveals political stances and at the same time is used to manipulate the reader, whereas Abu Bakr (2014) explores the importance of orality and folktales in framing and preserving Palestinian memory and identity.

## **Chapter Three**

### **Analysis of Data and Discussion**

#### **3.1 Introduction**

#### **3.2 A typology of narrative**

#### **3.3 Features of narrativity I**

#### **3.4 Features of narrativity II**

#### **3.5 Framing narratives in translation**

#### **3.6 Assessing narratives (the narrative paradigm)**

## **Chapter Three**

### **Analysis of Data and Discussion**

#### **3.1 Introduction**

This section of the analysis presents the data that I have collected shaped by my own understanding of Baker's version of the narrative theory. In other words, this is my version of story based on my findings, provided that the active reader usually reads more than the words and ideas, where a piece of writing helps define the author's purpose and techniques and sheds the light on different strategies the authors employ to signal their meanings. Therefore, readers of this section will be introduced to Baker's version of the narrative theory in best possible summed up, yet mindful way with the presentation of abundance of examples from Abdel Razek's book that can clearly define, explain and illustrate her version's typology, features and strategies of framing and assessing. The researcher's comments below those examples are meant to guide the readers to areas where the translator excels or errs in line with Baker's version of the theory. In this part of the research, the main concepts are defined not only by Baker, but also by theorists on whom Baker drew, and others who actively contributed to the theory. The main focus of this study however sticks to translation studies, so the assessment of Baker's version of the narrative theory remains what really matters along with multifaceted employment of translation as a weapon during conflicts. It is, therefore, fundamentally important for readers to keep a close eye on the concepts

which Baker imports from other theorists and applies on competing narratives to legitimize their version of events and investigate their usability and suitability, especially and as her version indicates, during conflicts. Conflicting narratives are simply the narratives of conflicting powers and during such times, accepted narratives are only those which oppose the other party's version of events, which shows translation as unvarying. Despite the detailed definitions and analysis, the reader can only apply just the opposite version of the narrative at hand, see to him/herself and test the workability of Baker's version of the theory.

### **3.2 A typology of narrative**

Narrativity may be thought of as stories and actions in relation to times, selves and settings. It is a social process where stories and narratives are crucial to that process. "Sociologists may be the last to enter this field – stories- explicitly...Sociology is bound up with obtaining stories and telling stories. Nearly anything a sociologist might want to investigate can be done so from the narrative approach" (Plummer, 2002: 18-20). Commenting on Somers and Gibson (1992, 1994), Phibbs (2008: 10) states that "by tracing narratives it becomes possible to map the complex and contradictory means by which social relations are organized, made meaningful and maintained through inter-linkages within networks of relations which shift over time and space." Somers and Gibson (1994) emphasize that narrativity is a social process that is embedded in four inter-related dimensions of narratives: ontological narrative, public narratives, conceptual or

disciplinary narratives and meta-narratives. About twelve years after that classification, narrativity is introduced into translation studies by Mona Baker in her book “Translation and Conflict: A Narrative Account”. In this book, Baker presents the theory intensively and provides exceptional insights into translation studies with numerous examples that are directly related to the field of translation studies. Drawing on Somers and Gibson (1994), Baker and other scholars like Julie Borei (2008) and Luis Perez-Conzaez (2010) discuss those four types of narratives, and explore this model in relation to interpreting and translation and the way in which translators and interpreters mediate the circulation of the narrative in society.

### **3.2.1 Ontological narratives**

Somers and Gibson (1994: 60) said, “Ontological narratives are the stories that social actors use to make sense of –indeed, in order to act in– their lives. Ontological narratives are used to define who we are; this in turn is a precondition for knowing what to do.” Baker (2006), on the other hand, capitalizes on the work of those two theorists and redefines the ‘ontological narratives’ in a way that meets her purpose of study. To make the least out of this, ontological narratives define who we are and show our position in the world. “Ontological narratives make identity and the self something that one becomes” (Somers and Gibson, 1994: 61). This means that the term ‘identity’ is changeable over time and that this depends on another set of narratives to which we subscribe at a certain point of time



(i.e. public narratives). Baker (2009) stresses that it is almost impossible for translators and interpreters to avoid translating autobiographies whose narratives may clash with the narratives to which the translators and interpreters subscribe, where the outcome is almost always traumatic. She further stresses that when personal narratives are translated into another language, they are changed and reappropriated. Citation of clear examples usually makes it easier to understand, therefore let us consider the following examples from Abel Rakek's book and analyze them with the use of Baker's themes and terminology:-

*Example (1):*

Source Text	Translation
"رسالة لا حكم، ودين لا دولة" (64)	"Islam: A message from God rather than a system of government; a religion rather than a state" (81)

Baker (2006) sticks to the ontological perspective of the narrative, which she borrows from Fisher (1987), modifies and hence believes that the reader of the text has his/her own solid and unchangeable preconceptions about the text (his/her own narrative) that form the context of the narrative at question. The Muslim understating about the example in question stipulates that Islam is both a religion and a state, where it is almost impossible to question this belief that already exists in their minds regardless of the strong arguments they are offered. An analytical understanding of Baker's version of narrative shows that an already shaped understanding of the text resides in the minds of the readers ages before reading the narrative in question. "Narration is the context for interpreting

and assessing all communication – not a mode of discourse laid on by a creator’s deliberate choice but the shape of knowledge as we first apprehend it” (Fisher 1987: 193).” (Baker, 2006: 9). That Muslim belief stands for the context for all narratives provided. What lives in their minds indeed is the transcendence of belief (understanding), which they are supposed to protect and to strictly avoid exposing it to possible harmful narratives. The translator is aware of the fact that the Muslim understanding of religious narratives and historic texts based on those narratives precedes in existence the narrative in question, where Muslims are not ready to give themselves a chance to understand the author’s intended meaning. Despite this, the translator makes some addition in the target text in what can possibly be a desperate decision to further strengthen the author’s message.

*Example (2):*

Source Text	Translation
"واني لأرجو- ان أراد الله لي مواصلة ذلك البحث- أن أندارك ما أعرف في هذه الورقات من نقص. والا فقد تركت بها بين أيدي الباحثين أثرا عسى أن يجدوا فيه شيئا من جدة الرأي، في صراحة لا تشوبها مماراة" (مقدمة الكاتب- ف)	"I earnestly wish to be able to amend <u>the weaknesses of this work</u> , which I am the first to acknowledge. And if that is not possible, I will have at least provided new ideas on the subject; ideas which I express to other scholars with the utmost candour and honesty." (22)

To make Baker’s ontological view of narrative even clearer, she says “narrative tends on the whole to be treated as *the* principal and inescapable mode by which we experience the world” (Baker, 2006: 9), restricting on

the same page all types of communication to narrative where “the status of narrative as an optional mode of communication or as a meta-code that cuts across and underpins all modes of communication.” Accordingly, and in spite of the fact that Abdel Razek’s arguments look as strong as a solid base that can shake the Muslim belief, Baker’s ontological view of narrative prevails as the taken for granted Muslim narrative is indeed the principal and inescapable mode and the meta-code which trashes all offered narratives. Abdel Razek himself believes in the need to go back to his already ground-breaking arguments and further enhance them or else other intellectuals should get the job done if he himself did not have the chance to do it.

It is therefore evident that the translator’s decision to use the phrase ‘weaknesses of this work’ to convey the author’s message “ما أعرف في هذه” “الورقات من نقص” is not a successful translation decision as the author’s intended meaning here stands for the kind of enhancement that could be added to the already strong argument to make it even stronger to the degree of shaking the Muslim understanding that is already in place. The author really wishes he added much more of religious and historic facts to his book but at a certain point of time, he decides to publish it, pledging that if that book was spared the anticipated wave of criticism, he would continue the work and elaborate more on it. This makes a clear support to the claim that the translator’s failure to get the author’s messages properly cause the distortion of the author’s ontological (personal) narrative. The author

provides many textual indications to get the attention of his readers and to persuade them that the strengths of his arguments that are based on undisputed sources is a mere drop of knowledge if they only factor out and drop their already-existing ontological narrative. Some textual excerpts in support of this claim are listed in the following example:-

*Example (3):*

Source Texts	Translations
"وان في ذلك لمجالا للمقال" (16)	"This, then, is <u>something that merits examination</u> " (38)
"لا نريد أن نناقشهم في صحة الأحاديث التي يسوقونها في هذا الباب، وان كان لنا في مناقشتهم في ذلك مجال فسيح" (18)	"We do not wish to <u>question</u> the authenticity of the hadiths drawn upon here, although there might be a lot to say on that issue" (40)
"وقد كانت تحسن مناقشتهم في ذلك، ليعرفوا أن تلك العبارات وأمثالها في لسان الشرع، لا ترمي الى شيء من المعاني التي استحدثوها بعد، ثم زعموا أن يحملوا عليها لغة الاسلام" (18)	"We would embark on a <u>discussion</u> of the significance of these words if we wanted to illustrate that these expressions, as used in the religious law, do not carry the same interpretations as those introduced later, in Islamic discourse, after the fact" (40)
"نتجاوز لهم عن كل تلك الأبواب من الجدل..." (18)	"We will, however, <u>disregard these above-mentioned controversial questions</u> and assume that all the afore-mentioned..." (40)
"واذا أردت مزيدا في هذا البحث فارجع الى "كتاب الخلافة" للعلامة السير تومس ارنلد. ففي الباب الثاني والثالث منه بيان ممتع مقنع" (15)	"If one wished to <u>enquire further into this topic</u> one could consult the volume The Caliphate by the great scholar Sir Thomas Arnold. The explanation offered in the second and third chapters of his work is both charming and persuasive." (38)

Those source excerpts clearly highlight Abdel Razek's call to the Muslim public to free themselves from their preconceptions in order to see the strength of his argument, and the future coming pieces of evidence that he would add to his argument had he been spared the anticipated wave of criticism and rejection.

To ascertain total clarity of the ontological view of narrative, let us consider the following example and analyze it:-

*Example (4):*

Source Text	Translation
دونك حوار خالد بن الوليد، مع مالك بن نويرة، أحد أولئك الذين سموهم مرتدين، وهو الذي أمر خالد فضربت عنقه، ثم أخذت رأسه بعد ذلك فجعلت أثقية لقدر" (98)	"In this connection we can examine again the words of Malik ibn Nuwayra to Khalid ibn al-Walid. Malik was one of the so-called apostates <u>who was executed upon the orders of Khalid (and whose skull was subsequently used as a prop for a cooking-pot over a camp fire)</u> " (113).

Despite the fact that some Muslim books and websites give currency to this narration: "One day, a military team of Khalid caught Malik bin Nuwayra and his eleven men and took them to the commander, Khalid. There was an argument whether Malik was an apostate (murtad) or not. Khalid believed that Malik was an apostate and had him executed. Thus, Malik's wife and his children became slaves. Then, Khalid married Malik's wife" (Questions on Islam, 2017). Although this is a Muslim Sunni undisputed narrative, there is no way on earth that could persuade Muslims to consider this narrative and give it a thought simply because Malik's

execution then would be motivated by Khalid's love to the man's wife. As a way out however, Khalid's ontological narrative inspired by the Muslim public narrative about the compulsory payment of the Zakat paved the way for him to execute the husband and win the widow woman whom he did marry the night of execution. Muslims are strictly imprisoned with Khalid's image as a first-class companion of the Prophet Mohammed (PBUH), who could not commit such a horrible mistake; on the other hand, and despite the fact that Malik was a true Muslim, the majority of Muslims, and in a bid to justify the execution, believe that Malik was an apostate and deserved to be executed; that was Khalid's individual interpretation, and became the entire Muslim community's standard and collective interpretation of the Islamic teachings. Zakat which is a pillar of Muslim faith cannot be denied by any Muslim as any Muslim who drops it, shall be executed by the Muslim state. That is basically the essence and purpose of Abu Baker's wars against the apostates and those who suspend the payment of the Zakat after the death of the Prophet Mohammed (PBUH). It is needless and a waste of time and effort to discuss the issue that Khalid tortured Malik "whose skull was subsequently used as a prop for a cooking-pot over a camp fire." Omar bin Al Khattab, the second Muslim caliph, categorically rejected Khalid's attitude and demanded that Khalid be killed for killing a Muslim (Malik), but Abu Bakr rejected Omar's demand and said "I shall not kill him. For he has interpreted the order wrongly," (Abdel Razek, 2012: 114).

### 3.2.2 Public narratives

According to Somers and Gibson (1994: 62), public narratives which could also be called ‘shared narratives’ are “those narratives attached to cultural and institutional formations larger than the single individual, to inter-subjective networks or institutions, however local or grand.” They say that the public narratives are the stories which circulate amongst groups larger than the individual, such as in the family, workplace, church, government or nation. Theorists generally agreed upon the fact that the public narratives circulate amongst groups of people larger than the individual in a bid to differentiate the public narratives from the ontological narratives. “Public narratives are not neutral but shape and are in turn shaped by particular understandings of the world which tend to prioritize one meaning over another” (Phibbs, 2008: 2). Boeri (2008: 26) goes a step further to explore ‘professional narratives’ or “stories and explanations that professionals elaborate for themselves and others about the nature and ethos of their activity.”

