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## Identity Construction from a Narrative Perspective (*Frame Analysis in Translation of Paratextual Features: Orientalism Concepts & Edward Said in 80s of Iran*)

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### Abstract

The world is not a neutral or value-free reality, but each person inevitably experiences it in terms of value. So, every person in the society has a perception of reality and the translator is no exception. However, this has a lot to do with his/her social status. Understanding a symbolic system such as language as a product of culture is done through our expression of reality. Identity construction is somehow related to reality construction. So the main issue is not how the narrative is constructed as a text, but how it acts as a mental tool in constructing reality and consequently, identity. Like the controversial issue of language and thought, it is not easy to deal with narrative discourse and narrative thinking, since the reality existed in the mind, depends on the spatio-temporal framework of the culture in question. In this regard, elaborating on the concept of narrative identity, and the applicability of Goffman's Frame Analysis in mentioned concept, this paper shows how society, as a cultural frame, forces the translator or the publisher to retell the narrative and to reconstruct the identity, and why this identity formation will be more pronounced in the paratextual elements (translatorial & authorial prefaces). Analyzing the frame of 80s, along with literature and media, it proposes a hybrid model based on Somers' features (Paul

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Ricoeur's Mimesis), and Goffman's Framework for the concrete manifestation of renarration, and the incorporation of the core conception of identity formation, to indicate how orientalism concepts have been renarrated in translatorial and authorial prefaces of Edward Said's *Orientalism*, affected by structure or agency during 80s in Iran, and how these prefaces play a crucial role in framing readers' interpretation. Finally, it has concluded that, regarding structure/agency, and the involvement of multiple agents in translation, different author-functions and identities have developed through the presentation of the prefaces in question.

**Keywords:** frame analysis, narrative identity, orientalism, paratext, translation

## 1. Introduction

Translators often encounter a basic ethical choice with every assignment: to reproduce existing ideologies as encoded in the narratives elaborated in the text or utterance, or to dissociate themselves from those ideologies, by refusing to translate the text or interpret in a particular context (Seguinot, 1988, as cited in Baker, 2018). Baker sees translational choices not merely as local linguistic challenges but as contributing directly to the narratives that shape our world. Every choice is considered – at least potentially – as a kind of index that activates a narrative, a story of what the world or some aspect of the world is like (Baker, 2018).

Beyond this choice, translators sometimes resort to various techniques to strengthen or undermine particular aspects of narratives they mediate, whether explicitly or implicitly. These techniques, allow them to dissociate themselves from the narrative position of the author (Seguinot, 1988, as cited in Baker, 2006).

So, translators may cooperate with publishers, editors, and other agents involved, or influenced by discursive norms of society, to accentuate, undermine or modify some aspects of narrative encoded in the source text. The production of the text is therefore no longer the sole decision of the translator. The concept of framing can explore how these features may be renegotiated to create a politically charged narrative in the target text (Baker, 2018). This process of reconfiguration can be done either in the text by exploiting, for instance, “linguistic devices” (Baker, 2018, p. 158) or around the text by employing “paratextual devices”, (Baker, 2018, p. 160) or by renegotiating the “features of narrativity” (Baker, 2018, p. 105), as well as the norms in the target society.

For the heterogeneous nature of paratexts as sociological products, and the exemplars of varying sociocultural and political conditions, (Ali, 2018), this paper will consider the expanding contextual range of the term to focus more on paratextual framing (translatorial and authorial prefaces) along with the discursive norms and narratives of the target society for the examination of identity construction.

In this regard, it draws upon the critical and interpretivism paradigm, and looks for the reorganization of the study of identity formation through the study of narrative. It is motivated by two social developments in social theory: One is the

reconfigured approach to the concept of narrative, the other is the focus on the “social construction of identity” (Somers, 1994). The researcher’s objective is to show how the public narratives and metanarratives (as part of the external paratext) that take place in the historical period of the translation have an effect on the translators in introducing the author and his narrations. Because many narratives have been formed in the context of what Lyotard called “grand narrative”.

By exploring the Orientalism components and functions, which are dominant in the discursive norms in the specified time periods (80s) as well as analyzing the translatorial preface and translator’s register in authorial preface of *Orientalism*, (by Edward Said), it indicates that how public narratives have been influential in the translator's personal narratives (or vice versa) (Somers, 1994), and how structure/agency altogether have played a crucial role in reframing the narratives, and finally how they lead to the retelling of the author's narratives in translation and the reconstruction of reality and identity, and how narratives and identities are produced through the essentialist discourse of identity/otherness.

In this regard, based on Goffman's "Frame Analysis" (2002) and the adoption of Somers’ features an ontological and hybrid model is suggested.

So, the present paper aims at working out on an ontological model for the analysis of the narratives of translatorial and authorial prefaces, to be then utilized in further researches, to answer these questions:

- How does structure/agency dichotomy play function in retelling the Orientalism components and functions in translatorial and authorial prefaces in this decade?
- How is the author's identity constructed based on the abovementioned concepts?

