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Metanarratives in Translation: A Case of Richard Burton's *A Plain and Literal Translation of the Arabian Nights' Entertainments*

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Abstract:

This paper investigates how Richard Burton reframed the original narrative of *The Thousand and One Nights* in alignment with the traditional Orientalist stance while translating the *Nights* through the translated text and its paratexts. The analysis was done by studying the translation and the footnotes of three tales in the *Nights*, in addition to the major paratextual material in the translation: *The Terminal Essay*. The researchers find that Burton has injected the Victorian Islamophobic metanarrative into the translation through his excessive annotations to accentuate the Orientalist public narrative on the East that was formulated by 19th-Century Victorian England. This is inferred from his ideas on imperialism, which were later incorporated into the translation and its paratexts. Burton represents the tales with ends that encourage imperialism, although he criticizes and condemns the Victorian moral mandate in some areas of his translation.

Keywords: *The Arabian Nights, Richard Burton, Narrativity, Framing, Orientalism, Translation*

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Introduction

Translation Studies have focused on the issues of translation from a cultural perspective, with their distinctive cultural awareness ever since the rise of the 'cultural turn'. As advocated by Bassnett and Lefevere (1990), the 'cultural turn' in Translation Studies touched upon translation issues from the cultural perspectives and backgrounds, and the already-established theories of Translation Studies.

Translation Studies is an empirical, synthetic discipline, taking the translation process and translation products as its study object with the distinct feature of integrating the study of related disciplines of linguistics, literature, cultural history, philosophy, anthropology, etc.（Bassnett, 1980, p. 199). The open and interdisciplinary nature of Translation Studies determines the academic integration with the study of culture, whose object covers political science, history, media studies, literature and cultural theories, and other related disciplines. The interdisciplinary nature of cultural study shows its impact on human disciplines which extends to its subdiscipline of Translation Studies.

In the aspect of research method, Translation Studies are not restricted to the use of the traditional linguistic research model, on the contrary, it puts the study object into the wider social, cultural, and historical context to study the constraints placed on the translators and the norms that translators abide by in their translation activities.

Translation as Storytelling

According to Bernofsky, "translation is a form of storytelling" (in Dimambro, 2020). It is a means that gives "an account of something you've

read in another language."

Bernofsky believes that when you translate, you put what you find in a foreign work into words that are your own. Even though practically all translations are, by necessity, based on someone else's material, the translator's subject position invariably finds its way into the translated text, creating an implicit second layer of narration. She adds that "this complex structural relationship involving original, translator, and translation is most readily visible in the case of retranslations, especially of classic works that already exist in several different translations in a given language" (Dimambro, 2020). She finally argues that the interpretation of the texts becomes a new story per se, "playing out in many small translation decisions on the sentence level" (Dimambro, 2020).

According to Mey (2000), writing and translating a narrative entails more than merely stringing together grammatical phrases. Reading a text is a pragmatic activity, as Mey (2000) emphasizes in his book *When Voices Clash*. He highlights the author's efforts as well as the reader's participation in the construction of textual meaning. This participation relies on the reader's mind to build a fictitious space in which they may interact with the translator.

For Lefevere (1992), translation may be defined as the rewriting of an original text, so it can to operate in a certain culture. The translator has never been a neutral party in the translation process, but rather an expert with specialized language and cultural abilities who is already involved in the text production process. As a result, translation, particularly that of newspapers, usually entails text alteration for a specific goal.

Alf Layla Wa Layla' — The Thousand and One Nights' ألف ليلة وليلة

The Thousand and One Nights, also known as *The Arabian Nights*, is a collection of fables, fairy tales, and folktales from the Middle East and South Asia that have been collected in Arabic between the 8th and 14th centuries during Islam's Golden Age. *The Arabian Nights* is available in several versions, namely Calcutta I (1839), Bulaq (1835), Macnaghten or Calcutta II (1839-42), Breslau of Maximilian Habicht and Heinrich Fleischer (1825-38), and the Leiden text (1984) (in chronological order). It has been composed in both Standard and Colloquial Arabic. Its tales contain about 1,420 poetic verses, most of which are prosaic.