The following example illustrates a public narrative manifested in the claim that Muslims, since the early days of Islam, have an undisputed and successive consensus (Ijma’) for the investiture of a caliph and never to leave this position vacant. Muslim consensus is clearly stated in the following excerpt:-

## Example (5):

Source Text	Translation
"زعموا وقد فاتهم كتاب الله تعالى وسنة رسوله ﷺ أنه تواتر اجماع المسلمين في الصدر الأول، بعد وفاة النبي ﷺ، على امتناع خلو الوقت من امام ... ولم يزل الناس على ذلك، في كل عصر الى زماننا هذا، من نصب امام متبع في كل عصر" (21)	"For want of evidence from the Qur'an and the sunna, it was maintained that: After the Prophet's death, there was ongoing consensus among the Muslims during the first era of Islam to ensure that the position of the imam did not fall vacant... From that time on, in every age, <u>Muslims acted likewise to nominate an imam to administer their affair</u> ".(43)

The Muslim consensus which stands initially for the Muslim public narrative in the source text includes two main components "امتناع خلو الوقت" "من امام... نصب امام متبع في كل عصر"; it seems that the translator manages to render the first part into the target text, but fails on the other one. The Muslim public narrative stipulates that the imam (Caliph) should copy and imitate Prophet Mohammed (PBUH). Therefore, (*Muslims acted likewise to nominate an imam to administer their affair*) \_is rendered inaccurately (or almost falsely) in the target text as an equivalent phrase (نصب امام متبع) of the source text. The translator fails to convey the intended cultural equivalent of all the words which come in the excerpt of the source text (individually and collectively) to come up with an English phrase that distorts not only the translation but also the Muslim public narrative itself. The translator uses the word (nominate) as an equivalent for the source word (نصب) \_without realizing that the public Muslims do not take part in choosing and nominating an imam but only a limited group of them, called



“Ahl Al Hal Wal-Aqd” which is defined in Wikipedia as “those qualified to appoint or depose a caliph or another ruler on behalf of the Ummah” takes part in this process, whereas the Muslim masses attend the celebrations at the time of the investiture of the caliph and give him their pledges and allegiance at the mosque. Moreover, the translator fails to render proper linguistic and cultural translation of the source phrase (امام متبع في كل عصر) which he conveys as (an imam to administer their affair) in the target text and culture. The correspondent target phrase however should convey the message that the key qualification of the nominated caliph is his willingness, readiness and capabilities to copy and imitate the prophet. The phrase (to administer their affair)\_ is the translator’s addition which does not have anything to do with the source text. The translator’s lack of knowledge of the Muslim public narrative related to this example causes a clear translation failure on the one hand, while on the other, the translator may purposely intend to distort the Muslim public narrative, especially when the translation of the opening of the paragraph is analyzed. The translator renders the source phrase (زعموا وقد فاتهم كتاب الله تعالى وسنة رسوله) as “For want of evidence from the Qur'an and the sunna” in the target culture to highlight the Muslim failure to come up with pieces of evidence from the Holy Qur'an and the Saying of the Prophet Mohammed (PBUH) to support their claim (the public narrative). To clarify this, let us consider the following example to illustrate the Muslim public narrative:-

Example (6):

Source Text	Translation
"وكذلك فشا بين المسلمين منذ الصدر الاول، الزعم بأن الخلافة مقام ديني، ونيابة عن صاحب الشريعة عليه السلام" (101)	"Thus, did the erroneous view gain ground, from the early days of Islam, <u>that the caliphate was a religious office and that the caliph was the author, by delegation, of religious law</u> ". (116)

"*الخلافة مقام ديني، ونيابة عن صاحب الشريعة عليه السلام*" is simply the Muslim public narrative which the translator unjustifiably describes as "erroneous", a description that is not there in the source text but added by the translator to give her prior judgment about that particular Muslim public narrative. This judgment badly harms faithfulness, but as Nida (1964: 154) says "the human translator is not a machine, and he inevitably leaves the stamp of his own personality on any translation he makes". According to the teachings of Islam, and although the caliph enjoys a prominent status, he cannot be "the author, by delegation, of religious law" as rendered by the translator in the target culture. The caliph is the successor or the deputy of the prophet, and that is the direct equivalent for the Arabic phrase ( *نيابة عن صاحب الشريعة* ) ( *عليه السلام* ), but the caliph is not allowed by all means to amend or modify the religious laws.

### 3.2.3 Conceptual (disciplinary) narratives

Phibbs (2008) argues that the conceptual narratives may be regarded as the theories and analytic categories that are specific to a discipline or a profession. That argument is no different from that of Somers' and Gibson's (1994: 63), who define conceptual narratives as "the concepts and

explanations that we construct as social researchers’, stressing that those narratives can be attached to any academic discipline.” Capitalizing on those theorists, Baker (2006: 39) redefines conceptual (disciplinary) narratives as: “the stories and explanations that scholars in any field elaborate for themselves and others about their object of inquiry.” Commenting on the purpose of those narratives, she stresses that the conceptual narratives are usually centered around the object of the study. The disciplinary narratives, according to her, are there to help us make sense of the world, and the particular aspect of the world which they help us to understand is our chosen area of study. To illustrate the conceptual narrative from Abdel Razek’s book, the researcher chooses the theme of “Jihad” or the ‘holy war’ in which Muslims intensively and excessively have been involved. There is indeed a great deal of confusion in the West when it comes to Jihad. The Muslim conceptual narrative is that their ancestors had to wage the holy war (Jihad) to deliver their Prophet’s message to all the mankind, so that people embrace Islam or end up objects under the authority of the Islamic state which treats them justly till a time comes, and they convert to Islam on their own free will. The Muslim conceptual narrative clearly indicates that the Muslim expansion is aimed to introduce the various nations to the direct and unaltered word of God revealed to their Prophet Mohammed (PBUH) who was sent to all mankind. The source text clearly tackles the aim of Jihad and delivers the Muslim conceptual narrative in the following excerpt which the translator conveys in the target culture in an obvious short form:-

*Example (7):*

Source Text	Translation
"والملة الاسلامية لما كان الجهاد فيها مشروعا، لعموم الدعوة، وحمل الكافة على دين الاسلام طوعا أو كرها، اتحدت فيها الخلافة والملك، لتوجه الشوكة من القائمين بها اليهما معا، وأما ما سوى الملة الاسلامية فلم تكن دعوتهم عامة، ولا الجهاد عندهم مشروعا، الا في المدافعة فقط، فصار القائم بأمر الدين فيها لا يعينه شيء من سياسة الملك، لأنهم غير مكلفين بالتغلب على الأمم الأخرى. وانما هم مطلوبون بإقامة دينهم في خاصة أنفسهم الخ". (56)	"Among all the religions, Islam is unique in encompassing both spiritual and temporal power". (74)

The translator fails to provide a translation for this source paragraph that is believed to be fundamentally important in presenting the Muslim conceptual narrative. It is inevitably assumed that the translator leaves out this portion of the text on purpose as she knows in advance that the inclusion of any kind of justification to Jihad will be judged by her readers as a defense and that is categorically rejected in the target culture where the translator risks her version's circulation. Readership indeed plays a pivotal role and is usually taken into great consideration. Yet, a whole detailed page of the source text cannot be rendered in the target culture in a 14-word-sentence, (Among all the religions, Islam is unique in encompassing both spiritual and temporal power)\_ unless the translator seeks to please his target audience. To make this short, the translator purposely drops this portion of the source text in a bid to bridge the gap between the West and Islam and to eliminate the talk about Jihad.

The counter conceptual narrative on Jihad (i.e. the Western-Christian conceptual narrative) makes another good illustration for this level of narrative. Westerners believe that Islam was spread by the sword and that Prophet Mohammed (PBUH) was a king. That narrative that Islam was spread by the sword still has a wide currency to justify the fact that people were converted to Islam because they had no other choice or rather they had to choose between conversion and death. “There was no peaceful coexistence; there were only brief periods in between jihad invasions. Christian overtures to establish a lasting peace accord were invariably answered by a repetition of the triple choice: conversion, submission, or war.” (Spencer, 2018: 139). The following examples illustrate this level of typology:-

*Example (8):*

Source Text	Translation
" وما عرفنا في تاريخ الرسل رجلا حمل الناس على الايمان بالله بحد السيف، ولا غزا قوما في سبيل الاقناع بدينه" (53)	"No prophet, throughout history, has ever tried to bring people to believe in God by the sword, or conquered a people so as to convince them to join his faith". (71)

The translator seems to be faithful to this piece of the source text and renders in the target culture a fair equivalent in a clear bid to highlight the ugliness of conquering people and forcing them to embrace Islam by force in a marked contrast to other prophets and their followers who had never tried to bring people to believe in God by sword. The translator undoubtedly subscribes to the Western conceptual narrative regarding the spread of Islam with sword and the direct responsibility of Prophet

Mohammed (PBUH) who was not a mere messenger from God but also a king who established an empire. Furthermore, the following episode of the Western conceptual narrative on the spread of Islam becomes more helpful:-

*Example (9):*

Source Text	Translation
"وظاهر اول وهلة ان الجهاد لا يكون لمجرد الدعوة الى الدين ، ولا لحمل الناس على الايمان بالله ورسوله ، و انما يكون الجهاد لتثبيت السلطان ، وتوسيع الملك" (52)	<i>"It is evident from a glance that the jihad is neither carried out specifically to rally men to the new faith, nor to make them believe in God or His Prophet. Rather, the jihad is launched to reinforce an established power and to extend the empire."</i> (71)

The translator fails to render a proper cultural equivalent for لمجرد (الدعوة) which can easily be (preach Islam) but the translator's word choice (to rally men to the new faith) has other connotations that indicate (according to the word's definition in the dictionary) that the aim is to bring those men together in order to provide support or make a shared effort. The translator aims with this word choice to stress that the aim of Islam is always Jihad and conquering other people. Not only that but the translator also misses and errs with a key issue which touches on a pillar of the Muslim faith when he renders (الايمان بالله ورسوله) as (believe in God or His Prophet) where the use of "or" indicates that the a new convert to Islam can be a real Muslim in case s/he believes in either Allah or Mohammed and in so doing, the translator destroys the fundamental foundation of Islam that

strictly requires the belief in both Allah and Prophet Mohammed (PBUH) together. Another mistake that the translator commits can be highlighted when he renders (الملك) as (the empire). The translator ignores the acclaimed Muslim conceptual narrative that the intended meaning of تشييت is not aimed for the personal gain of the caliphs (to reinforce an established power and to extend the empire) but it is all referred in this case to the Islamic rule and expansion. That is yet another example which proves that the translator never signs in for the Muslim conceptual narrative, whereas the following example sums it all up:-

*Example (10):*

Source Text	Translation
"لا شك في أن الحكومة النبوية كان فيها بعض ما يشبه أن يكون من مظاهر الحكومة السياسية واثار السلطنة والملك" (52)	"There is no doubt that the <u>Prophet's authority</u> included <u>certain elements</u> that could be compared with those of a temporal government, thereby reflecting some aspects of power and regality." (70)

Several points in this source excerpt can be addressed to highlight the translator's failures to render accurate equivalents in the target culture including (الحكومة النبوية) which is rendered as (the Prophet's authority). This translator's choice of the word "authority" is made in order to harmonize with the Western narrative and please the target audience whose narrative about the prophet is that Mohammed was a mere tyrant who held absolute and unlimited power. This Arabic expression (الحكومة النبوية) can easily be rendered in the target culture as "the prophetic governance". The use of the word "elements" in the target text to stand for the Arabic word "مظاهر"

seems to be unfair to the source text. The word “elements” is loaded with materialistic denotations which do not fit for the intended meaning, whereas a word like “features” can surely be a better choice. It is evident moreover that the translator ignores the connotation of the word (بعض) in the source text, which clearly indicates that those features of the prophetic governance are the minimum. The translator is happy to render (بعض) in the target text as (certain).

### **3.2.4 Meta-narratives**

“Meta-narratives are narratives that transcend the boundary of an individual profession or discipline... they may also include the master narrative of contemporary social life, such as democracy, freedom or the doctrine of progress” (Phibbs, 2008: 4). Somers and Gibson (1994: 64) define the meta-narratives as “master narratives in which we are embedded as contemporary actors... the epic dramas of our times.”

“An interesting question, and one that Somers and Gibson do not address, is how a meta-narrative comes to enjoy the currency it does over considerable stretches of time and across extensive geographical boundaries” (Baker, 2006: 45). She stresses that the scale, the spread, the survival and the circulation of the meta-narrative which is controlled by the economic and political dominance is the main point which differentiates the public or the conceptual narratives from the meta-narratives. “Generally speaking a narrative is required to have considerable temporal and



geographical spread, as well as a sense of inevitability or inescapability, to qualify as a meta-narrative” (Baker, 2006: 167).

The Muslim meta-narrative of the caliphate, for example, is the invention of the early Muslim political elite and that invention is followed and adopted by the majority of Muslims until the present moment. “Today, at least, Muslim countries have little or no political power, and yet the meta-narrative of Islam probably has wider currency than any other religious narrative, with hundreds of millions of followers worldwide” (Baker, 2006: 45).

According to Sayyid (2014), the caliphate to the Muslim earlier and contemporary political elite manifests Muslim unity, self-control, and historical continuity as a community, which is more than a political project. He says: “the emergence of the caliphate as part of the chitter-chatter of Western geopolitical discourse can be seen in the way in which it is deemed to be one of the possible futures of the world” (Sayyid, 2014: 118-119). The following examples show how the Muslim meta-narrative about the caliphate is handled in the translation of Abdel Razek’s book:-

*Example (11):*

Source Text	Translation
<p>”قالوا ان الخلافة تتوقف عليها اقامة الشعائر الدينية وصالح الرعية” (33)</p>	<p>“It is the proposition that the caliphate is <u>a necessary condition</u> for the practice of religion and the realisation of the general good of the Muslim community”. (52)</p>

The Muslim meta-narrative stipulates that the caliphate is the sole foundation of the Muslim religious and temporal life. The caliphate is not therefore ‘a necessary condition’, it is much more than that. The translator renders “a necessary condition” for the Arabic phrase (تتوقف عليها). This shows that the translator’s word choice lacks the basic religious and cultural connotations of the Arabic phrase. The caliphate is a matter of life and death for almost the Muslim majority who believe that its absence leaves the Muslim body practically dead. It is obvious therefore that the translator does not subscribe to the Muslim meta-narrative on the caliphate.

Meta-narratives are originally public narratives or conceptual narratives but gain great influence and power worldwide. Public or conceptual narratives exist and are situated within a culture of a certain nation, but fail to cross the geographical boundaries of that nation. Therefore, the international scale or the global spread is the point which creates the meta-narratives, but still the public or conceptual narratives line up as potential candidates for meta-narratives under the condition that they directly influence the lives of millions of people globally.

Baker (2006) believes that translators and interpreters are the only means that are capable to upgrade the public or conceptual narratives into meta-narratives. “Finally, it goes without saying that narratives do not travel across linguistic and cultural boundaries, and certainly do not develop into global meta-narratives, without the direct involvement of translators and interpreters” (Baker, 2006: 48).

According to Somers' and Gibson's typology, all the religious narratives could be classified as meta-narratives, not public narratives; however, Baker draws the attention of the researchers about the thin line which separates the meta-narratives from the public narratives, and insists on its existence. Baker makes it crystal clear that "religious narratives such as those of Christianity, Islam and Judaism may be considered meta- rather than public narratives, according to Somers' and Gibson's typology, though the borderline between the two is not easy to draw" (Baker, 2006: 175).