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

## 2. Literature Review

In the study, “Dissenting Voices: When Paratexts Clash with Texts. Paratextual Intervention in Persian Translations of Texts Relating to the Iran-Iraq War”, Yalsharzeh et al. (2019), et al. use narrative theory and the concept of narrative framing, as elaborated by Somers (1994) and Baker (2018), to study the paratextual mediation and discursive presence of different agents in Persian translations of political texts written by Western authors about the Iran-Iraq war. By exploring the narratives dominant in the paratexts, and more specifically in the prefaces and footnotes of Persian translations, this paper examines how they have played a crucial role in reframing the narratives of Western authors through paratextual material. The narratives in the paratexts have been analyzed using four framing techniques elaborated by Somers (1994) and Baker (2018) (Somers, 1994). The paper concludes that paratexts in the Persian translations are used in political and ideological ways to guide target language readers and to express the appropriate interpretations, or deemed appropriate, by the various institutional participants involved in the translation process in Iran (Yalsharzeh et al., 2019).

In “A Tentative Model of Renarration in Audiovisual Translation” (AVT), Ghomi and Farahzad (2020), drew on Baker’s narrative theory and the concept of multimodality in audiovisual translation to develop a tentative model of renarration in AVT. Based on the multimodal nature of audiovisual texts and the interplay between the verbal and the non-verbal channels, it shows that AVT extends beyond the verbal channel to (re)construct reality. The meaning which emerges from the interplay of these channels is (re)narrated in the target language (TL). This process of renarration passes through the filter of AVT institute’s narrative location. AVT institutes actively participate in the construction of AV texts in the TL. AV renarration, therefore, not only represents but also reconstructs reality in TL. The article also provides a comprehensive list of thirty sites through which multimodal narrative is represented. It finally introduces Multimodal Narrative Analysis (MNA) as a tool for analyzing AV texts at the microlevel of verbal and non-verbal analyses.

In “Translation Analysis from a Narrative Perspective: Extending Baker's Model”, the purpose of the author was to develop Baker’s model, and to achieve this, one of

the main concepts of the model, "framing", is reinterpreted and a new concept layer called "unintentional framing" is added. According to the concept of "framing", translators consciously manipulate the narratives in the original text based on the narratives they believe in, thereby helping to shape social realities. This study argues that although translators can manipulate the original text narratives to construct the facts, this process is not necessarily conscious, based on the narratives that the translator believes in, but may be due to personal factors that inadvertently affect the translator's behavior (Bolouri & Bolouri, 2019).

In "MEMRI's Narrative of Iran in the Context of Current US-Iran Tensions", Bolouri and Bolouri (2019) based on the narrative theory and the notion of framing, focused on the translated materials from the Islamic Republic of Iran's media outlets in the website of the Middle East Media Research Institute (MEMRI) to explore how this institute constructed its desired narratives about Iran in the context of the current tensions between Iran and the U.S. In so doing, the paper applied the technique of framing through selective appropriation around the text to see what interpretive context MEMRI had made for its readers through its patterns of selection. The sites around the text at which this sort of framing could occur were investigated to see what patterns of causal emplotment had been made as a result. The results showed that MEMRI had selected its translated material mostly from among those remarks made by Iran's non-moderate political and military individuals and institutions with a firm stance against the U.S., focused on their most hostile remarks with antagonistic themes to activate a pattern of causal emplotment which presented a reductionist and negative image of Iran. The findings of this study might cast light on the political role of translation in the context of political conflicts (Bolouri & Bolouri, 2019).

In another study, "Edward Said in Arabic: Narrativity and Paratextual Framing", Al-Herthani (2009) examines a largely neglected aspect of the ways in which intellectual and political legacy has been mediated and renarrated in the Arab World by various types of institutions and mediators. This study drew on narrative theory, the concept of framing and the work of Genette to examine forms of mediation through the paratexts (Al-Herthani, 2009).

Although the notion of framing introduced by Baker, is closely connected to the

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

### 3. Theoretical Concepts

In this section, the main theoretical concepts were briefly explained:

#### 3.1. Narrative Identity

While there is a growing literature on the significance of narrative in psychology, history, and philosophy, narrative is still being taken up by sociology (Ezzy, 1998).

Identity is one of the concepts that has attracted the attention of researchers in the last few decades. Nevertheless, the relationship between translation and identity, and the framework that plays a key role in identity construction, has not been addressed much. Sociological approach to self and identity begins with the assumption that there is a reciprocal relationship between the self and society. The self, influences society through the actions of individuals, and society influences the self through its shared language and meanings that enable a person to take the role of the other, and engage in social interaction.

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

Regarding narrative construction of identity, Somers also built on the French philosopher Paul Ricoeur (1913-2005) who developed an account of narrative and narrative identity that has been highly influential. He keenly engaged with

hermeneutical, phenomenological, psychoanalytic and existential traditions, his ideas resonate in a wide range of contexts, including anywhere where narrative and narrative versions of psychology are theorized.

The human subject, since the “linguistic turn” in philosophy, has been understood to have access to itself only as mediated by language. This hermeneutical human subject emerges, for Ricoeur, essentially through narrative. “Narrative” means more than simply a story here; narrative refers to the way that humans experience time, in terms of the way we understand our future potentialities, as well as the way we mentally organize our sense of the past.