It was Antoine Galland who first brought *The Thousand and One Nights* to the West in 1794. Galland, a French Orientalist, modified this collection to conform to the neoclassical norms that engulfed French literature during that time. His version stood as Europe's only account of this piece of work for a long time and remained the standard version of the *Nights* until Edward Lane (1801-76) took on to produce its first direct Arabic-English translation in 1838. In Lane's translation, there was an attempt to offer the Western reader in general and the English an image more authentic of the original version than Galland's translation, which was purely domesticated. Burton, on the other hand, believed that none of these translations leveled up to the original work. In his *Foreword*, he states that "our century of translations, popular and vernacular, from (Professor Antoine) Galland's delightful abbreviation and adaptation (A.D. 1704), in no wise represent the eastern original" (1885, p. x). Lane's translation, on the other hand, was incomplete, "unsexed and unsouled" (1885, p. 422), in Burton's opinion, as Lane had bowdlerized (with puritanical austerity in several cases) anything he had found against the norms of the English society. Therefore, Burton

saw the need for a thorough and 'accurate' translation of the *Nights* in Europe.

The Arabian Nights became a reflection of the Orient to Europeans despite its unknown origins. Many painters were inspired by these tales, they even used them to paint an image of Arabs based on this realm of fantasy, exoticism, and mystery. Translators typically defended the stories as authentic depictions of Arab reality. However, *The Arabian Nights* translations appear to be more representative of European ideas and imaginations of the period than the Eastern reality.

Sir Richard Francis Burton (1821–90)

Captain Sir Richard Francis Burton (1821-1890), a 19th-century British explorer, diplomat, translator, Orientalist, author, linguist, poet, and translator of *The Arabian Nights*, was infamous for his disguise as an Afghani Muslim, and his journey to Mecca and Medina — the holiest places in Islamic Arabia. The *Personal Narrative of a Pilgrimage to El Medinah and Meccah* was an account of his traveling to these two cities, in which he investigated the "Moslem inner life in a really Mohammedan country" (Burton, 1857, p. 2).

For Said (1979), Burton's "sympathetic association with the Arabs" (p. 195) made him an imperialist. Burton, according to Said, was a rebel against Victorian authority, seeing the East as a place where he could be free of Victorian society's moral influence.

Burton used a unique approach to translating literary works in the sense that he tried to recreate the original as closely as possible. Indian stories and important works by Luis de Cames, a sixteenth-century Portuguese

poet with whom he had a close relationship, are among his translations. He was also involved in the first translation of *The Kama Sutra* (1883), as well as the first to publish a comprehensive translation of *The Arabian Nights* (1885–88), which he titled the *Book of the Thousand Nights and a Night*. These two works were part and parcel of a project undertaken by Burton and a group of contributors to introduce English readers to Eastern literary works that deal with sex and sexuality.

On this account, late-nineteenth-century conversations concerning sexuality, pornography, censorship, and moral purity were influenced by such literary works. This was especially true of the well-known *Thousand Nights and a Night*. In addition to translating previously censored erotic parts of the work, Burton (1885–88) added some notes and a *Terminal Essay* to his translation. 'Pederasty,' one of the essay's sections, is a breakthrough examination of homosexuality. Burton's intense interest in the subject has been understood in light of rumors about his own sexuality, about which biographers and critics have argued passionately. Apart from the greater effort of the translated *Nights*, this work on homosexuality has had a major influence in connecting the Orient to other sorts of exoticism, sex, desire, and fantasy.

Literature Review

Translation Studies became characterized by a relatively new and growing interest in the function of narrativity and paratexts that has emerged from disciplines of research, focusing on issues such as culture and ideology, psychology, sociology, and much more, moving beyond the constraints of language and literary inquiry. Students of translation are now interested in the cultural ramifications of a translated work, as well as the

ideological, political, and commercial power of the paratextual material infused by the translator's narrative on the target culture.