"The Western discovery of the salience of the caliphate in the contemporary world owes a great deal to the War on Terror" (Sayyid, 2014: 119). He argues that "the growing prominence of the idea of the caliphate among Muslims can be seen as a dawning recognition that the institution of the caliphate may provide an escape route for Muslims from a world of constant subjugation and marginalisation."

About a century ago, Abdel Razek paved the way and provided the tools for a counter meta-narrative on the caliphate when he clearly expressed his ideas about the caliphate in the following examples:-

*Example (12):*

Source Text	Translation
"فإنما كانت الخلافة ولم تزل نكبة على الاسلام والمسلمين، وينبوع شر وفساد" (36)	"The caliphate has always been, and still remains, a disaster for Islam and for Muslims. It has been a constant source of evil and corruption" (54)

This example shows to a great extent faithful translation, and it can be used to illustrate the process of upgrading the public or conceptual narratives into the status of meta-narratives. This example clearly shows how a conceptual narrative (counter one) that is created locally can fly over the geographical boundaries and reach the status of a meta-narrative. This is possible only when it is translated. Then, it reaches new audience who adopt it to challenge the dominant Muslim meta-narrative about the caliphate. The following example further illustrates the counter meta-narrative about the caliphate:-

*Example (13):*

Source Text	Translation
"كان من مصلحة السلاطين أن يروجوا ذلك الخطأ بين الناس، حتى يتخذوا من الدين دروعاً تحمي عروشهم وتذود الخارجين عليهم" (102)	"It was in the interest of the rulers to propagate this <u>fiction</u> among the people. They did so with a view to protecting their throne and suppressing their opponents in the name of religion" (116)

The translator shows that she does not subscribe to the Muslim meta-narrative on the restoration of the caliphate. She renders the word "fiction" in the target text to convey the Arabic source word "الخطأ". Her aim of her word choice here is to perpetuate the idea that the caliphate itself is a fictional invention of the early Muslims and that the caliphate does not have anything to do with Islam and its foundations in the first place. The use of the word "fiction" aims to underline the claim that neither Allah nor Prophet Mohammed (PBUH) mentioned the caliphate in one way or another, so the Muslim meta-narrative, according to dictionaries including

Cambridge Dictionary, is based on imaginary characters and events, not facts and real people.

### **3.3 Features of narrativity I**

#### **3.3.1 Relationality**

Drawing on an agreement between Bruner (1991) and Somers and Gibson (1994) in defining relationality, Baker (2006:61) concludes that “it is impossible for the human mind to make sense of isolated events or of a patchwork of events that are not constituted as a narrative.” Relationality initially is the relevance of one event to the other within a final coherent entity that makes the narrative, where the human mind falls short to comprehend the isolated events that come on their own and not presented in a narrative .The human mind cannot understand what those isolated events really mean. “The act of constructing a narrative, moreover, is considerably more than ‘selecting’ events either from real life, from memory, or from fantasy and then placing them in an appropriate order. The events themselves need to be constituted in the light of an overall narrative- in Propp’s terms, to be made “functions” of the story” (Bruner, 1991: 8). In his “*hermeneutic composability*”, Bruner argues that narratives can be interpreted only in terms of the role and function of the series of events which originally constitute the story. “A narrative consists of different parts that make up a whole, but the viability and coherence of that whole depends on how the parts ‘mesh together’, how they are ‘made to live together’” (Baker, 2006: 62). Somers and Gibson (1994) believe that

events must be presented within the light of a narrative. “The connectivity of parts is precisely why narrativity turns "events" into episodes, whether the sequence of episodes is presented or experienced in anything resembling chronological order” (Somers and Gibson, 1994: 28). This can be done with the use of the casual emplotment. Baker (2006) makes it clear that the relationality of narratives cannot allow “straightforward importation of ‘parts’ from other narratives, as in the process of importing elements from another narrative, both the original narrative and our own narrative are inevitably reconstituted” (Baker, 2006: 62).

To illustrate this feature, the researcher opts for two terms to which the translator decides not to give English equivalents but to provide them in their transliteration forms in the English correspondent translation including the term “caliph” along with its derivate “caliphate” and the term “Jihad”.

The terms “الخلافة-caliph” and its derivative “الخلافة-caliphate” are associated in the target culture (English speaking countries) with Jihad, conquer, Islam’s spread with the sword, Muslim dominance and extremism, terror and other undesirable associations, which could have been avoided had the translator decided to avoid the transliteration of the term “caliph” and replace it with an English equivalent like a king, a ruler, a prince, a president, a head or any other word which can give this denotation. It is noteworthy here to mention that the translator repeats the word “caliph” and its derivative “caliphate” 34 times in the introduction to

the translation. The following table (*Table 1*) shows the number of times the word and its derivatives appear in the various chapters of the translation.

**Table (1): shows the repetitions of the word caliph and its derivatives in the translations**

<b>The words which appear in the translation</b>	caliph	caliphs	caliphate	caliphal	Caliph's	Khalifah
<b>The number of repetitions of those words</b>	95	18	174	4	9	3

Abdel Razek's main objective of his book is to highlight what he solidly believes to be a fact that "the caliphate is not among the tenets of the faith" (Abdel Razek, 2012: 117) and the translator is logically supposed to join forces with the writer in this regard to promote the caliphate's counter narrative. The translator has two options: First, is transliterating the term ( الخلافة-caliphate) and its other derivatives in order to give more importance to her translation which can easily be one of the supporting pieces of evidence in the West's war on terror and the second is giving English equivalents for those terms in a bid to extract them from the Western target culture and also to avoid any kind of activation of the Western anti-Muslim narratives inspired by the living associations of the terms. At the end of the day, the caliphate is a source cultural term that should be restricted to the Muslim public narratives, and never paves the way for it to become a part of the counter meta-narrative about Islam, taking into account that the translator of the book is a Muslim who is

definitely aware of the narratives that could be activated in the West when the terms reappear to produce what Baker (2006: 66) labels as “undesirable interpretive frame.”

It is a unanimously agreed-upon fact that “caliph” in the political context is a Muslim-made term which is originally derived from the verse: “وَإِذْ قَالَ رَبُّكَ لِلْمَلَائِكَةِ إِنِّي جَاعِلٌ فِي الْأَرْضِ خَلِيفَةً” (Holy Quran, 2: 30). “Muhsin Khan interprets ( خليفة ) as mankind (generation after generation) on earth; Pickthall interprets it as “to place a viceroy in the earth”. Sahih International interprets it as “a successive authority”; Shakir interprets it as “a Khalif”; Dr. Ghali interprets it as a successor; Yusuf Ali and Abu Ala Maududi (With Tafsir) interpret it as “a vicegerent on earth”, whereas Dr. Mustafa Khatab in the Clear Qur’an interprets it as “a successive human authority on earth” (quran.com/2/30 translations). “There are those who develop an argument from this, concluding that Abu Bakr's succession of Prophet Mohammed (PBUH) was a succession in the full sense of the word; that, because he had succeeded the Prophet, and because the Prophet was a vicegerent of God, Abu Bakr, too, had become the vicegerent of God... Abu Bakr himself, denied this interpretation and said: “I am in no way the vicegerent of God, only that of the Prophet” (Abdel Razek, 2012: 112). Abdel Razek states that among all the religions, Islam is unique in encompassing both spiritual and temporal power, where the caliph has two distinct powers, one religious-spiritual and the other temporal and acts as the supreme spiritual and temporal leader who is chosen by God. The



Western narratives establish a binary relation between caliphate/ conquer and terrorism, as the word “caliph” carries religious connotation. The only way out is to use the term interchangeably with king, ruler, president or any other description of the temporal ruler. The translator’s choice this way serves as constraint in line with Baker’s classification of the functionality of relationality as she says: “relationality functions both as a constraint and as a resource with implicit meanings derived from the way a particular item functions in the public or meta-narrative circulating in the target context, thus obscuring or downplaying its relational load in the source environment” (Baker, 2006: 66). The translator’s choice of transliteration of the term “caliph” restricts the interpretation of the target audience and activates the Western Anti-Muslim and Anti-Caliphate narratives.

Baker (2006) stresses that it is not preferable to use semantic equivalent of an item which may be uniquely sensitive in the target culture, needless to mention the transliteration of a term which has over history proved to be profoundly as such. “Translators and interpreters at times also avoid the use of a direct semantic equivalent of an item in the source text or utterance when that equivalent is or has become embedded in a different and potentially negative set of narratives in the target culture” (Baker, 2006: 64).

The translator’s choice of the transliteration of the term “Jihad- الجهاد” merely makes the bad situation even worse as the term undoubtedly evokes Anti-Muslim narratives that are currently circulating in the West at

unprecedented pace. The translator repeats the term eight times in the translation, putting the potential equivalent (struggle) only once side by side with the term (Jihad). “The first example that comes to mind during the time of the Prophet is that of the jihad [struggle]” (Abdel Razek, 2012: 70). The translator could have easily used the term (struggle) and spared the Muslim world the controversy of the term (Jihad). Had the translator’s choice been the term (struggle), relationality could have been as a resource rather than a constraint. The translator’s choice of the transliteration of such fundamental terms makes her so uncritical about her own work as to be unconvincing at all. Although Spencer (2018: 3) acknowledges some Muslim contemporary attempts to reform Muslim sacred historical record, which for him, speaks for itself, he clearly declares their inevitable failure. “Only in our strange age has this quite obvious fact been controverted, with those who point it out being excoriated as bigots.”

According to the BBC, the literal meaning of Jihad is struggle or effort, and it means much more than holy war. Muslims use the word Jihad to describe three different kinds of struggle:

- A believer's internal struggle to live out the Muslim faith as well as possible.
- The struggle to build a good Muslim society.
- Holy war: the struggle to defend Islam, with force if necessary.

Highlighting the Western Anti-Muslim narrative, however, Spencer (2018: 14) insists that “the jihad- Arabic for (struggle) that Muhammad preached often began to refer specifically to warfare against those who denied his prophethood or the oneness of the deity.”

The transliteration of terms like “caliphate” and “Jihad” is conducted to invoke the Western narratives on Muslim violence and terror.

### **3.3.2 Causal Emplotment**

Polkinghorne (1995) defines the plot simply as a type of conceptual scheme by which a contextual meaning of individual events can be displayed, then he declares that “the thematic thread is called the plot, and the plot’s integrating operation is called emplotment. When happenings are configured or emplotted, they take on narrative meaning” (Polkinghorne , 1995: 5). That condition implies that the events would be interpreted and evaluated according to their contribution and influence on the final version of the narrative. Baker’s understanding of Polkinghorne’s theory on causal emplotment gets further simplified as she states that his theory enables us to “weight and explain events rather than simply list them to turn a set of propositions into an intelligible sequence about which we can form an opinion” (Baker, 2006: 67). Polkinghorne provides a simple example to illustrate his theory: “the king died, the prince cried”. He explains that the two events are basically propositions when they are in isolation, but when composed into a story, a relational significance is created and this relational

significance becomes “a display of the meaning-producing operation of the plot” (Polkinghorne , 1995: 5).

According to Somers and Gibson (1994: 28), “narratives are constellations of relationships (connected parts) embedded in time and space, constituted by causal emplotment.” Those theorists underline the importance of the casual emplotment, which translates events into episodes. “Casual emplotment is an accounting (however fantastic or implicit) of why a narrative has the storyline it does.” They say that it is emplotment that gives significance to independent instances, not their chronological or categorical order just to show the readers why things have happened that particular way, not any other one. It is rather important initially to reemphasize the definition of plot and to differentiate it from the storyline, where the first is referred to as the causal sequence of events and shows why things in the story have developed and happened that particular way whereas the storyline is defined as a series of events that occur through time and cannot therefore provide any value judgment. To make the long story short and as Baker (2006: 67) puts it: “causal emplotment means that two people may agree on a set of ‘facts’ or events but disagree strongly on how to interpret them in relation to each other.”

To clarify this with a look at Abdel Razek’s book, it is important to bear in mind that the abolition of the caliphate is in itself a turning point in modern history and this effect can be traceable with the new world order, taking into account the strong rhetoric based on undoubted belief of

millions of Muslims around the world that their inevitable return to the top of the world's pyramid is strictly connected with the reestablishment of the Muslim caliphate. Accordingly, Abdel Razek's tiny book comes in three main chapters: 1) The Caliphate and Islam 2) Islam and Government 3) The Caliphate and Government throughout History. The order of the book can be manifested in the major arguments which the author provides in his book including the fact that the caliphate was never a religious institution, the fact that the caliphate was always protected and maintained by the sword, and the fact that the governments which the caliphs established after the death of Prophet Mohammed (PBUH) were all nonreligious. The followings are examples that are meant to illustrate the feature of causal emplotment from the book:-

*Example (14):*

Source Text	Translation
"والخلافة ليست في شيء من الخطط الدينية، كلا ولا القضاء ولا غيرهما من وظائف الحكم ومراكز الدولة. وإنما تلك كلها خطط سياسية صرفة، لا شأن للدين بها، فهو لم يعرفها ولم ينكرها، ولا أمر بها ولا نهى عنها، وإنما تركها لنا، لنرجع فيها إلى أحكام العقل، وتجارب الأمم، وقواعد السياسة" (103)	"The caliphate is not among the tenets of the faith — no more so than the judiciary or some other governmental function or state position. These exist by dint of nothing else but political fiat, with which religion has nothing to do whatsoever, which it wants neither to know nor to ignore; which it neither advocates nor repudiates. It is a matter which religion has left <u>to humankind, for people</u> to organize in accordance with the principles of reason, the experience of nations and the rules of politics"(117)

Muslims are not supposed to question or suspect the narrative about the caliphate, so there is no way to come up with a possible counter narrative that both the Holy Qur'an and the Sayings of Prophet Mohammed (PBUH) ignored it all together. The restoration of the Muslim caliphate is a holy mission that will secure Muslims their well-deserved place in the world; Abdel Razek's narrative on the other hand, paves the way for other Muslims to claim that they can handle their political life secularly and with no formal role of the religion to play. It is noteworthy here to quote Baker addressing the importance of the causal emplotment as the most important feature of narrativity as saying: "It is identifying a cause for a set of events that helps us determine what course of action we should take, and this in turn allows us to appeal to others who see their 'own sentiments or interests reflected in that choice of a social scene" (Baker, 2006: 67).