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

### 3.1.1. The Problem of Identity and Otherness in Translation

Regarding The Dilemma of identity and otherness in translation, Todorov believes that otherness can be examined from three perspectives:

**Axiological level:** (value judgement)

**Praxeological level:** (identifying the other with oneself)

**Epistemic level:** (ignorance of the other’s identity)

The concept of "other" is widely used in various realms of intellectual systems, from philosophy and phenomenology to linguistics, psychoanalysis, and postcolonial theory. Although the semantic range of this term is very wide, at the most general level, it refers to a bipolar relationship between a subject and a person or a thing that is different or other and is defined and established as "non-self". The concept of "other" in the dual opposition of self-other is based on the assumption that, at the heart of personal experience, there is a subjective self that alienates everything as the other.

Translation is always a place to encounter "self" with "other". Many French



translators and philosophers such as Jean-René Ledmiral, Jacques Derrida, and Paul Ricoeur have discussed these concepts. The process of "othering" can occur in all kinds of narratives, e.g. colonial narratives. Orientalism concepts which were examined in this paper, also refers to cultural knowledge about the "East" and its representation as a place of the "Other". Cultural anthropology looks at the "other" as an imperialist thing. What this has in common with translation is asymmetric power relations. The "other" in translation means looking at translation as a heterogeneous element, and the translator as a social activist. On the other hand, it can be acknowledged that the translator, as a social activist, engages in "othering" (Spivak's term). In Spivak's definition, (adhering to Lacan's distinction between "Other" and "other"), othering is a dialectical process.

In contrast to the idea that the translation is considered as the other, in this paper, the translator (and other agents) looks at the author as the other.

### 3.2. The Concept of Framing and Frame Analysis

To begin an inquiry into framing theory, this paper starts with a few descriptions in fields from literary studies to anthropology that seek to understand the way that people come to terms with how information is presented and how individuals communicate about reality.

"Framings are used in a variety of ways by researchers working within various scholarly traditions, and disciplines such as sociology, social movement theories, communication theories, psychology, as well as anthropology, where it was first elaborated as a sense-making process" by the British scholar Gregory Bateston.

Following Bateston, who uses the notion of frame "as an explanatory principle", Goffman adopts a similar perspective, focused on 'sense-making', and defines frames as "schemata of interpretation" that help people understand different situations in specific ways (Goffman, 2002, p. 21).

Other scholars refer to the concept that frames, emerges out of the interaction itself, and how speaker mean what they say. It is also believed that there are two processes through which the meaning of events is formulated. These two processes

can be approached through the framing perspective and/or the sense- making perspective.

Sine, a critical description of sociocultural context surrounding translation can be essential in bringing to the light the divergent concepts of translation in a specific period within a culture, this paper focuses on the former notion (a shift from representational or epistemological to ontological), i.e. (framing rather than sense-making) in the context of translation.

### 3.2.1. Paratext and Paratextual Framing

Paratexts form a frame for the main text, and can change the reception of a text or its interpretation by the public. It was stated that “paratexts conceptualized as locations” in which framing, an action, can happen (Fan, 2020). There are numerous features that define the status of a paratextual message namely: spatio-temporal, substantial, pragmatic or functional features (Genette & Maclean, 1991).

*The temporal status* of a paratext refers to the appearance of the text or the date the text disappears (Genette & Maclean, 1991). *The substantial status* of a paratext refers to the mode of its presentation; most paratexts are textual, sharing the linguistic conventions of the text. *Spatial features* involve the position of a text. *The pragmatic status* of a paratextual element is defined by the characteristics of its communicatory situation, such as the characteristic of an addresser/addressee, or the degree of authority. (Genette & Maclean, 1991).

Among paratexts, “translatorial and authorial prefaces” are special in that they are “strong indicators of translator’s agency. They are also a medium for this agency through their role as mediators between texts and readers. Genette and Maclean (1991), elaborating on the importance of paratext, but somehow degrades translatorial prefaces to an allographic preface, and has an extremely source-oriented view indicative of a subordinate position of translation and translators, while the analysis of the narratives of translatorial preface, may illuminate that a translator is an author, too close to his target (re)production, and involved in the process of (re)writing.

### 3.3. Goffman Frame Analysis and its Application in Construction of Identity

As it was mentioned, the concept of "framing" was proposed for the first time by the famous sociologist "Irving Goffman", who gave credit to his work by coining this term in his book "Frame Analysis" in 1974.

Goffman was inspired by the descriptive studies of Chicago school and by combining their perspective with the perspective of social anthropology, he created his own distinctive perspective. While a symbolic interactionist theorist is concerned with how people create an image of themselves and communicate with it, Goffman focused on how "society makes people present the image." (Role Theory). He seeks the basic question of how activists explain social situations or events. He stated that people interpret what is happening in their world through their main framework (Goffman, 2002). Unlike Bateson, Goffman uses the concept of framework to explain the spectrum of human behavior, including textual-visual interaction. Goffman paid attention to how people manipulate social action.

In frame analysis, he builds his analysis based on comparative logic and his emphasis is more on the impact of structure, norms and society on the translator (sociology of determinism), and his analysis precedes from whole (society) to part (its manifestation in the text).

Goffman believes that agents interpret the world based on a predetermined and primary framework. This framework is created by society. He borrowed the concept of "social reality" from Durkheim. His emphasis on the fact that language is a form of social power is also consistent with Durkheim's doctrine. Goffman takes it for granted that the frameworks governing social rituals, exist and govern human behavior (Mazaheri, 2016).