Riessman (1993) believed that "culture speaks itself through an individual's story [...] Narrators speak in terms that seem natural, but we can analyze how culturally and historically contingent these terms are" (p. 5). McDonough (2009) drew on that by studying the paratextual material of a catalogue of translations of non-fiction works about Quebec nationalism, independent movements, and the 1980/95 referenda to help display how several cultures in Canada have portrayed themselves. She concluded that translators may differ in their use of framing strategies even if their motivations were similar. On the other hand, translators with ultimately different goals may use the same framing strategies. The analysis of McDonough's (2009) work also showed that the events that frame a translation "affected the way the translations were prepared and positioned by various agents" (p. 336). McDonough (2009) also stated that it is vital to speak with the translators who reframe a source text (ST) in a particular manner, "as the Target Text (TT) itself will evidently not provide all the answers - and indeed, may not clearly illustrate the translator's goals at all" (p. 336).

Parmouzeh (2014) analyzed the translation of Iran's cultural and political news in the Western media and news websites from the perspective of narrative theory. He used Somers and Gibson's (1994) and Baker's (2006) models. His study aimed at describing the cause and effect of the policies behind these narrations. Parmouzeh stated that "translation doesn't represent the entire merits of the original text and in this respect, Baker (2006) indicated that translation is the reconstruction of the original text than the representation of it" (p. 614). He further attributed the mismatch

between narratives and reality to two factors: the translator's interference, and institutions' interference. He argued that the translator's interference can be either intentional or unintentional, while the interference of an institution is intentional. According to Parmouzeh (2014), institutions thematically and intentionally select certain cases "tocriticize the original narrative argumentations; therefore, they foreground, highlight, and select parts of the news that verify their institutional legitimacy regarding misdeeds and contradictory arguments of the original news or text" (p . 615). In addition, these institutions reframed the original narrative by selecting some extracts for translation and discussing an issue by referring to different narratives. "They write introductions to the news, select their favorable headlines, and compare the reason and effect of [so doing] in the news as narratives" (p. 615), he adds.

Hijjo and Kaur (2017) investigated the effectiveness of paratexts as a strategic (re)framing device in the manipulation of 'reality'. According to them, paratextual framing plays a key role in "signalling relations and negotiating interpretations" through the sub-headings: titles, prefaces, headings and subtitles, images and captions, glosses (footnotes, and endnotes), and glossaries (p. 33).

Elimam (2019) studied how media narratives shape the way the Qur'an is reported and eventually how the public views Islam in general and Muslims in particular. The investigations revealed that narratives create imaginary areas for the receiver to hear, see and feel (p. 31). According to Elimam (2019), a narrative "has a make-believe nature, similar to films, communicating a whole experience" (p. 31). He stated that some receivers of news are unaware that news is a creation; events portrayed by the news are not always reported the way they occurred. Media institutions, including

translators, abide by certain rules and guidelines to convey news "from a certain perspective" (p. 31).

Baker (2007) studied framing by labeling by illustrating the instance of West Bank vs. Judea and Samaria in the context of the Palestinian-Israeli conflict. She mentioned that Judea and Samaria are biblical names for some Palestinian areas that are currently under Israeli occupation. She further stated that the "uncritical use of Judea and Samaria immediately signals the narrative location of the speaker or writer; it embedded them within a Zionist narrative whether or not they consciously subscribe to it" (p. 125). Baker's (2006) analysis of several BBC news items regarding the use of a couple of rival names, which are mentioned above, showed that translators and editors of BBC detach themselves from the Zionist narrative, while at the same time sticking to "the prescribed frame space as journalists and translators" (p. 127). In this case, translators opted for two strategies: their translations were the same as of the Zionist newspapers, adding Judea and Samaria, but putting the West Bank in brackets. This demonstrated an addition on the translator's part and a detachment of the translator from the narrative in question.