From a translation perspective, the translator purposely misses the direct and easy to locate reference of the Arabic pronoun (لنا), which simply refers to Muslims according to the context of the source narrative. The translator renders this source pronoun (لنا) as "humankind" and "people". A careful analysis of this issue with reference to the causal emplotment, it can easily be assumed that the translator wants that particular pronoun to refer to the entire humanity that would then have a say in the issue of the caliphate, and not to limit the pronoun to the Muslims.

Baker (2006) believes that emplotment is often signaled merely through the sequence and the order of events. The following example illustrates this argument:-

*Example (15):*

Source Text	Translation
"طبيعي ومعقول الى درجة البداهة ان لا توجد بعد النبي زعامة دينية ، واما الذي يمكن ان يتصور وجوده بعد ذلك فإنما هو نوع من الزعامة جديدة . ليس متصلا بالرسالة ولا قائما على الدين . هو اذن نوع لا ديني" (90)	"It is only reasonable, and as one might expect, as well as in line with evidence, that there could be no religious authority after the Prophet. It is equally understandable that an authority of a new type, sharing nothing with the function of transmitting the divine message, and having no foundation in religion, should appear after him. This would have to be <u>a secular power</u> "(107)

The author accurately investigates the caliphate from Islam's main sources of law including the Holy Qur'an, the Sayings of the Prophet Mohammed (PBUH) and Ijma' (Consensus) in order. The author visits those sources in detail and order and examines almost each and every relative verse of the Holy Qur'an and the relative Sayings of Prophet Mohammed (PBUH) in a noticeable repetitive manner to support his case. The sequence of the chapters of the book and the author's well-formed relative arguments clearly show why and how each event leads to another till a time comes when the caliphate in Turkey falls apart, making a turning point not only in the lives of the Muslim community, but an incident that echoes in the entire modern history. This argument stipulates that Islam should not be blamed or held accountable in any way for the creation of

non-religious caliphate which was started with Abu Bakr. The translator seems to misunderstand the author's unfolding sequence of ideas. While the author aims to refute the Muslim narrative in regard with the caliphate's foundations in the Islamic sources, the translator aims to promote secularism in the Muslim world. The author wants to convey the message that neither Prophet Mohammed (PBUH) nor Islam should in any way be held responsible for the seemingly misdoings of the caliphs who came later and ruled large swaths of the world as the caliphate does not have any Islamic foundations. The author's argument should lead to this end only, but the rendering of the source word (لاديني) which literally means "nonreligious" as "secular" in the target culture aims to promote the counter narrative that Islam can be better under secularism. This kind of word choice in translation perpetuates accusations against Abdel Razek that he is influenced by the Western intellectual life, thoughts and principles as the "About the Author" section in the translation clearly states that Abdel Razek spent a few months at Oxford University in the UK where he studied politics and economics; however, his time there was cut short with the outbreak of the First World War. Those who oppose him claim that the time he spent in England causes his liberal points of view and that those views motivated his arguments. As the target readers start reading "Islam and the Foundations of Political Power", they would automatically assume that it is only the liberal views which Abdel Razek gained while he was in England, that enabled him to become what he ended up as a liberal and revolutionary thinker. Thanks to England therefore, whose influence paved



the way for such a Muslim theorist to put in his everlasting political framework.

### **3.3.3 Selective appropriation**

“In the face of a potentially limitless array of social experiences deriving from social contact with events, institutions, and people, the evaluative capacity of emplotment demands and enables selective appropriation in constructing narratives” (Somers and Gibson, 1994: 29). It is assumed that it is beyond the capability of the narrator and the author in the original sense to include all the events in detail in the narrative. It is therefore only the useful events that are narrated, while others are excluded on the basis that the narrated events will be helpful for the narrative, while the undesired events are excluded. The excluded events can cause harm to the narrative’s plot or storyline. It is the call then of the author to select the events which he decides to be appropriate and serve his/her purpose, and are to be included in the narrative and others which can be harmful for his/her narrative, and are to be excluded or simply hinted at. The readers are often not aware of the excluded or downplayed events and details and so those readers take whatever they are offered in the narratives for granted and the majority of those readers subscribe to those narratives as undisputed facts. Having that said, however, it is essential to acknowledge the importance and effectiveness of the selective appropriation as a tool efficiently used in shaping the collective consciousness and mind. Somers and Gibson (1994) warn writers and authors however about the narratives

of groups and persons, recommending that such narratives to be explicated not assumed or taken for granted. “The extent and nature of any given repertoire of narratives available for appropriation is always historically and culturally specific; the particular plots that give meanings to those narratives cannot be determined in advance” (Somers and Gibson, 1994: 45-46). Baker (2006) stresses that since selection and weighting of events is often the core contestation of that narrative, the selective appropriation, whether conscious or subconscious, has an immediate impact on the world. “To elaborate a coherent narrative, it is inevitable that some elements of experience are excluded and others privileged” (Baker, 2006: 71). White (1987) highlights the importance of ranking the events included in the narrative according to their significance and in relation to the culture that is writing its own history. Although White thinks that the universalistic mode is the best possible way to record events where the recording takes place as the events happen, he says, “every narrative, however seemingly “full” is constructed on the basis of a set of events that might have been included but were left out” (White, 1987: 10).

Applying this feature to Abdel Razek’s book, selective appropriation is noticed all over the book where the author uses that tool to diagnose the Muslim past and heritage to come up with carefully selected examples to support his basic argument that is mainly based on differentiating and distancing between “Deen and Dawla” (the state and religion) which is part of the Muslim meta-narrative (Islam vs. Modernity). According to Abdel

Razek's own Foreword to the book, he clearly states that he spent ten years of his life studying the Muslim heritage to come up with his tiny little book. A careful study of the translation of the book would automatically show that selective appropriation is in the same way the main tool at the disposal of the translator. Initially, the translator's choice of "الاسلام وأصول الحكم" for translation after a century of its publication explicitly highlights the translator's stance towards the institution of the caliphate, which is basically in categorical rejection globally. Despite all of that, selective appropriation can be traced within all the lines, passages and chapters of the book. The translator integrates some chapters together to strengthen a certain argument in a clear violation to the original organization of the source text. The translator decides, for example, to integrate the sixth and seventh sections of the third part (The Caliphate from the Social Point of view) of the first book (The Caliphate and Islam) together in support of the argument that the caliphate is always gained and maintained by the sword. For better illustration, let us consider the following example:-

*Example (16):*

Source Text	Translation
طبيعي ان الملك في كل أمة لا يقوم الا على الغلب والقهر. "فان الملك منصب شريف ملذوذ، يشتمل على جميع الخيرات الدنيوية، والشهوات البدنية، والملاذ النفسانية، فيقع فيه التنافس غالبا، وقل أن يسلمه أحد لصاحبه الا اذا غلب عليه" وطبيعي في الامم الاسلامية بنوع خاص أن يقوم فيهم ملك، الا بحكم الغلب والقهر أيضا" (26-27)	"Naturally, autocracy cannot be established in any nation, except through domination and suppression. Moreover, it is also natural that this should be the case with Muslims more so than with any other community" (48)

The translator leaves major parts of the paragraph with no translation, as those parts seem to be useless to his argument and end up irrelevant to his storyline and plot. It is indeed natural for all tyrants, rulers and kings in any culture of the world to experience various temptations in a way that they grip the steering wheel tighter; this is how it goes not only within the Muslim community, but within all communities in the world. The translator effectively employs the selective appropriation strategy to restrict that to the Muslim community in support of the narrative that rulers are crowned in the Muslim community by the sword and that they maintain their rule just that same way. The translator does not look at reasons which make the post of a ruler a tempting one and the hindrances which prevent those in office to hand the authority to others peacefully. This is meant to highlight and later prove that the caliphate is just the worst ever invented module of ruling and that any other shape of rule or system of governance in the Muslim world can emerge and survive in a replacement for that hateful caliphate. The translator's piece is designed to conclude that the caliphate is never a part of the religious teachings, but a pure political system invented by the early Muslims, whereas this invented institution would never inherit any religious legitimacy, so that being a caliph would never secure him the religious legitimacy from the Muslim society.

### **3.3.4 Temporality**

Temporality simply stands for the positioning of a narrative in a particular time and space. In other words, temporality answers to the where

and when questions while narrating the narrative in addition to the how question which deals with the order in which the events of the narrative are narrated. “The elements of a narrative are always placed in some sequence, and that the order in which they are placed carries meaning” (Baker, 2006: 51). She adds that the way of ordering the elements of a narrative creates the connections and relations that transform a set of isolated episodes into a coherent account. The usual order of the plot’s ingredients of a narrative goes mainly from a beginning, to a middle and finally to an end, bearing in mind however that this order should not stick to the chronological one. As McCormick (2005: 152) writes, “temporal organization is seldom strictly chronological.” This argument actually paves the way for translators and interpreters to change the order of the stories in the making; this technique however raises both technical and moral questions including the claim that the reordered translated versions actually lack the meanings originally intended by their authors. Capitalizing on the fact that the narrative is positioned in time and space, theorists including Poletta (1998) highlights the fact that drawing on past narratives is meant to reinforce present ones. Temporality of narrative “equips it to integrate past, present, and future events and to align individual and collective identities during periods of change” (Poletta, 1998: 140). Baker (2006) believes that the future is the crucial time zone. “Narratives always project a chronological end that is also a moral end, a purpose, a forecast, an inspiration. This is why narratives guide behavior and action” (Baker, 2006: 52). Meanwhile, Somers and Gibson (1994: 44) believe that the various narratives are

history-based stories; “we are members of the field of historicity as storytellers.” Despite Baker’s warning that the order of the narrative is a function in itself, it is clear that the translator of Abdel Razek’s book does not adhere to the author’s order of his book, which comes in a unique format as Abdel Razek divides his book into three main sections each of which he names as a book and that each of those books he divides into three chapters each of which he divides to a number of articles. For example, Abdel Razek, for the sake of his arguments, divides his first book to three chapters: the first chapter includes eleven articles; the second chapter includes seven articles whereas the third chapter includes twenty articles. The translator unjustifiably mixes the sixth article with the seventh and the eighteenth article with the nineteenth to come with a total of eighteen articles to stand for the original twenty of them. The translator assumes that his organization of the translation would be easier for target readers to understand and at the same time this reordering is meant to serve the translator’s or his employer’s own agenda. The 6<sup>th</sup> article handles the Muslim relation to the Greek world heritage, whereas the 7<sup>th</sup> article addresses the Muslim scholar’s negligence of the political science. The 18<sup>th</sup> article acknowledges the collapse of caliphate in Baghdad whereas the 19<sup>th</sup> article presents the cunning plan of King Bibars who used a fugitive from the Abbasids. The following examples further illustrate the feature of temporality :-

*Example (17):*

Source Text	Translation
"كل ذلك لم يكن الا أثرا من اثار حب الخلافة والغيرة عليها، ومن وراء الحب والغيرة قوة قاهرة. وكذلك القول في دولة بني عثمان" (30)	"All this was a result of the lure of the office of the caliph and the aggrandising appetites it stirred up, along with the readily available physical force of the armies" (50)

It is basically clear that the translator leaves out the Arabic phrase (وكذلك القول في دولة بني عثمان) which is supposed to be the positioning of the narrative in its time and space of the Ottomans. The translator's aim behind dropping that phrase however might be her desire to generalize the way the Arabs handled the caliphate and not to restrict that to the Ottomans, provided that the order of the events in the source text narrative directly throws it to the Ottomans whose era is provided as an example. That dropping, whether intentionally or not, serves another analytical aim as far as temporality is concerned; that aim is manifested in projecting 'a purpose or a forecast' which Baker equalizes to the chronological end of a narrative (i.e. the fundamental role of the armed forces in maintaining the office of the caliph (i.e., the purpose) and an undisputed prescription of the way to keep the caliphate in the caliph's grip (i.e., forecast).

The following example further illustrates the feature:-

Example (18):

Source Text	Translation
"وقد شذ بعض الناس فقال بعدم وجوب هذا النصب رأسا لا بالعقل ولا بالشرع منهم الأصم من المعتزلة وبعض الخوارج وغيرهم. والواجب عند هؤلاء انما هو امضاء احكام الشرع فاذا تواطأت الامة على العدل وتنفيذ أحكام الله تعالى لم يحتج الى امام ولا يجب نصبه" (12)	"Some people have taken the exceptional position of stating that the position of imam is not necessary at all, neither according to the intellect nor according to religious law. People who have held that opinion include the Mu'tazilah al-Asamm and certain Kharijites, among others. They think that it is necessary only to observe the religious laws" (35).

It obviously seems that the sequence in which the translator places this narrative is problematic, as the order of the events of the narrative carries a confusing and contradicting meaning. The translator comes up with a narrative which states that the position of the imam is not necessary; what is necessary however is to observe the religious laws. The basic question that surfaces here is: who will do that? The answer to this question is indeed the event/events *فاذا تواطأت الامة على العدل وتنفيذ أحكام الله تعالى* which the translator drops from his version in a way that extorts the author's intended meaning. It is the Muslim nation itself, coming together and agreeing to serving justice and observing the religious laws and only then the Muslims will be in no need for an imam and such an office can be vacant.



### **3.4 Features of narrativity II**

#### **3.4.1 Particularity**

Particularity initially means the existence of a ‘master plot’ that is common among a variety of narratives even though they differ in some details. Baker (2006) mentions ‘skeletal storyline’ which facilitates finding the missing links of the incomplete narratives. Quoting Abbott (2002: 148), Baker says that “the skeletal storylines come equipped with character types whose motivation and personality are an integral and often fixed element of the master plot.” Character type is not restricted to individual characteristics but exceeds that to present the characteristics of an entire community. Particularity, in other words, perpetuates the idea that narratives deal with certain events, even if some events are left over, left vague, or left in generic sense. Baker highlights the resonance of recurrent storylines and further stipulates that when narratives recounted, they are most likely to be credible. “Broadly speaking, an individual narrative derived from a given storyline may vary in specifics (names, settings, nuances of character) but will ultimately be a variant of that skeletal storyline” (Baker, 2006: 78).

Particularity can be exemplified in Abel Razek’s claim that the Islamic Sharia law is purely spiritual and unrelated to governing and implementation in the matters of this life. He is successful in this argument as he plays on the Muslim sensitive cord: Prophet Mohammed (PBUH) was

the Messenger of God and not a typical temporal ruler. The following two examples clarify this point:-

*Example (19):*

Source Text	Translation
"وقد انتهت الرسالة بموته ﷺ فانتهدت الزعامة ايضا، وما كان لأحد أن يخلفه في زعامته، كما أنه لم يكن لأحد أن يخلفه في رسالته" (90)	"With the demise of the Prophet, the type of <u>authority that he had</u> hereto exercised came to an end. Therefore, as there was no one who could succeed him in that position, no one was entitled to inherit his prophetic function" (107).