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

#### 4. Methodology (Developed Model)

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

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

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

**Discourse:** Political conditions

**Literature:** Papers

**Media:** Movies

*Paratexts* → Translatorial and authorial prefaces

Data collection and analysis are also done in 2 phases:

##### 4.1. Data Collection

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

**a. Discourse, Literature and Media:** Orientalism components and functions<sup>3</sup> - are extracted and collected, (political conditions, 5 papers and 2 movies<sup>4</sup>)

**Procedure** → Documentation-based

**Instrument** → Extratext (discourse, literature and media)

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<sup>3</sup> They are elaborated in what follows.

<sup>4</sup> They are named in what follows.

**Table 1***Data Collection (Phase 1)*

<b>Political Conditions</b>	<b>(1381-1384)</b>
<b>Papers &amp; Movies</b>	<b>5-2</b>

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

**a. Paratextual Elements in the Following Translation:** The translatorial and authorial prefaces of "*Orientalism*" by Lotfali Khonji (1386), to collect orientalism components and functions

**Translation:**

- Khonji, Lotfali (1386). *Amir Kabir Publishing Center*.

**Table 2***Data Collection (Phase 2)*

<b>Translatorial &amp; Authorial Prefaces</b>	1386 Khonji, Lotfali
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**Procedure** → Content-based

**Instrument** → Paratexts (translatorial & authorial prefaces)

**4.2. Data Analysis**

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

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

(Phase 2): *Structure & Agency-oriented, Goffman Framework & Somers' features:*

**a. Transformation of Primary Framework (symbolic action) —————→**

**Fabrication** (How structure/agency dichotomy play function, so that translator can show a picture of self/other (the effect of personal on public narratives))

**Somers' features:**

- **Temporality**→ (Paul Ricoeur's mimesis 1: *Structurally, Symbolically, and Temporally*)
- **Relationality**→ (Paul Ricoeur's mimesis 2: *Emplotment*)
- **Causal emplotment**→ (Paul Ricoeur's mimesis 2)
- **Selective appropriation**→ (Paul Ricoeur's mimesis 1)

(The procedures and instruments for data analysis have been the same as data collection, but data gathered in both phases (especially phase 2 which is more concrete), were analyzed based on the synthetic model).

So, the analysis is focused on two stages (Frame Space and Frame Ambiguity Analysis):

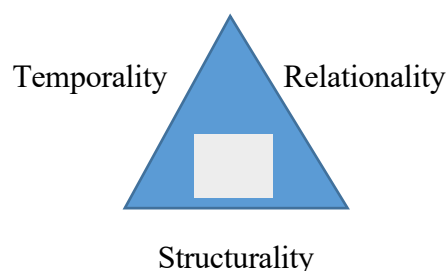
**(Frame Space):** The analysis of the discourse, literature and media, and the categorization of components and functions of Orientalism, based on Goffman's framework (Goffman, 2002), which was focused on extratextual framing: (The effect of public on personal narratives).

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

**Three Framing Techniques (Developed Model):** The Synthetic (Ontological) Model developed in this paper by the researchers, for objective manifestation of philosophical framework (Goffman), analysis of paratexts, genre conventions exploitations, incorporation of the core conception of identity formation, (time, space,

relationality), and othering, would be based on Goffman's Framework and Somers' features (Ricoeur's two Mimesis). This model will be applied for the analysis of paratextual framing (translatorial & authorial prefaces):

- **Temporality** → *Temporal & Spatial*
- **Relationality** → *Causal Emplotment or Hermeneutic Composability*
- **Structurality** → *Selective Appropriateness*



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

**Orientalism:** Orientalism is the meta-discourse of modernity that reflects the political power of colonialism (Foucault). This knowledge is the product of self-knowledge in the hegemonic space. Orientalism presented by Edward Said, is a type of retroactive discordance and protest against the depict of east by westerns. Said writes about imaginary geography, "this geography makes the Orient as "other" in a reductionist way." (Jensen, 2011).

"Said's work outlines how East and its representations, which are conjured by the Western cultures, are representing the East as the locus for "otherness". The cultural knowledge about, and representations of, 'the Orient' as a place of 'otherness' (Jensen, 2011).

Such 'otherness' exists in relation to the familiarity of the Western Anglo-European world; the basis of "Orientalism" like the basis of any form of racism or ethnocentrism, is the idea that 'we' are 'selves' who are 'familiar,' and that 'others' are necessarily 'exotic' (Jensen, 2011, p. 154).

Said was strongly influenced by Antonio Gramsci. Based on the concept of

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

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

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

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

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

### 5. Data Analysis based on the Developed Model

The paradigm of the study is a combination of *Positivism* (empirical & data-driven) and *Post-positivism* (idea-driven). However, the focus has been more on Post-positivism, i.e. interpretivism.

For data analysis, each element in the developed model was corresponded with Goffman Frame analysis items:

- **Temporality in developed model** → **Frame in Goffman framework:** *society*



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

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

In this regard, the above-mentioned items were examined in this decade (80s):

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

**Temporality (Frame) of 80s:** It should be mentioned that, during this decade, Iran has been governed by *principlists* (Conservatives, right wing party). So, the dominant discourse of the mentioned decade was *principlism* (fundamentalism):

*Principlism* is considered almost equivalent to *fundamentalism*. But fundamentalism equals to: “principlism + traditionalism” or “principles + history”.