Similarly, Myllylä (2016) investigated whether or not Finnish media narratives, such as online news dealing with terrorism, were reframed in the Finnish translation of English news articles. The study aimed to find out if there is a discrepancy between the framing of the Finnish news articles and one of the English original and the possible reasons behind that. The study showed that there was significant use of selective appropriation, the selection and the foregrounding of excerpts at the expense of others in a text, in the translation of the news articles in question. A few articles witnessed the use of addition, whereas the rest were reframed through

omission. Myllylä (2016) concluded that the omission was attributed to time constrictions, particularly in the case of online news which does not demand the paper having already gone into print if the publishing of an article takes a long time. On the other hand, in more than half of the articles, the deletion was clear enough to contribute to the reframing of the article. Myllylä (2016) inferred that there was "a kind of repositioning in the articles which obscured or even outright changed the source of the information" (p. 83).

All the studies cited above revolved around journalistic texts that shed light on conflicting subjects. The reason behind that is that media outlets are the most prominent institutions in reshaping how the public views a particular narrative. However, due to the lack of studies conducted on prominent literary works and the fact that fiction can shape how readers perceive certain aspects of life, this thesis aims to stress on the idea that fiction is the key driver in the reshaping of cultures in the eyes of receivers.

Theoretical Framework

This research is based on Baker's Narrative Theory in Translation. This theory seems ideally suited to the purpose of this study for reasons that will become apparent later in this section and will become manifested throughout the paper. This section defines narrative theory, explains why it is chosen over other possible theoretical frameworks, and how it is utilized in the study of framing narratives and paratexts, which surround the translations subject of analysis here.

Definition of Narratives

'Narrative' in literature is seen as a powerful, optional mode of communication that is essential to the way people organize their lives.

Labov (1972) believes that a narrative is a "method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which (it is inferred) actually occurred" (p. 359).

According to social theory, as expressed by White (1987), a narrative is not an optional mode of communication, but rather "the principal and inescapable mode by which we experience the world" (p. 1). Somers and Gibson (1994) state that "everything we know is the result of numerous crosscutting story-lines in which social actors locate themselves" (p. 41). Drawing on the work of Somers and Gibson, Baker (2006) defines narratives as either public or personal stories that people believe in, and by which their behavior is guided (p. 19). Narratives, according to Baker, are not only stories we tell other people about, but also stories we tell ourselves of the world(s) in which we live (p. 5). Bennett and Edelman (1985) argue that "Narratives shape people's views of rationality, of objectivity, of morality, and of their conceptions of themselves and others" (p. 159).

Briggs (1996) states that narratives compose fundamental means of "generating, sustaining, mediating, and representing conflict at all levels of social organization" (p. 3). Baker (2006) adds that narratives are not necessarily put in written form; they can be told through visual, kinetic, or oral media as in film, photography, oral tales, etc. (p. 19).

Despite the fact that no narrative can reflect the ultimate, absolute reality of any event, we must acknowledge the fact that events occur in real time

and place, and so are verifiable by particular types and a set of techniques that may be refined and evaluated.

Types of Narratives

There are four types of narratives set out by Somers and Gibson (1994), which Baker (2006) adopts as well:

1. **Ontological narratives** are personal stories we tell ourselves about our place in the world and about our own personal history. According to Somers and Gibson (1994), ontological narratives "can only exist interpersonally in the course of social and structural interactions over time" (p. 61), having their focus on the self and its immediate world.

2. **Public narratives** are stories told and circulated among formations larger than the individual. Such social formations include the family, religious, or educational institutions as well as activists or political parties, the media, and the nation as a whole.

3. **Conceptual narratives** are defined by Somers and Gibson (1994) as "concepts and explanations that we construct as social researchers" (p. 62). Baker (2007) goes on to expand the definition of this type of narratives by stating that they are "stories and explanations that scholars in any field elaborate for themselves and others about their object of inquiry" (p. 6), such as *The Clash of Civilizations and the Remaking of World Order* by Samuel Huntington.

4. **Metanarratives**, also called master narratives, are narratives "in which we are embedded as contemporary actors in history… our sociological theories and concepts are encoded with aspects of

these master-narrative - Progress, Decadence, Industrialization, Enlightenment, etc." (Somers and Gibson, 1994, p. 61). For a narrative to be qualified as a metanarrative, it must have a type of temporal and physical depth, and a sense of inevitability. Baker (2007) suggests one example of a metanarrative, which is the public narrative of "War on Terror", which was circulated and promoted through a torrent of channels all over the globe, thus "acquiring the status of a super narrative that cuts across geographical and national boundaries and directly impacts the lives of every one of us, in every sector of society" (p. 7).