*Example (20):*

Source Text	Translation
محمد ﷺ ما كان الا رسولا لدعوة دينية خالصة للدين، لا تشوبها نزعة ملك، ولا دعوة لدولة، وانه لم يكن للنبي ﷺ ملك ولا حكومة، وأنه ﷺ لم يقم بتأسيس مملكة، بالمعنى الذي يفهم سياسة من هذه الكلمة ومرادفها. ما كان الا رسولا كإخوانه الخالين من الرسل، وما كان ملكا ولا مؤسس دولة، ولا داعيا الى ملك. (64-65)	"Muhammad was strictly a <u>Messenger, entrusted with a purely religious mission</u> , uncompromised by any desire for kingship or temporal power. This mission cannot in any way be interpreted as a <u>campaign in quest of a kingdom</u> in the general sense of this term. According to this view, Muhammad was no more and no less than an envoy sent by God, in no way different from his brethren-prophets who preceded him. <u>He was not a king, nor the founder of an empire, nor someone preaching in favour of a kingdom</u> "(81).

Drawing on the old Arabic theory "things are revealed by their opposite", this feature is analyzed. It is obvious indeed that the author goes in contradiction with the Muslim orthodox narrative which provides a master plot and triggers certain assumptions that relate to the status of the

prophet and his duties after his immigration (hijra) to Medina. In the Muslim religious history, the motifs that constitute the raw elements of historic narratives are basically: Mohammed is the seal of prophets, who is divinely instructed to build a religious state and administer a fast growing empire. As far as Baker and her version of the narrative theory are concerned, genre is the generic story outline (plot, story or histoire). She does not believe in genre in the first place but limits that to narrative. Therefore, the outlines of the generic story are the master plots, which are in the case of the above mentioned examples: Prophet Mohammed (PBUH) was the Muslim leader; he built an empire; he ordered the expansion of this empire; he made all the necessary arrangements to achieve that goal before he passed away. The various Muslim narratives which combine a range of those raw elements within different settings still fall and lay within this framework and are known as the skeletal stories which go around and are derived from the master plots. It is therefore evident that Abdel Razek's narrative is not variant of the Orthodox Muslim's skeletal storyline. Readers of skeletal storyline automatically activate some left over, implicit and vague particularizations which are an indigenous ingredient of the master plots that are originally derived from the generic story. Abdel Razek's narrative is seen as a challenge to the spread and credibility of the Muslim dominant one, where representatives and members of Al Azhar disciplinary committee listed this particular narrative on top of religious charges leveled against the author.

In those two examples, it is crystal clear that the author subscribes to the counter narrative of orthodox Muslim one and tries to convey a moral message (vis-à-vis the Sharia law is pure spiritual) in different contexts. That message can be regarded as the ‘master plot’ of the counter narrative that is yet another generic story whose readers and believers easily fill the blanks in any incomplete narrative and activate implicit particularizations within the framework of their narrative. The author visits this storyline several times in his book, which highlights what Baker (2006) terms as “resonance of recurrent storyline”. The plot that the Sharia law is pure spiritual is recounted in a way that makes this master plot credible. The author subverts the narratives that Prophet Mohammed (PBUH) was a king who established a kingdom and conveys a religious message that the prophet did not have anything to do with this as his teachings were all pure spiritual.

### **3.4.2 Genericness**

Genericness is initially the opposite of particularity. Bruner (1991) defines genres as recognizable kinds of narrative such as comedy, tragedy, romance and satire. Genericness indeed provides readers with a model to follow and sets up a number of expectations for readers including those which Baker (2006) highlights as factuality, seriousness, humor, and glamour, stressing that those expectations are culture-specific where, for example, some genres in certain parts of the world can be gendered; translators therefore need to be extra careful under such circumstances where “this has consequences for the way in which a genre may be

translated, either to retain or subvert the gendered voice of the author, depending on the specificities of a given context and the broader agenda in which the translation is embedded” (Baker, 2006: 87). Baker highlights the genres specific signaling devices, or contextualization cues as saying: “these devices index a textual instantiation of the genre in question and/ or trigger a set of expectations and inferences associated with it” (Baker, 2006: 86). She stresses that those cues can be lexical, syntactic or structural. Baker furthermore underlines parodying and subverting genres in which genre conventions are exploited to undermine or subvert a dominant narrative or produce a typical one, but what matters the most for this particular story is Baker’s stress that “genre conventions can also be exploited to undermine dominant public narratives of the day” (2006: 91). Highly controlled genres, on the other hand, are introduced by Baker as the policing of genres; that is to say that there are some genres that are highly controlled like “translation itself was once carefully policed as a genre” (Baker, 2006: 95). She stresses that the generic shifts in translation concern those source texts that are translated as they are without paying attention to generic conventions. This feature will be better illustrated with the following examples:-

*Example (21):*

Source Text	Translation
"القرآن كما ترى يمنع صريحا أن يكون النبي ﷺ حفيظا على الناس، ولا وكيلا، ولا جبارا ولا مسيطرا" (72)	"We can see that the Qur'an explicitly forbids a view of the Prophet as a custodian of <u>men</u> , in charge of their affairs, possessing dominion over them, or for that matter a tyrant' given to coercion" (89)

Although the author uses gender neutral language, the translator insists on rendering gendered language in the target text. The translator renders the source word “الناس” into the target language as “men” to perpetuate the Western narrative to which he subscribes that Islam is gender biased. The translator is not supposed to substitute “الناس” which, from the Arabic language perspective, includes both men and women alike and together and reduce it for “men” that totally excludes and ignores one entire half of the Muslim society (i.e., women). The translator subverts the author’s gender-neutral voice for what Baker (2006:87) themes as “broader agenda in which the translation is embedded”.

Baker (2006: 86) highlights Bruner’s themes of “plot form” and “way of telling” of a genre into another language or culture where it does not exist, which requires a fresh literary-linguistic intervention. The conventionalized way of telling the Muslim religious history suits the Arab and Muslim audience, but it does not suit the English speaking communities, which in turn do not predispose them to use their minds and sensibilities in particular way. A new genre to transmit the message of Muslim religious history is needed therefore. But there is actually no genre to present this history in fresh format that works out with western audience. The only remaining alternative for a translator is to stick to the already existing genre. However the need to attract the attention of those foreign audience stands by pointing a finger, presenting and revealing the potential holes in the Muslim religious history and exposing them to criticism

worldwide. The narration of the Muslim religious history is supposed to encourage audience to project certain qualities, mainly factuality and seriousness, but this is unfortunately limited and restricted to Muslim audience whose culture and religion stipulate it; this does not however apply on the Western audience for example, provided that those qualities are culture-specific. Moreover, the translator simply fails to present the poetic nature of the Holy Qur'an and the Sayings of Prophet Mohammed (PBUH). The contextualization cues trigger a set of expectations and inferences associated with the text in question. The contextualization cues which can be lexical, syntactic or may be structural and can be exemplified from Abdel Razek's book: -

*Example (22):*

Source Text	Translation
"وانما أنا متبع ولست مبتدعا" (94)	"while I am merely a <u>follower</u> , not a founder ?" (110)

The contextualization cue here is lexical and this source expression usually prefaces the stories and narratives of mainly Al Rashedoun caliphs (the rightly guided caliphs) who copied the Holy Qur'an and Prophet Mohammed (PBUH) in the smallest details of their private and public lives. The source expression comes in a statement form, but the translator chooses to put it in a question form, most probably to make a choice given to the ruler of an 'either or' format, not a solid statement or an official pledge the nominated caliphs announced publicly and as a precondition for the nomination of the position of the caliph in the first place. Moreover, the

translator's choice of the word "follower" as an equivalent for the source word "متبع" can also be under question as all Muslims are followers of Prophet Mohammed (PBUH) in the general senses of the word, but a more accurate alternative for the intended meaning of the source word can be "copycat or imitator" who copies the example of the prophet in all details of life to the extent that whatever the prophet had not done during his life could not be done after his death.

### **3.4.3 Normativeness/ canonicity and breach**

Bruner (1991) handles canonicity/ breach and normativeness separately and argues that a breach of conventions makes a narrative worth telling. Baker (2006) however handles the three of them as a single feature which is supposed to be an observation that narrative in some way or another proposes a claim about how the readers are ought to act. As far as translation is concerned, it is vitally important to be aware of what Polletta (1998) terms as 'stock of plots' when she highlights the fact that "stories not conforming to a cultural stock of plots typically are either not stories or are unintelligible" (Polletta, 1998; 142). She stresses that Narratives' dependence on a stock of plots, on a canon, suggests a point of conceptual entry into the relationship between the hegemonic and subversive features of (movement/culture). She says that narratives rely for their intelligibility and credibility on their conformity to familiar plots and emotional identification. "A compelling story seems to speak to a shared experience but without demonstrating its representativeness" (Polletta, 1998: 155). She



adds that stories reproduce the existing and provide tools for changing it and that totally depends on the formal features of a narrative and the social conditions under which narratives are produced. Baker (2006) however argues that normativeness is not all about highly controlled narratives. “It also functions to pressure us directly and indirectly into taking part in those narratives, into playing normatively defined roles within them, even in cases where there may apparently be no obvious motivation for doing so” (Baker, 2006: 100). Normativeness basically follows from canonicity and breach, and for better illustration of this feature, the following examples are discussed:-

*Example (23):*

Source Text	Translation
"تلك قوة قدسية يختص بها عباد الله المرسلون، ليست في شيء من معنى الملوكية" (68)	"It belongs to the category of sacred power, attributable to prophets alone, containing nothing in the nature of imperial <u>suzerainty</u> "(85)

In light of the above mentioned formula that normativeness follows breach of conventions and that makes a narrative worth telling, the translator chooses to apply this feature with the use of the term “suzerainty” to render the Arabic source word “الملوكية” in the target text as the target audience are familiar with the term “suzerainty” in a way that makes the narrative intelligible to the Western world, with particular emphasis on the English speaking audience. The translator contextualizes the paragraph by evoking a term that has a background and familiarity with the target audience. According to Wikipedia, suzerainty “is a relationship

in which one region or polity controls policy and relations of a tributary state, while allowing the tributary state to have internal autonomy.” The term was first used to refer to the relationship between the Roman empire and its surrounding regions. For further illustration, let us consider another example:-

*Example (24):*

Source Text	Translation
"تکلم عيسى بن مريم عليه السلام عن حكومة القياصرة، وأمر بأن يعطى ما لقيصر لقيصر، فما كان هذا اعترافاً من عيسى بأن الحكومة القيصريّة من شريعة الله" (18)	"Jesus Christ said, "render unto Caesar what is Caesar's". <u>This Biblical phrase does not mean that</u> Jesus attributed a divine foundation to Caesar's government." (40)

The Western Christian world does not recognize “عيسى بن مريم” as Jesus Christ, so the translator changes the name in order to make the source text intelligible to the target audience; in order to evoke the effect of Jesus Christ on the target audience, the name should be changed to that which is familiar to them. The translator moreover chooses to put a fragment of words of Jesus Christ which the author randomly quotes in its biblical phrase giving the reference to that verse of the Bible (Matthew 22:21)- to evoke the required effect of those words as a verse of the Bible on the Western Christian target audience.

#### 3.4.4 Narrative accrual

Narrative accrual is “the outcome of repeated exposure to a set of related narratives, ultimately leading to the shaping of a culture, tradition or history” (Baker, 2006: 101). This is to say that stories increase by

successive additions and that new stories are usually generated from older ones. Baker (2006) highlights once again the stock of stories to which the individual is exposed since childhood, where the individual's understanding of his/her life, position in the society and intelligibility are the direct outcome of the intended and unintended exposure of that individual to the stock of stories. She stresses that the narrative accruals establish 'interpretive and behavioral canons' in a bid to capitalize on Bruner's (1991:20) theme of the "forms of canonicity that permit us to recognize when a breach has occurred and how it might be interpreted." It is due to this interpretive capacity that Baker (2006: 103) believes that this feature of narrative accrual "enables the spread of meta- or master narratives of progress, enlightenment, global terror, Western democracy, and so on, even as various groups in society set out to challenge and undermine some of those narratives." To sum up this feature up, Bruner defines narrative accrual as the manner in which we "cobble stories together to make them into a whole of some sort" (Bruner, 1991; 18). He stresses that this can simply be achieved by "the imposition of bogus historical-causal entailment" or by assuming that events are connected simply because they happen at the same time. To illustrate the feature of narrative accrual, let us consider the following bunch of examples:-

Example (25):

Source Text	Translation
"لسنا نتردد لحظة في القطع بان كثيرا مما وسموه حرب المرتدين في الأيام الاولى من خلافة أبي بكر لم يكن حربا دينية، وانما حربا سياسية صرفة، حسبها العامة ديناً، وما كانت كلها للدين" (99)	"We <u>should not</u> hesitate for a moment, therefore, to conclude that in <u>the majority</u> of cases the so-called wars of apostasy were against the regime of Abu Bakr and bore no religious significance. The conflicts that were involved were purely political. The people have since conflated them with wars fought in defence of the faith, whereas in fact they were quite devoid of a religious element" (114).
"وما كان هؤلاء من غير شك مرتدين، وما كانت محاربتهم لتكون باسم الدين. فان كان ولا بد من حربهم فإنما هي السياسة، والدفاع عن وحدة العرب، والذود عن دولتهم" (97)	"They were certainly not apostates and the war that was waged against them ought not to have been waged in the name of religion. If it became necessary to fight them, this was for political reasons alone — reasons such as a defence of Arab unity and the Arab state" (113).
"يعلن مالك، في صراحة واضحة، الى خالد أنه لا يزال على الاسلام، ولكنه لا يؤدي الزكاة الى صاحب خالد (أبي بكر)" (98)	"Malik declared to him, with manifest sincerity, that he continued to adhere to Islam, but that he was not prepared to pay zakat to Khalid's master (that is, Abu Bakr)" (113).