In political discourse, principlism has been considered as a negative (dogmatic) word, meaning sacred rigidity, ignoring new developments, with irrational insistence on idealistic slogans regardless of external realities. It has a predetermined criterion for measuring dichotomies (good vs bad).

Traditionalism, rigidity in religion and worldview, retrogression in thinking based on the basic roots of religion and ideology, conservatism, political Islam, religious sovereignty, religious democracy, *Othering*, opposition to "Capitalism", Economic Justice, and social justice have been emphasized during this decade (Motaharnia, 2008).

**Political encounter→ Antagonistic;** With the discourse of principlism, there was a kind of pessimism towards globalization and basically a kind of *antagonistic policy* (which has changed fundamentally with the beginning of the reform period), was pursued: So, the following concepts have been also dominated:

The ideology of the early years of the Islamic revolution reemerged. The current

hegemony and order in the world system, had been challenged. By emphasizing the inefficiency of the current order, The Iran's president, not only tried to challenge the superpower, but also to call international organizations inefficient. War on World Imperialism was also in progress (overlapping with Said's concepts).

The other dominant discourse has to do with emphasizing the nation instead of the state, a sub-discourse of an eclectic identity (Homi Baba's disjointed discourse), evolution of the national discourse of Iranian identity (especially in literature), new social movements, cultural unification, and globalization of cinema.

The political condition of 80s can be shown as follows:

**Discourse:** Principlism

**Political Encounter:** Antagonism

**School of Thought:** Fundamentalism

**Table 3**

*The Political Conditions of 80s*

Discourse	Principlism
Political Encounter	Antagonism
School of Thought	Fundamentalism

**Relationality→ Key (in Context & Paratexts) (Non)-Agency oriented:** It refers to the notion that narratives are context-dependent (Hermeneutic composability), and the concept that narratives have mental power and symbolic system that play significant role in *identity formation* (Bruner, 1991). In other words, we want to know how literature "elaborates and sustains" a variety of public narratives, as well as how it "participates in forming human identities:"

Since literature is the best tool for dissemination of public narrative and the key in the society, which allow translators to legitimize their own narratives, here the focus

will be on the Iranian papers and media, regarding orientalism components and functions.

**Relationality (Key: Papers & Media) in Context of 80s:** It has been addressed by **self/other** concept (especially in political discourse), and constructivist (Saussure, difference) along with post-constructivist approaches to self and other (Lacan), can be seen: For example, one of the themes of 80s papers was the study of Orientalism discourse and one of its components (**self/other**) in plays. (Iran vs. Greece: the other of Greece, glorious but contemptible). In this regard, we can refer to the "*Iranians play*" in which Edward Said had considered as the first Orientalist text. The two-sided discourse or Homi Baba disjointed discourse, which had been the dominant discourse of the 80s, has been carried on the mentioned play (Pirnajmoddin & Sarsangi, 2006).

One of the essential features of Orientalism and colonial discourses (i.e., a rotation in discourse, (Hume), has also been seen in papers.

The papers also discussed the concept of Iranian identity which has been formed against the concept of the other (Third function: object of knowledge). In other word, it is said that one can only rediscovers his/her true identity by liberating himself/herself from socially imposed roles (Goffman Symbolic action).

So, *definition of identity, types of identity, eclectic identity* and the concept that identity has a "constructed" characteristic and is redefined over time have been the dominant theme (Third function). The papers also introduce two terms of Edward Said "Geographical East and Cultural East". The East is not geographical but part of the identity of the West (Third function).

Edward Said's hegemonic view of Orientalism (Taken from postcolonial studies which stems from postmodern theories of the 1960s, especially Michel Foucault), has been discussed: Orientalism is a kind of cultural imperialism, somehow in line with the religious and Marxist views:

**Table 4***Relationality in the Context of 80s: (Papers)*

<b>Orientalism Components</b>	East as the “other” (Self/other)	Separation of West from East (Self/other)	Western supremacy and authority (Hegemony) (Foucauldian the will to power)	Said Orientalism vs Western Orientalism (Self/other)
<b>Orientalism Functions</b>	Forming the East identity (Third function)	Forming Europeans Identity (Third function)	Finding the identity of the West in the context of Eastern history (Third function)	Discovering the material and spiritual wealth of the East (First function)
	Domination of East by West (Second function)	The image of self is defined based on the other (Third function)	The exploitation of the East to find the meaning of the West (Third function)	.

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

Since movies reflect the world with visual images, through them, ideology can be injected into society. In this decade, the West is considered hated in Iranian movies:

**Table 5***Relationality in the Context of 80s: (Media)*

<b>Movies</b>	1. The House Build on Water (1380)	2. Colors of Memory (1385)
<b>Representation of the discourse pattern of other</b>	Denying the other	Deny the other

<b>Representation of the discourse pattern of self</b>	Returning to mystical self	Return to the native and mystical self
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In fact, the movies contrast the westernized self with the original self and the mystical tradition of the East; such movies portray the **eclectic identity** of pure Islamic discourse and modernist discourse side by side.