In those examples, the bogus historical-causal entailment is the imposition of the claim that the wars Muslims waged during the era of Abu Bakr were political or financial not religious ones and that the Muslim rivals were not apostates but mere political rivals who should not have been treated the way Abu Bakr has treated them in the first place. It is crystal clear that Zakat is a fundamental pillar of the Muslim faith and those who

drop it are apostates who should be fought and brought back by force under the Muslim flag. Those Muslim wars are connected, as they simply happen at the time of the demise of Prophet Mohammed (PBUH), and the investiture of Abu Bakr as the caliph who succeeded the prophet. This breach which Muslims can easily recognize as one and can interpret within religious and historical context is the outcome of the exposure to a set of related narratives in Abdel Razek's book that may lead to the shaping of a new Muslim culture or religious history.

From a translation perspective moreover, the translator gives the author a good helping hand with his narrative accrual and perpetuates those narratives. The simplest example in support of this claim is the translator's failure to render a proper equivalent for the helping verb "لسنا" in the target language. The proper helping verb here must be "do not hesitate" as an equivalent for the source text "لسنا نتردد" but the translator chooses "should not hesitate" in the target language as if the translator directs his audience not to grasp the author's general statement. Furthermore, the translator fails yet again to offer a proper equivalent for the source word "كثيرا" and renders it as "the majority" at a time the Muslim dominant narrative stipulates that the majority (or even all) of the apostates refused to pay the Zakat for Abu Bakr. It was, as a result, never a political dispute. The translator's attitude therefore becomes obvious with the example of Khalid and Malik who made himself clear that he would not pay the Zakat to Abu Bakr, where the translator conveys Malik's message as "he was not

prepared to pay zakat to Khalid's master” in a bid to cover Malik’s categorical rejection for the payment of the Zakat which, by the Sharia law, is a major sin that is entitled for the capital punishment (his execution).

### **3.5 Framing narratives in translation**

Drawing on Goffman (1974, 1981), Baker (2006:105) believes that framing is one of the ways with which translators “accentuate, undermine or modify aspects of the narrative(s) encoded in the source text or utterance” and defines framing accordingly as “an active strategy that implies agency and by means of which we consciously participate in the construction of reality”. Framing in this sense constructs and spreads different versions of reality; in other words, the same set of events spreads different versions of reality which Baker (2006) terms as ‘frame ambiguity’. On his part, Goffman explains that the frame space is ‘normatively allocated’ in the sense that “to speak acceptably is to stay within the frame space allowed one; to speak unacceptably is to take up an alignment that falls outside this space” (Goffman, 1981: 230). Baker (2006:110) capitalizes on this stressing that this theme has a direct implication in translation and interpreting where “the translators and interpreters must act within a frame space” but she further argues that it is possible for the translators and interpreters to undermine this through temporal and spatial framing “that obviates the need to intervene significantly in the text itself” (Baker, 2006: 110). In other words, framing enables translators to put the source text narrative into another totally

different temporal and spatial context and that gives the translators the tools needed to accentuate, undermine, or modify the viewpoint of the source text narrative. Baker focuses on other framing strategies including framing through selective appropriation, framing by labeling and repositioning of participants in addition to paratextual materials, which translators and interpreters actively employ to achieve those goals. She stresses that the conscious use of any of those strategies enables conflicting parties to achieve their political purposes. As translators and interpreters are not neutral, they can adopt appropriate strategies to achieve their communicative purposes according to different contexts. According to Baker (2008), framing involves presenting a narrative in such a way that we are led towards a particular interpretation of that narrative. Goffman (1974) says that framing can either be an unconscious behavior or a motivated action. “The individual’s framing of activity establishes its meaningfulness for him. Frame, however, organizes more than meaning; it also organizes involvement” (Goffman, 1974: 345). That automatically highlights the translators’ responsibility for their final products whether they do the job consciously or not as those products play a vital role in creating or negotiating reality.

### **3.5.1 Temporal and spatial framing**

“Temporal and spatial framing involves selecting a particular text and embedding it in a temporal and spatial context that accentuates the narrative it depicts and encourages us to establish links between it and

current narratives that touch our lives, even though the events of the source narrative may be set within a very different temporal and spatial framework” (Baker, 2006: 112). In other words, translators and interpreters may project the narrative of the source text onto another totally different temporal and spatial context, and with the conscious use of this framing strategy, the source text’s message or viewpoint is either accentuated or weakened. The following example from Abdel Razek’s book illustrates the temporal and spatial strategy: -

*Example (26):*

Source Text	Translation
"لا شيء في الدين يمنع المسلمين ان يسابقوا الامم الاخرى ، في علوم الاجتماع و السياسة كلها ، وان يهدموا ذلك النظام العتيق الذي ذلوا له واستكانوا اليه ، وان يبنوا قواعد ملكهم ونظام حكومتهم ، على احدث ما انتجت العقول البشرية ، وامتن ما دلت تجارب الامم على انه خير اصول الحكم" (103)	“ <u>There is not a single principle of the faith</u> that forbids Muslims to <u>co-operate</u> with other nations in the total enterprise of the social and political sciences. <u>There is no principle</u> that prevents them from dismantling this obsolete system, a system which has demeaned and subjugated them, crushing them in its iron grip. <u>Nothing stops them from</u> building their <u>state</u> and their system of government on the basis of past constructions of human reason, of systems whose sturdiness has stood the test of time, which the experience of nations has shown to be effective.”(118)

In this excerpt, the translator reframes the viewpoint of the source text narrative and uses more than one strategy to achieve her goals. This text (the last paragraph of the book) is carefully selected as it sums up Abdel Razek’s extended argument and embeds it in the religious and



political context of the modern Muslim history to emphasize particular features of early Muslim society and make them more noticeable, establishing links between that life and the modern Muslim life. This example shows spatial and temporal framing, but the translator takes the reframing a step further in a bid to underline a long-awaited message to the Muslim world even at the cost of a bunch of translation mistakes which distorts the intended meaning of the author. Initially, the translator renders "لا شيء في الدين" as "There is not a single principle of the faith that" to overstate the point that the caliphate is not one of the pillars of the Muslim faith, where the direct equivalent to this phrase is simply "there is nothing in Islam" in a clear indication that the translator is not faithful to the source text as she frames religion as the principles of faith, where Islam is far larger than those principles of faith. The translator repeats the same phrase three times in a four-line paragraph for emphasis. Moreover, the translator renders and reframes the verb "يسابقوا" in the target language and culture as "cooperate" to highlight the fact that the Muslims are a part of the international community with which they should cooperate although the right equivalent for the verb "يسابقوا" is "race or compete" whereas the Arabic meaning of the translator's word choice "cooperate" is "يتعاون". The translator furthermore, reframes "ملكهم" as "state". The modern Western narrative to which the translator subscribes does not recognize "ملكهم" as the lands which come under the Muslim rule, but basically recognizes the originally Greek word "state" which is in turn unrecognizable within the orthodox Muslim terminology.

### 3.5.2 Framing through selective appropriation

“Selective appropriation of textual material is realized in patterns of omission and addition designed to suppress, accentuate or elaborate particular aspects of a narrative encoded in the source text or utterance, or aspects of the larger narrative(s) in which it is embedded” Baker, 2006: 114). She says that framing through selective appropriation in literary translation is manifested through the exercise of censorship where translators normally omit any sexual or religious element that might offend the target culture, and this strategy is used in the media to manipulate truths. To illustrate this strategy, let us consider the previous example and elaborate on it:-

*Example (27):*

Source Text	Translation
"لا شيء في الدين يمنع المسلمين ان يسابقوا الامم الاخرى ، في علوم الاجتماع و السياسة كلها ، وان يهدموا ذلك النظام العتيق الذي ذلوا له واستكانوا اليه ، وان يبنوا قواعد ملكهم ونظام حكومتهم ، على احدث ما انتجت العقول البشرية ، وامتن ما دلت تجارب الامم على انه خير اصول الحكم" (103)	" <u>There is not a single principle of the faith</u> that forbids Muslims to <u>co-operate</u> with other nations in the total enterprise of the social and political sciences. <u>There is no principle</u> that prevents them from dismantling this obsolete system, a system which has demeaned and subjugated them, crushing them in its iron grip. <u>Nothing stops them from</u> building their <u>state</u> and their system of government on the basis of past constructions of human reason, of systems whose sturdiness has stood the test of time, which the experience of nations has shown to be effective."(118)

The translator adds “crushing them in its iron grip” which is initially not a part of the source text. It is the translator’s mere addition to stress that if Muslims were liberated from the authority of the sacred texts and the obsolete system, they would be as normal and humane as their Western counterparts with whom they would cooperate and apply the world’s best governance system. This addition claims that the Muslim traditional system ties its subjects and cripples them. Within the same sentence, the translator makes another addition in the target text where he renders the source text narrative “وأمتن ما دلت تجارب الامم على انه خير اصول الحكم” as “of systems whose sturdiness has stood the test of time, which the experience of nations has shown to be effective”. This addition is meant to reframe the model of governance of other nations as the best and most effective that the world could ever see and have. When models of governance of other nations are compared to the Muslim caliphate, the latter should be abolished and replaced with any other model that proves to be better anyway. Moreover, to illustrate the other pattern of the selective appropriation strategy (omission), let us consider the following example:-

*Example (28):*

Source Text	Translation
"كل ذلك لم يكن الا أثرا من اثار حب الخلافة والغيرة عليها، ومن وراء الحب والغيرة قوة القاهرة. وكذلك القول في دولة بني عثمان" (30)	"Needless to say, all this was a result of the lure of the office of the caliph and the aggrandising appetites it stirred up, along with the readily available physical force of the armies."(50)

The translator chooses to omit “وكذلك القول في دولة بني عثمان” in the target text taken into consideration that the Istanbul-based Ottoman caliphate (the last Muslim collective ruling institution in Turkey), which was abolished at the hands of the Turkish secular forces was so close to the West geographically. This possibly provocative phrase may awaken the narrative on abolishing the caliphate that could automatically motivate and prompt nearby Muslims (in Turkey) to promote the Muslim narrative on the caliphate’s resurrection and breathing life into what considerable portions of Muslims believe to be their sacred duty to bring caliphate to life once again as the only way to dominate the entire world.

It is clear indeed that framing through selective appropriation (additions and omissions) in historical narratives including history that is solely based on religious texts is manifested through the careful exercise of selecting a particular set of events to make a certain version of the narrative which actively participates in creating, negotiating or contesting reality.

### **3.5.3 Framing by labeling**

Baker (2006: 122) defines and refers to this strategy as “any discursive process that involves using a lexical item, term or phrase to identify a person, place, group, event or any other key element in a narrative.” To illustrate this strategy, let us consider the transliteration of the source text word “الجهاد”, which comes in the target text and culture as “jihad” in the lowercase version of the word nine times throughout the translation of the book. It could make a big difference should the translator

use ‘Jihad’ in the uppercase version which strictly refers to ‘waging a holy war in defense of the Muslim faith and killing the infidels’ which necessarily denotes violence and ultimately terrorism; whereas ‘jihad’ in the lowercase version denotes ‘to struggle/ to persevere/ to strive’ which the translator clearly refers to with his choice of lowercase version of the word. Fasting the holy month of Ramadan or shouting loud what the speaker believes to be words of truth for a tyrannical leader, for example, are seen and considered ‘jihad’. The following example clarifies the strategy:-

*Example (29):*

Source Text	Translation
"أول ما يخطر بالبال مثالا من أمثلة الشؤون الملكية، التي ظهرت أيام النبي ﷺ، مسألة الجهاد" (52)	"The first example that comes to mind during the time of the Prophet is that of <u>the jihad [struggle]</u> " (70).

It is evident that the translator intentionally uses ‘jihad’ in lowercase version and in order to reemphasize this, he uses the “struggle” in brackets to underline what he really refers to and means with the term in this context.

Not only that, but Baker (2006) also emphasizes that framing through labeling is manifested through the use of euphemism where the translator softens a term or a point in the source text narrative and renders it to the target audience in a less offending way and this can heavily be noticed in the political narratives. Under such conditions, the translator puts her target audience into total consideration, softens and renders possible

offending and provocative terms and points of the source text narrative into an appealing and understandable manner in the target culture. This strategy can be illustrated with the writer's description of Prophet Mohammed's (PBUH) powers as saying:-

*Example (30):*

Source Text	Translation
"تلك قوة قدسية يختص بها عباد الله المرسلون، ليست في شيء من معنى الملوكية" (68)	"It belongs to the category of sacred power, attributable to prophets alone, containing nothing in the nature of imperial <u>suzerainty</u> " (85)

In a bid to soften the description of the power which Prophet Mohammed (PBUH) exercised over people and lands which came under his rule, the translator uses the term "suzerainty" to which he further provides a footnote defining the term: "The authority of a suzerain (a superior feudal lord)" to ensure it is less offending to the target culture which does not believe in the message and absolute authority of Prophet Mohammed (PBUH). The translator excludes possible confusion in the minds of the target audience. The translator frames the target text to control the readers' interpretation and guide them through the entire process of reading.

To this effect and as a part of the translator's introduction, she uses 'tabula rasa': which is a Latin phrase that means "smooth or erased tablet" and was used by the English philosopher John Locke. This phrase creates a well-established theory that is basically based on the initial state of mental

blankness and that individuals are born without built-in mental content and that therefore all knowledge comes from experience or perception.

In the same context, Baker (2006) addresses naming and counter naming, stressing that these are particularly powerful means of framing where she considers this to be just the opposite of euphemism. She stresses that rival systems of naming are especially problematic in translation as they represent rival communities and traditions. To illustrate this, let us consider the Christian name: Jesus Christ and its Islamic equivalent “عيسى بن مريم”:

*Example (31):*

Source Text	Translation
"تکلم عيسى بن مريم عليه السلام عن حكومة القياصرة، وأمر أن يعطى ما لقيصر لقيصر" (18)	"Jesus Christ said, 'render unto Caesar what is Caesar's'. This Biblical phrase does not mean that Jesus attributed...." (40)

The translator is fully aware that the name “عيسى بن مريم” does not work out with the target audience who solidly believe that this Muslim name (“عيسى بن مريم”) came out of nowhere and that name grossly distorts not only the Son of God (Jesus Christ) but also what the name itself represents to them: Plan of salvation. The translator then adds a verse from the Holy Bible, which is originally not there in the source text narrative.

### 3.5.4 Framing through repositioning of participants

Baker (2006: 132) believes that “in translation and interpreting, participants can be repositioned in relation to each other and to the reader

or hearer through the linguistic management of time, space, deixis, dialect, register, use of epithets, and various means of self- and other identification.” It is essentially important to be aware of the fact that meaning of certain words and phrases in a text requires contextual information. The following example illustrates the strategy:-

*Example (32):*

Source Text	Translation
"وفي خطبة للمنصور في مكة قال: أيها الناس انما أنا سلطان الله في أرضه، أسوسكم بتوفيقه وتسديده وتأيدده، وحارسه على ماله، أعمل فيه بمشيئته وإرادته، وأعطيه بإذنه، فقد جعلني الله عليه قفلا ان شاء أن يفتحني فتحنى لا عطائكم وقسم أرزاقكم وان شاء أن يقفلني عليها أقفلني" (4)	In a speech given at Mecca, the Caliph Al-Mansur said: "O people, I represent the power of God <u>on earth</u> , I lead you with <u>His support</u> , <u>His guidance</u> and <u>His backing</u> . I am also the guardian of <u>His treasury</u> , for which I act following <u>His will</u> and decision, distributing <u>His allocations</u> with <u>His agreement</u> , since He made me a trustee in charge of overseeing it" (28)

The translator drops the source possessive pronoun in “أرضه” when it comes to earth only. This possessive pronoun is inspired from Surah 21: 105 “My servants the righteous, shall inherit the earth” in a direct reference to Muslims. The translator drops that possessive pronoun when it comes to earth in particular, or else the excerpt implies that the target audience themselves fall as subjects under the rule and dominance of the Muslim caliphs. The translator however puts in the possessive pronoun wherever else it occurs including (His support, His guidance, His backing, His treasury, His will and decision, His allocations, His agreement). This kind



of comprehension requires contextual information that the caliph is indeed the power of God (not a mere representation) and His shadow on earth.

### **3.5.5 Framing by repositioning of paratextual commentary**

Baker (2006) introduces other framing strategies such as repositioning in paratextual materials like introductions, prefaces, glossaries, footnotes among others in which translators position and reposition themselves and other participants in the text.

To illustrate framing through repositioning in paratextual commentary, let us consider excerpts from the editor's 17-page introduction which puts the book in its historical context and highlights the fact that the book was written by an orthodox scholar. The piece presents an orthodox scholar (Al Azhar Shaikh) with a theory-based shocking narrative that "Islam is a religion, not a state" for the first time in Muslim history. Abdel Razek was supposed to be far away from secularism, but the whole Muslim world was hilariously shocked with the well-formulated book that proved to be the most controversial one ever. The excerpts from the book guide readers all the way through to the interpretation of the arguments presented:

*One of the most interesting facts in this debate was the office of Ali Abdel Razek as a traditional scholar, a member of the corps of 'ulama', trained to preserve and implement religious conceptions and rules. He was the son of a notable, a wealthy landowner and a militant for the political modernization of Egypt. Like his elder brother Mustafa, Ali received a complete course in traditional "Islamic" education. His opponents highlighted the fact that he had been "contaminated" by "Western" ideas when he undertook "secular" studies in the newly founded Egyptian University,*

*shortly after receiving his 'alimiya' degree from al-Azhar University. He went on to Oxford University in Britain for further education, but had to interrupt his studies due to the outbreak of the First World War. Hence, his critics claimed that he had been exposed to "Orientalist" approaches, thus explaining his "deviation" from the orthodox path...the first clear defence of secularism through a fresh reading of the heritage came with Ali Abdel Razek's essay. Its thesis was subsequently adopted and supported by a line of thinkers, who although formulating different answers to the question of the relationship between religion and politics, considered Abdel Razek to be the initiator of a new and promising methodology of historical thinking in reinvestigating matters which had been assumed to be settled by Sunni dogma' (translation, p. 8, 17).*

To dig a bit deeper into the paratextual framing, let us consider the issue of footnotes which heavily spread all over the translated text, and so let us illustrate the issue with the following example to show the way this strategy is employed by the translator to guide her readers' interpretation of the text all the way through:-

*Example (33):*

Source Text	Translation
"كان ﷺ أمياً ورسولاً إلى الأميين، فما كان يخرج في شيء من حياته الخاصة والعامة ولا في شريعته عن أصول الأمية" (62)	"The Prophet, who was <u>unlearned,*</u> was a messenger to a people without <u>learning</u> . There were no disparities in his private or public behaviour, or in the rules he introduced" (78)

The asterisk that precedes "unlearned" is given the following footnote: "Abdel Razek takes the word 'ummi' in the sense given to it by mainstream Sunni traditions. He does not seem to be aware of more recent interpretations, which take it to refer rather to being non-Jewish- the Prophet from the Abrahamic line having no Jewish roots" (translation, p. 78). With the installation of this footnote at the bottom of the page, the

translator breathes life in the Muslim counter narrative which stipulates that Prophet Mohammed (PBUH) was actually literate and that he mastered reading and writing.

### **3.6 Assessing narratives (the narrative paradigm)**

It goes beyond doubt that narratives construct reality rather than represent it and that peoples' decisions are dependent on narratives. So the assessment of narratives ends up an important issue to handle in the first place. Baker (2006: 141) highlights the importance of the assessment of narratives which is "to decide whether we should subscribe to them, dissociate ourselves from those who subscribe to them or even actively set out to challenge them." Drawing on Fisher's paradigm, Baker (2006: 142) argues that our decisions are dependent on narratives and good reasons rather than rationality. According to Fisher (1987: 106-107), good reasons are not necessarily effective, persuasive reasons. He says that the circle that contains the good reasons "can be expanded by broadening the concept of good reasons to allow more instances of reasons and values to find their place within it." Accordingly, Baker (2006) highlights two main features which researchers should look for in order to assess the quality of a narrative so they can truly act upon it, and those features are coherence and fidelity.

#### **3.6.1 Coherence**

Commenting on coherence, Baker (2006: 143) states that "narrative coherence concerns the internal consistency and integrity of a narrative –

how well it hangs together as a story.” She classifies three shapes of coherence including the structural (argumentative coherence) which simply concerns “the internal consistency of a narrative – whether or not it reveals contradictions within itself ‘in form or reasoning’” (Baker, 2006: 144), and that simply applies that a narrative should be consistent and does not contradict itself. She then defines material coherence as “a question of how a narrative relates to other narratives that have a bearing on the same issue and with which we are familiar. More specifically, what ‘facts’ might it downplay or ignore, what counter-arguments does it choose not to engage with, what relevant information or issues does it overlook?” Baker (2006: 146) bearing in mind that Baker highlights the existence of different realities. Concluding her argument on the feature of coherence with a key yardstick, Baker (2006: 148) explains that “characterological coherence assumes that the reliability of any narrative depends to a significant extent on the credibility of its main characters, whether narrators or actors within the narrative.” She stresses that the actions of those main characters meanwhile should not contradict their values to enable researcher to judge this one as a reliable narrative. To Baker, “the ultimate question here ‘is not only do we understand the story, do we like it, but do we trust the storyteller?’” (Baker, 2006: 148).

The following examples illustrate the three yardsticks of coherence: -

*Example (34):*

Source Text	Translation
"القرآن كما ترى يمنع صريحا أن يكون النبي ﷺ، حفيظا على الناس، ولا وكيلا، ولا جبارا، ولا مشيطرا، وإن يكون له حق اكراه الناس حتى يكونوا مؤمنين" (72)	"We can see that the Qur'an explicitly forbids a view of the Prophet as a custodian of men, in charge of their affairs, possessing dominion over them, or for that matter a tyrant' given to coercion. Nor that he was allowed the use of force for inducting the people into the faith" (88)

Obviously, there are inconsistencies in this example along with a fundamental contradiction; that becomes clearer when the following example is considered:-

*Example (35):*

Source Text	Translation
"فقد غزا ﷺ المخالفين لدينه من قومه العرب، وفتح بلادهم، وغنم أموالهم، وسبى رجالهم ونساءهم" (52)	"We know that the Prophet took armed action against those of his people who opposed his religion: that he conquered their lands, confiscated their property and turned their men and women into prisoners" (70)

The logic in the above two examples is seriously flawed. The target reader lands in total confusion that is based on a misunderstanding of the religious context of this claim. This causes a contradiction and that ultimately leads to the question of credibility of the narrative.

"Islam and the Foundations of Political Power" does not only suffer from lack of structural (argumentative coherence), but it also suffers from material coherence and the following example illustrates the deficiency:-

*Example (36):*

Source Text	Translation
"دونك حوار خالد بن الوليد، مع مالك بن نويرة، أحد أولئك الذين سموهم مرتدين، وهو الذي أمر خالد فضربت عنقه، تم أخذت رأسه بعد ذلك فجعلت أثفية لقدر" (98)	"In this connection we can examine again the words of Malik ibn Nuwayra to Khalid ibn al-Walid. Malik was one of the so-called "apostates" who was executed upon the orders of Khalid (and whose skull was subsequently used as a prop for a cooking-pot over a camp fire)" (113)

When this narrative is related and referred to Muslim dominant narrative, it comes in strict contradiction not only with that dominant narrative but also with the Holy Qur'an itself which mentions and prefers the Companions of Prophet Mohammed (PBUH) in many places including this: "And the forerunners, the forerunners –Those are the ones brought near [to Allāh] in the Gardens of Pleasure. (Yusuf Ali, Surah 56:12). This narrative also contradicts tens of the Saying of the Prophet Mohammed (PBUH) who personally named Khalid bin Al Waleed as "the drawn sword of Allah". To sum this up, this narrative contradicts the Muslim Sunni consensus that the companions (Sahaba) are the best people after the Prophet Mohammed (PBUH), and all of them are Honorable, so it is impermissible to impeach, or belittle them for they are the crème de la crème. Khalid is unanimously regarded as Islam's greatest military commander who aptly earns the credit of spreading the religious message; he would never torture a dead body that inhumane way.

The lack of characterological coherence in Abdel Razek's book can be judged without the need for any in-text illustration. The book's author had not been endowed with trust of the Muslim world since day one; on the contrary, Abdel Razek was put on trial by Al Azhar disciplinary committee which stripped him of his title as an 'Alim', and banned him from working in both public and private institutions. The impact of that committee's decision has been standing for about a century. Baker (2006: 149) believes that "characterological coherence, as conceived within the narrative paradigm, cannot be achieved in a vacuum; it is heavily dependent on the nature of the narratives that a character draws on to elaborate their own story, and on the resonance of these narratives within a specific historical and cultural context." Depending on Hovland's and Weiss's (1951) notion of 'the sleeper effect' which Baker (2006: 151) borrows to handle the fact that although people "may be suspicious of the motives of a communicator and initially decide not to subscribe to the narratives he, or she presents to us, with time we tend to remember and accept what was communicated but not remember who communicated it and are then more inclined to agree with the position which had been presented by the communicator." This notion perfectly applies to the case of Abdel Razek whose work automatically surfaces whenever the role of religion in politics is addressed to propose the writer's thesis that Islam has no role to play in the formal life and that it should stick to the boundaries of individual morality only. Baker (2006) stresses that the narrative is more important than its source.

### 3.6.2 Fidelity

Fisher (1987: 108) states that fidelity is assessed by applying the logic of good reasons. “A logic of reasons is the heart of courses and textbooks in argumentation; it focuses on the soundness of reasoning in public or problem-solving discourse.” The logic of reasons mainly comprises five components where “one asks whether or not the message deals with the questions on which the whole matter turns or should turn” (Fisher, 1987: 109). Fisher believes in the evaluation habit and provides his readers with the necessary tools including a set of criteria questions which people, in general, must internalize to enable them evaluate the weight of reason in any communicative situation:

There are five components in the logic of reasons. First, one considers whether the statements in a message that purport to be “facts” are indeed “facts”; that is, are confirmed by consensus or reliable, competent witnesses. Second, one tries to determine whether relevant “facts” have been omitted and whether those that have been offered are in any way distorted or taken out of context. Third, one recognizes and assesses the various patterns of reasoning, using mainly standards from informal logic. Fourth, one assesses the relevance of individual arguments to the decision the message concerns, not only are these arguments sound, but are they also all the arguments that should be considered in the case. Fifth, armed with the traditional knowledge that forensic issues are those of “fact,” definition, justification, and procedure, and that deliberative decision making centers on questions of policy and problem solving (reasons for and against change and the wisdom of particular proposals), one makes a judgment as to whether or not the message directly addresses the “real” issues in the case (Fisher, 1987: 108-109)

Fisher (1987:109) believes in five components needed to transform the logic of reasons into a logic of good reasons including



1. The question of fact: What are the implicit and explicit values embedded in a message?
2. The question of relevance: Are the values appropriate to the nature of the decision that the message bears upon? Included in this question must be concern for omitted, distorted, and misrepresented values.
3. The question of consequence: What would be the effects of adhering to the values—for one's concept of oneself, for one's behavior, for one's relationships with others and society; and to the process of rhetorical transaction? Where Baker distinguishes between civilizing and brutalizing values.
4. The question of consistency: Are the values confirmed or validated in one's personal experience, in the lives or statements of others whom one admires and respects, and in a conception of the best audience that one can conceive?
5. The question of transcendent issue: Even if a *prima-facie* case exists or a burden of proof has been established, are the values the message offers those that, in the estimation of the critic, constitute the ideal basis for human conduct? This is clearly the paramount issue that confronts those responsible for decisions that impinge on the nature, the quality and the continued existence of human life, especially in such fields as biology and weapons technology and employment. Transcendent values are present even in ordinary cases, but they are

rarely matters of dispute. They concern ultimate values and are generally taken for granted by the arguer, but when brought to the surface, they reveal one's most fundamental commitments.

Assessing Abdel Razek's narratives and arguments of his controversial book can be one of the toughest assignments a researcher may perform especially when the researcher is based in a Muslim country. Baker (2006: 155) hints at this point as saying: "It [assessment] is inevitably shaped by the transcendent values and narrative location of the assessor." The transcendent values strictly differ among the writer's proponents and opponents where the first see the work as a revolutionary one that is destined to change the image of Islam globally and that Abdel Razek was a theologian and religious reformer who laid the cornerstone of the secularization of Islam, whereas the latter believes that he was and remains a mere blasphemer who did his best to destroy Islam from within and aimed at forcing the religion to fall apart. Abdel Razek adopted the transcendent value of changing the image of Islam, telling what he believed to be Islam's true story and showing what this great religion is all about, underlying the sizeable mistake Muslim would commit should they integrate religion with politics. The writer worked hard for what he thought to be in the best interest of his religion in the sense that Islam under a secular regime will be better served and observed than under a religious state.