Other in these movies shows the source of all the ugliness and lasciviousness of three generations:

The discussion of ideology in the media from Van Dijk's point of view, has also been dominated.

**Table 6**  
*Relationality in the Context of 80s: (Movie 1)*

<b>Self</b>	Generosity Tolerance	Ethics and responsibility Equality	Democracy Innocence
<b>Dominant identity discourse</b>	Eclectic identity with the emphasis on the late modernist discourse		
<b>Other</b>	Materiality Violence	Irresponsibility Racism	Dictatorship Guiltiness

**Table 7***Relationality in the Context of 80s: (Movie 2)*

Self	Loyal to tradition	Emotionality	Moral relations	Mystical intuition
<b>Dominant identity discourse</b>	Eclectic identity with emphasis on the late modernity discourse			
<b>Other</b>	Disloyal	Rationality	Immoral relations	Western rationality

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

**Structurality→ Fabrication (in Paratexts) Agency oriented:** It also has to do with the translator's lexical arrangement, or "Translator's narrative list" (regarding textual, and paratextual analysis). In the selection process, there is diversity and coherence depending on the "narrative repertoire" of the translator that is influenced by the society (Ibarra & Barbulescu, 2020). So, it deals with the interference with the text itself, not the context, and the theoretical consideration about agency, i.e. embracing and resisting, the capacity to act for and against social structures.

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

Accordingly, *translatorial preface*, has been evaluated regarding form, content and function and *authorial preface* regarding the translation of orientalism concepts respectively, to figure out the model, and to see how structure/agency dichotomy play role. For the matter of clarity, the findings were tabulated as far as possible.

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

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

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

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

It was observed that translators used different terms for labeling their preface: a generic cover term, the term “translator” with a generic cover term, the “thematic title”, referring to the content of the preface, the combination of title and subtitle wherein the titles were a generic term followed by thematic subtitles, the translatorial prefaces without any title (Genette & Crampé, 1988).

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

**Analyzing the Content of Translatorial Preface:** The content of translatorial preface was investigated for identifying the themes at the latent level and not the semantic levels. The process was by no means a linear process, but a cyclic process continuously under revisions.

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

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

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

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

**Authorial Preface: (Orientalism Components & Functions):** To determine relationality as well as structurality in authorial preface, sample translations of this preface were selected for discovering the dichotomy between agency and structure of the mentioned decade:



Table 8

*Relationality in Paratext (Authorial Preface) of 80s*

ST	TT (80s)
Orientalism expresses and represents that part culturally and even ideologically.	شرق شناسی در حکم یک طریقه تماس و گفت‌و‌مان است. (خنثی)
To believe that <u>the orient was created</u> , is to be disingenuous.	چنانچه تصور کنیم مشرق زمین پدید آورده شد، تصور یا باورمان ژرف بینانه نخواهد بود. (خنثی)
made Oriental	به شرقی بودن تن در می داد. (منفی)
limitations on thought and action imposed by Orientalism	حدودی که شرق شناسی برای اندیشه و عمل مقرر داشته بود. (خنثی)
the statements proliferating out from Orientalism into the general culture,	که از محدوده شرق شناسی به فرهنگ عمومی راه می یافت، (خنثی)
brute political, economic, and military rationales	واقعیات خشن سیاسی، اقتصادی، نظامی (منفی)
to rub culture's nose in the mud of politics	آلودن فرهنگ به لجن سیاست (منفی)
Even the name Orientalism suggests a serious, perhaps ponderous style of expertise;	نام «شرق شناسی» نوعی اسلوب جدی و شاید اندیشمندانه را در ذهن تداعی می کند. (خنثی)

Table 9

*Structurality in Paratext (Authorial Preface) of 80s*

ST	TT (80s)
European invention	بدعت اروپایی
In addition, <b>the Orient</b> has helped to define Europe (or the West) as its contrasting image, idea, personality, experience.	به علاوه «مشرق زمین» یکی از مفاهیمی است که اروپا (یا جهان غرب) به صورت مفهوم متقابل یا مغایر مشرق زمین در زمینه اندیشه ها خصوصیات و تجربیات تاریخی تعریف می کند.
<b>The Orient</b> is an integral part of European material civilization and culture.	مشرق زمین بخش جدایی ناپذیری از فرهنگ و تمدن مادی اروپاست.
distinction made between " <b>the Orient</b> " and (most of the time) " <b>the Occident</b> "	تفاوت هایی که بین «مشرق زمین» و (در بیشتر موارد) «مغرب زمین» تشخیص داده می شوند.
to identify Orientalism	برای شناسایی مشرق زمین
<b>Orient</b> " and " <b>Occident</b> "	«مشرق زمین» و «مغرب زمین»
real Orient	مشرق زمین «واقعی»
She was typically <b>Oriental</b>	الگوی یک زن مشرق زمینی
knowledge of the <b>Orient</b>	شناسایی مشرق زمین
<b>Western</b> hegemony over the <b>Orient</b>	سیطره اروپا بر مشرق زمین

ST	TT (80s)
European culture gained in strength and identity <b>by setting itself off against the Orient</b> as a sort of surrogate and even underground self.	فرهنگ اروپایی از طریق رویارویی با جهان شرق فرهنگ برتر و هویت برتر یافت ...
an idea, or a <b>creation</b>	یک اندیشه است یا موجودی
<b>European-Atlantic power</b>	نشانه‌ای از سلطه اروپا و آمریکا
<b>cultural hegemony</b>	سیطره فرهنگی
a collective notion <b>identifying "us"</b> Europeans as against all <b>"those"</b> non-Europeans	و این مفهوم اروپا یک مفهوم جمعی و فراگیر است که «ما» اروپاییان را از همه «آنها» یعنی غیراروپاییان مشخص می‌کند.
<b>sovereign Western consciousness</b>	آگاهی اروپاییان از برتری خویشتن
political circumstances <b>obtaining when knowledge is produced,</b>	شرایط سیاسی بسیار سازمان یافته ناشی از تولید دانش
<b>big facts like imperial domination</b>	واقعیات «بزرگ» مانند سلطه استعماری
<b>outdating</b> Hebrew's divine pedigree	بطلان اصل و نسب الهی زبان عبری محرز شد.
<b>formidable structure</b> of cultural domination	ساختار سترک سلطه فرهنگی
<b>Western anti-Semitism</b>	یهود ستیزی

## 6. Results & Discussions

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

**Temporality in Context:** During the period of *principlism* in Iran, the transcendental discourse, the antagonistic confrontation and the school of fundamentalism (political atmosphere) have been dominant. In the fundamentalist discourse, binary thinking has been existed as a criterion for the measuring of dichotomies. This binary thinking is indispensable for identity construction. Since Identity construction, traditionalism, and historicism have been emphasized in translation of paratextual elements, it can be acknowledged that, in the research conducted in the mentioned period, the impact of the structure is more evident, so the translator has mostly been affected by the structure (frame space), in this regard, the impact of personal narratives (of translator, regarding frame ambiguity) on the public narratives is not so obvious, and the case is the same regarding translator's agency.

Therefore, the translator's mind is affected by the framework (time-space) or

temporality, which is indicated that the reality in the mind is relative, not absolute. This is in line with Goffman's theory which is based on De-patternization (phenomenological reduction).

Although Edward Said main concept regarding *Orientalism* is to criticize the binaries, in the translation of the 80s, with the effect of the structure, these binaries were emphasized more, but the intention may have been to validate this criticism, and in this way, translator may have been in line with Said's doctrine. (Said and Goffman were empiricists and, unlike rationalists, did not believe in metaphysical dualism).

So, in the research conducted in the mentioned period regarding the impact of public narratives on personal ones, it can be acknowledged that, the **self/other** dichotomy and the third functions are more emphasized in context and hence in translation:

**Table 10**

*Final Results regarding Orientalism Concepts*

<b>Orientalism Concepts in Discourse of 80s</b>	Marginalizing the other	Transcendental discourse	Third function	Subjugation to ideological structures
	Thematizing the self	Binary thinking The will to power/knowledge	Identifying Said's motivation regarding Orientalism	Thematizing the structure (sociology of structure)

**Relationality in Context:** The emphasis on **orientalism components and functions** has been as follows:

With regard to components, self/other dichotomy is clearer and more emphasized in literature and media of 80s, and hence othering and identity formation (third function). This can be due to the transcendental discourse of 80s. In what follows, the researcher looks at the relationality and structurality in paratexts (translatorial and authorial prefaces) to see how the structure/agency dichotomy would be dominated in each decade.

**Relationality and Structurality in Paratext (Translatorial Preface):** With

regard to form, in title, a generic cover term, plus the word translator, has been used, not a “thematic titles. The length of translatorial preface of the decade in question, is not so prolix, that is mainly due to the diachronic changes. The 80s translatorial preface has no signature, that may indicate the absence of translator’s agency.

Regarding the content of translatorial preface of 80s, the translator focused more on the author appreciation and ‘*author function*’, a concept that replaces the idea of the author as a person, and instead refers to the ‘discourse’ that surrounds an author or body of work. Orientalism components and functions haven’t been dealt in translatorial preface.

Based on the three main functions distinguished, the mentioned preface, has been *descriptive* in nature.

The substantial status of the translatorial preface in question, is textual, sharing the linguistic conventions of the text. Regarding the spatio-temporal status (setting) of a translatorial preface of 80s, the translator adequately discusses the chronotope of ST production, and provides his hypothetical readers with the germane historical and social context. The pragmatic status or communicatory situation of a paratextual element, the characteristic of an addresser/addressee, or the degree of authority, is less foregrounded in the case of translatorial preface.

**Relationality and Structurality in Paratext (Authorial Preface):** Regarding the relationality, translator mostly avoided negative equivalents that evoke a negative narrative in the target culture regarding the translation of the Orientalism concepts, as it can be inferred from the translation.

Regarding structurality, in translation of authorial preface, not only distinction between Orient and Occident is more obvious, which is similar to Said's doctrine as appose to Homi Baba (in betweenness), but also the cultural terms *Mashreq & Maqreb Zamin*, were used in translation instead of geographical terms *Sharq & Qarb*. The translator does not consider the West as having much higher position and indicates Said as opposed to the notion of colonialism, as well.