Technical analysis however shows that there is an internal logic in the Abdel Razek's text that justifies structural and material incoherence. That logic, mainly based on tens of verses of the Holy Quran, the Sayings of the Prophet (PBUH), and the religious history which comes in the books of the Muslim heritage, is aimed to effect changes in the image of Islam globally. Muslim intellectuals sympathize with Abdel Razek's skillfully-written narratives and arguments which use a prestigious form of language with identified rhetorical and stylistic features that affect the elite and the public, the east and the west alike.

As Baker (2006: 154) puts it: "Assessing a narrative according to the principle of fidelity means asking what effects adhering to it would have on the world, on our sense of self- respect, on our relationship to others, and on our ability to uphold our most fundamental commitments." The 2012 English translation of the book makes a great difference on the way the West understands Islam. "The importance of 'Abd al-Raziq's work cannot be understated, for it sets the tone of religio-political debate in the Sunni world for generations. Islamic scholars still grapple with it today. And considering the climate of discussion hovering over Islam and politics today, his work is more important than ever" (NewAgeIslam, 2015). To better clarify the principle of fidelity, let's consider the issues of the spread of Islam and the status of Abu Bakr as the first Muslim caliph. We have to choose between two opposite ideas of the spread of Islam and the status of the first Muslim caliph (Abu Bakr): the dominant story tells us that

Muslims had to spread the word of God to the entire world as a fulfillment of a sacred obligation and that Abu Bakr was the first Muslim caliph and successor of the prophet, whereas the other competitive story tells of the spread of Islam with the sword and that Abu Bakr was the first Arab king to bring all the uncontrollable tribes in the Arab Peninsula under his rule. The following examples further clarify the principle of fidelity:-

*Example (37):*

Source Text	Translation
1- "أن يعتبروا التنفيذ جزءاً من الرسالة... والملة الإسلامية لما كان الجهاد فيها مشروعا، لعموم الدعوة، وحمل الكافة على دين الإسلام طوعاً أو كرهاً" (56)	1- "to mention the implementation of religious principles as a constituent of the prophetic message... Islam to be simultaneously a message, a system of legislation and the implementation of this legislation. Among all the religions, Islam is unique in encompassing both spiritual and temporal power (74)
2- "رفعت الدعوة الإسلامية شأن الشعوب العربية... واستعدوا بمثل ما يستعد به شعوب البشر لأن يكونوا سادة ومستعمرين... فلا بد إذن أن تقوم دولة العرب، كما قامت من قبلها دول وقامت من بعدها دول" (91)	2- The Islamic teachings improved the lot of the Arab peoples... Like every other nation, they prepared to conquer and to colonize (107-108)
3- "ان خلافة أبي بكر للرسول ﷺ خلافة حقيقية بكل معناها... حمل ذلك اللقب جماعة من العرب والمسلمين على أن ينقادوا لإمارة أبي بكر انقيادا دينيا كانقيادهم لرسول الله ﷺ" (96)	3- There are those who developed an argument from this, concluding that Abu Bakr's succession of the Prophet was a succession in the full sense of the word... The title of caliph led a number of Arabs and Muslims to show to Abu Bakr a religious reverence similar to that which they had [shown] towards the Prophet (112)
4- "حتى تمت البيعة لأبي بكر، فكان هو أول ملك في الإسلام. وإذا أنت رأيت كيف تمت البيعة لأبي بكر، واستقام له الأمر، تبين	4- "until allegiance was finally given to Abu Bakr. Hence, the latter became the first ruler in the history

<p>لك انها كانت بيعة سياسية ملكية، عليها كل طوابع الدولة المحدثّة، وانها انما قامت كما تقوم الحكومات، على اساس القوة والسيف" (92)</p>	<p>of Islam. Upon examining the manner in which allegiance came to be paid to Abu Bakr, we can see that this allegiance had very much to do with a temporal or political pledge; that it had all the attributes of a newly created state; and that it was put into effect in the way that governments are established — that is, on the basis of force and coercion” (109)</p>
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Applying the principle of fidelity, and irrespective of the lack of historical and archaeological evidence, the real world effects adhering to the Muslim dominant story are far more preferable than those adhering to the competing story. Muslims in general should accept the dominant story which tells that conquering the lands of the others was a divine ordered and guided mission which our ancestors had to accomplish in fulfillment of a sacred duty, to spare ourselves the embarrassment of justification when the debate has arisen over the truth of either the Arab conquests or the Muslim expansion (the Islamic Openings). Muslims in the early days waged those wars in the name of the religion to deliver the message of their God to all humankind. That is no different from the other's Crusades which were also waged in the name of religion and meant to convert the entire East into Christianity. The Muslim dominant story can therefore secure us a balanced relationship with the other (the West) and enable us to uphold to our most fundamental commitments.

## **Chapter Four**

### **Conclusion and Recommendations**

#### **4.1 Conclusion**

#### **4.2 Recommendations**

## **Chapter Four**

### **Conclusion and Recommendations**

#### **4.1 Conclusion**

Translators do not have to puzzle their heads with definitions and interpretations which Baker compiles from different sources, especially when it comes to global conflicts that have connections with religious beliefs that, as far as Islam is concerned, generate history, culture and politics. When it comes to Islam, or any other religion alike, the holy Quran, the Muslim history, culture and politics are adjudicated by some influential scholars where the public masses do not worry very much about what those main aspects of life mean. Those people are told and persuaded that meaning is hard to construe and that what they are given is enough to secure them a place in heaven. The Muslim culture seems to represent a relationship between the part and the whole, so once a religious or a historical phrase or sentence is spelled out, Muslims interpret and evaluate that part with respect to their supposed whole installed in their minds by the scholars who create the dominant, unquestionable and uncompromising narratives. Muslims usually move back and forth in a circular pattern between whatever comes in life and their preconceptions about the whole (dominant narratives). Similar kind of present-past relationship applies and they always refer what they hear and read to what they already know of the dominant narratives. No room is granted to reason and rationale. Muslims do not care much to try to grasp what the other says; that is evident by

moving the translation studies from its previous position in the center stage to the side shadow status. The effective weapon of translation falls from the Muslim hand. The other, on the other hand, still cares to translate and transmit carefully chosen Arabic and Muslim texts into the current world's lingua franca (English) and plays the game out in the international arena. The Muslim lack of leniency and flexibility, for example, proved by certain translated texts adds insult to injury in line with the image of Islam internationally. This is one direct outcome of the accurate use of the weapon of translation by the Western rivals. It is a game to which Baker fails to put rules, simply because it is a game that does not require rules in the first place. How can knowing the type of a narrative, its relative features, strategies employed in framing that narrative and initially assessing the narrative be beneficial for one party to attack another or for the use of translation in confrontation? Translation agencies do not have to conduct such detailed studies to come up with potential materials for translation. They can simply nominate any narrative that wholly or partially contradicts the Muslim dominant one and give it a faithful translation to end up with a product that is ideal for the target international audience. This is simply the one and only rule of confrontation between Islam and the West at the time being, as far as translation is concerned. Baker herself agrees to the fact that all the religious narratives are meta-narratives; as a result, the whole world is fully aware of the Muslim dominant narratives, where anything otherwise can come on a long list of potential translations. Translators do not have to apply the framing strategies which constitute the



dominant tool in Baker's version of the theory. That tool can be used only when needed and that may occur in other genres, but under the current circumstances and in regard with history and religion, it seems there is no need for it, as the goal can still be achieved with faithful translation. There is no scientific or archaeological evidence of the Muslim history of the early days, and so the entire Muslim history of that time is solidly narrated and based on the sacred scriptures, where originally Islam and the Muslim history are two sides of the same coin. Muslims as a result cannot get away from their preconceptions and dominant narratives, or otherwise they will land just nowhere. It seems that there is no way on earth that Muslims can factor out and put aside their preconceptions to enter the mindset of the other or the mindset of some other time or place in a bid to bridge the gulf and find common grounds or find a way to merge the present moment with a past, therefore it also seems that we are not, and will not be in need for Baker's version of the narrative theory. The typology therefore can be further simplified using either narratives listed for translation or others that will never (the dominant narratives), and the only feature of the potential texts listed for translation is the partial or whole contradiction to the Muslim dominant narratives with no need for the employment of the framing strategies as the translators can capture the source texts faithfully, where those texts originally have all the good reasons to be translated. Muslims will not understand the past without the contribution of their dominant narratives as they are always in possession of those narratives and interpretations which they solidly believe to have preceded them in

existence. This is a kind of everlasting imprisonment to their preconceptions and that it is almost impossible to reconcile imprisonment with free comprehension and bring them into harmony.

The study provides an example for the framing of the translation where the mere translation of Abdel Razek's "Islam and the Foundations of the Political Power" almost faithfully is in itself an act of framing, with presenting a narrative that contradicts the Muslim dominant narrative. Applying Baker's tools to Abdel Razek's book does not add value to the research, where the translator's knowledge of the Muslim dominant narratives makes the real difference in presenting the other version of the narrative which the West adopts and puts in translation to fight the Muslim dominant narrative from within. It takes a well-informed translator the burden to dig and search for narratives which go in contradiction with the Muslim dominant narratives and then find a sponsoring translation agency to commence the work of translation just as faithfully as possible. It goes without saying that the more faithfully the translation is conducted, the stronger weapon the end product becomes in facing and confronting the Muslim dominant narrative. It is also worth mentioning that the Muslim heritage is rich with books which meet the above mentioned standards which suit the Western taste, so translators do not exert extended efforts to come up with many books that line up for translation.

## **4.2 Recommendations**

The researcher provides a guide for future studies on similar Muslim religious and historical texts and recommends that Baker's version of the narrative theory is applied to carefully selected advertisements where the result can end up in a beneficial outcome. A translator handling an advertisement most probably needs the employment of the framing strategies, whereas his/her counterpart handling religious and historical texts most probably needs to go faithfully. Further tests to this thesis can prove its genuineness and transparency, where a richer diversity of genres on which the analysis is conducted can give a lot of weight to the argument.

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جامعة النجاح الوطنية

كلية الدراسات العليا

إعادة رواية التاريخ الديني وتأثيره في  
ترجمة كتاب الاسلام وأصول الحكم لعلي عبدالرازق

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قدمت هذه الأطروحة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة بكلية الدراسات العليا في جامعة النجاح الوطنية في نابلس، فلسطين.

2020

ب

## إعادة رواية التاريخ الديني وتأطيره في ترجمة كتاب الاسلام وأصول الحكم لعلي عبدالرازق

اعداد

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### الملخص

تتبنى هذه الدراسة فكرة منى بيكر "إعادة الرواية" كطريقة للترجمة وذلك لتحليل ترجمة كتاب العالم الأزهرى علي عبد الرزاق في إطار الرواية الاسلامية السائدة وسلطة رجال الدين على علم الترجمة، مما أدى بهذا العلم أن يصبح مصيدة أيديولوجية. كتاب "الاسلام وأصول الحكم" لعلي عبد الرزاق والصادر سنة 1925 وترجمته مريم لطفي وحرره عبده فلالي أنصاري سنة 2012 يروي التاريخ الديني المناقض للرواية الاسلامية السائدة والتي يؤمن بها المسلمون ويعتقدون بقوة مصادرها. كتاب الشيخ عبد الرزاق الذي خطه بمهارة لغوية فائقة احتوى على عبارات وأفكار على النقيض التام من الفكر السائد مثل "الاسلام دين وليس دولة". ترتبط الترجمة في الروايات الاسلامية المُسيطر عليها ارتباطاً وثيقاً بالأيديولوجيا وترمز للصراع القائم بين الاسلام والغرب حيث يعتبر تفرد الرواية الاسلامية السائدة بمكانة رفيعة من المواضيع الحساسة بحيث يُعتقد أنه يجب على المترجمين مراعاتها والالتزام بها ورفض ترجمة كل الروايات المخالفة والتي من الممكن أن تعطي انطباعاً سيئاً عن الاسلام . تتناول هذه الدراسة الأسباب الممكنة لردة الفعل بالغة السوء والتي تلقاها الشيخ عبد الرزاق عند نشره لهذا الكتاب قبل قرن من الزمان. نظرية بيكر وكل ما يتعلق بها من تصنيف للروايات وسرد لخصائصها وتطبيق لمبادئ التأطير والتقييم والتي تم تطبيقها على ترجمة كتاب الشيخ عبد الرزاق دلت على قلة أهمية تلك النظرية حتى إن طبقها باحثون من مشارب مختلفة فإنهم فسيؤولون الى نفس النتائج في أبحاثهم سواء طبقوا النظرية أو لم يطبقوها، وهذا ما أدى الى قلة أثر - ليس انعدام - تلك النظرية على باحث هذه الدراسة. قد يبدو جلياً أن نظرية منى بيكر غير مجدية وأهميتها لا تكاد تُذكر خاصة عندما يتعلق الأمر بالدين والتاريخ والسياسة في الإسلام. ما يتطلبه الأمر من ناحية أخرى هو فهم عميق للرواية الاسلامية السائدة ثم تحليل ما تم ترجمته من الروايات الدينية والتاريخية والاسلامية والتي تتناقض مع الروايات السائدة. وفي هذا السياق، فان المترجم المثقف يبذل من الجهد أبسطه للغوص في التراث الاسلامي

والخروج بروايات مناقضة للرواية السائدة ، فإنها إن كانت كذلك فلا بد لها أن تناسب أذواق ونزاعات واحتياجات قراءه في اللغة المترجم اليها. ان مجرد ترجمة رواية مناقضة للرواية السائدة يعتبر بحد ذاته تأطيراً بغض النظر عن نوع الرواية وخصائصها وما الى ذلك من بنود نظرية بيكر ، وما يثبت هذا التوجه هو أمانة مترجم كتاب الشيخ عبد الرازق في نقل النص بالرغم من أن أمانته تلك قد تحققت على حساب وضوح وطبيعية النص المترجم، وهذا لأن رسالة النص الأصلي مناقضة للرواية السائدة ولم يلعب المترجم دوراً في استنباط شيء من النص الأصلي وملحقاته. عند تطبيق نظرية بيكر في أي مجال وعند أخذ الأيديولوجيا بعين الاعتبار فطبيعي أن يكون الحكم على الترجمة من قبل الباحث المسلم هو أن الترجمة ليست على المستوى المطلوب برغم ميزات عديدة ، وإن كان الباحث ينتمي الى المعسكر الاخر فإنه يرى عظمة الترجمة وتفردا برغم عيوبها ونواقصها.