The translator also considers political conditions to be the consequence of the production of knowledge, and sees politics as a rigid concept. Orientalism has been

considered as a positive notion (the same as Said). The translator emphasizes power instead of knowledge, and historical facts as the components of power and domination. More proximity to religion, and religious terms have been emphasized: (“*Bed’at*”, “*Yehud Setizi*”, have been used in translation, and have been emphasized in the footnote of authorial preface).

Also, lack of uniformity in translation of vocabulary has been obvious (*Vaqei’at*, something that exists, has been used for both *truth & fact*, something that should be).

In this decade, transcendental discourse of 80s, which leads to *binary thinking* and hence *othering and identity formation*, has been more noticeable in literature and media, reflected in authorial prefaces as well.

Regarding the model developed, the translator's agency is more manifested in the level of structurality, because the other two aspects (temporality and relationality at the level of context) are more Hermeneutic and Reduction Phenomenological (De-patternization) in nature.

Regarding *identity construction*, identity politics is abused by power structure. In this case, the translation of the 80s, (embracing the author value), is somehow approximate to Said's identity, so **othering** has been done at the *Praxeological level*:

**Table 11**

*Final Results regarding Identity Construction*

Identity Construction in 80s	Sociological attitude	Social identity	Praxeological level
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In comparison of theorists: Sommers → Ricoeur → Goffman (overlapping and non-congruent), Goffman's philosophical model (agency-structure interaction) is deliberately chosen as a first draft for theoretical framework).

Somers → Ricoeur ← → Goffman → Developed Model

**Table 12***Table Title Goes Here*

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

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

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

Goffman indicates the role of power & politics in the narrative construction of identity, behind each self is an institutional system, demonstrated the utility of a sociological conception of narrative identity, directs attention toward the role of institutions and institutionally located power in the construction and maintenance of narratives, including narrative identities (Ezzy, 1998).

## 7. Conclusion

Constructing a narrative is considerably more than selecting events from real life, and

then placing them in an appropriate order. The events need to be constituted in the light of the overall narrative of the structure (Bruner, 1991). Translational choices are not merely local linguistic challenges but contributing to or influencing by the narratives that shape our social world (Baker, 2019). Translators as social actors tell stories about other, mostly by referring to existing social narratives and specific cultural norms and sometimes personal narratives.

Regarding the effect of public on personal narrative, it can be said that translator cannot avoid drawing on “the shared linguistic and narrative resources of the new setting”, canonical themes, and institutional scripts drawn from collective narratives, to increase the legitimacy of their story (Baker, 2018, p.29). So, the retelling of a personal narrative is forced by the shared linguistic resources of the society in which the narration takes place (Somers, 1994).

The reverse situation is also possible, i.e., the effect of personal on public narrative. Much has been written about the role of translators in disseminating and potentially challenging dominant public narratives (Al-Herthani, 2009). Translators may of course dissent from dominant public narratives and challenge them through translation, to maintain and reinforce these narratives. Narratives are not (Roy Harris Phrase) “unsponsored texts” to be taken as existing unintentionally. They are emanating from an omniscient narrator (Bruner, 1991).

However, as the results shows, the latter, i.e. effect of public on personal narratives, (translator’s agency) is more dominant regarding the paper in question. This is reflected more in paratext as the social trajectory of translator. So, paratext as an important site of framing, plays a crucial role in framing readers interpretation, providing effective insights into the involvement of multiple agents in translation process, setting up structures of anticipation that guide others’ interpretation (Ali, 2018).

So, in the framework of descriptive and historical Translation Studies, paratextual framing is useful materials for contextualization of translation processes and understanding translation policies in force at a specific moment in time. It provides a mechanism through which individuals can ideologically connect with movement goals and become potential participants in movement actions. It also offers valuable insights into uncovering the concept of norms and discourses dominated at the time of

translation, production and reception of translated texts by drawing attention to concepts such as authorship, originality and identity construction which are only covert in translations.

The concept of identity construction (othering) is well suited for understanding the power structures as well as the historic symbolic meanings conditioning such action, though problematic in terms of agency. The connection between identity and othering is crucial, because identities are produced through the essentialist discourse of otherness, since identities are positions that are assigned to an individual within discourse, each person can have different subject positions. So, identities are relative and it is possible to be changed following the change of discourse.

Translators as well as their prefaces have been sometimes marginalized. But this paper shows that translatorial and even authorial prefaces are among the most effective opportunities provided for translators in their struggle for visibility and agency, and worthy of in-depth analyses.

In general, the shifts in narrative emplotment (Pellatt, 2014), that might have been engineered by the publishing that has framed Said *Orientalism* in Persian translation demonstrate the vast differences that characterize the *author-functions* in Iran. These differences have proved influential upon domestic understandings of the author, particularly in the early 70s, when he faced controversy in Iran over the publication of his text. (up to 80s). By exploring the narratives dominant in the paratexts (translatorial & authorial prefaces), this paper examines how these have played a crucial role in reframing Said's writing. Looking particularly at translation, it shows how differing *author-functions* and *identities* developed through the presentation of the mentioned prefaces.

As final point, it can be said that, each (translated) text is linked to the history and politics of its time, (the neutrality of the, or Said's dissenting style), and this is the case regarding the 80s translatorial and authorial prefaces, since textual and paratextual features in the Persian translation along with the author's identity were affected by norms and public narratives of the period in question.



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