Frames

Frames, according to Baker (2006), are "anticipatory structures, strategic maneuvers that are purposefully undertaken to depict a movement or a certain viewpoint inside a given perspective" (p. 167). Furthermore, as Baker points out, translations can function as frames in and of themselves. Because a translation analyzes a specific ST story to offer it to the readers of the TL, narratives can be reframed through translation.

Frames, according to McDonough (2009), present narratives. Framing is a "method for structuring how these narratives are presented to others," not a presentation of events or a shaping of how a sequence of events is chosen (p. 59). They're a unique form of story. Frames, in other words, are tales about stories. Baker, according to McDonough (2009), muddled narratives and narrative framing. Baker, she claims, employs framing in such a way that it appears to be a feature of the story rather than a component that reshapes the reception of the narrative. The final purpose of a frame is what separates it from a story. Narratives choose certain events and portray

them in a way that creates a reality. Frames, on the other hand, allude to events by presenting them in a certain way toalter how certain narratives are seen. Baker (2007) suggests several sites and framing strategies, including selective appropriation, manipulating the title to frame the narrative, inserting images and captions into the narrative, adding annotated links to video clips to help frame the narrative, and finally, using paratexts, which include "cover images, blurbs, introductions, prefaces, and footnotes" (p. 160).

Baker (2007) identifies four techniques for framing or (re)framing narratives: temporal/spatial framing, labeling framing, selective appropriation framing, and repositioning of participants framing (p. 112). "Framing" is defined by Baker as "an active technique implying agency through which we intentionally engage in the formation of reality" (p. 106). "Setting up frameworks of expectation that govern others' interpretation of events" is what framing entails (p. 156). "Paratexts are substantive additions to a text that remark on, analyze, or otherwise frame it," Munday (2009) continues (p. 214).

The Notion of Framing in Translation

The receiver's interpretation of a narrative is influenced not only by the circulation of other narratives in his or her social milieu, but also by how these narratives are framed. According to Youngs (1994), the framing of a story acts in such a manner that it either establishes or even reveals the status of an attitude toward a narrative. For Butler (2010), framing seeks to improve public perception of a problem and enhance widespread public agreement on a suggested solution.

Frames are defined as "structures of anticipation, strategic moves that are consciously initiated topresent a movement or a particular position

within a certain perspective" (Baker, 2006, p. 167).

McDonough (2009) believes that narratives are presented by frames. Framing does not present events, nor shapes how a sequence of events is selected. It is rather a "strategy for constructing how these narratives are presented to others (p. 59). They are a special type of narratives. In other words, frames are stories about stories.

Baker, as McDonough (2009) puts it, conflated narratives with narrative framing. Baker, she claims, employs framing in such a way that it appears to be a characteristic of a narrative rather than a component that reshapes its reception. The final objective of a frame is what sets it apart from a story. Narratives choose certain events and portray them in a way that creates the illusion of reality. Frames, on the other hand, allude to events by presenting them in a certain way toalter how certain narratives are seen. Baker (2007) suggests a number of framing strategies and sites, including selective appropriation, manipulating the title to frame the narrative, inserting images and captions into the narrative, adding annotated links to video clips to help frame the narrative, and finally, using paratexts, which include "cover images, blurbs, introductions, prefaces, and footnotes" (p. 160).

Additionally, as Baker (2006) maintains, translations may act as frames in their own right. Narratives can be reframed through translation since a translation interprets a certain ST narrative to present it to the readers of the TL. Baker (2006) believes that frames display the intentions and motives of the translator who adopted certain translation strategies by showing agency and the way a text is framed. Therefore, translators and interpreters are not just passive receivers of translation tasks from clients. They actually initiate their own translation projects, and carefully select texts that "contribute to

the elaboration of particular narratives" (p. 105).

Assessing Narratives

Since this study adopts Baker's framework, the assessment of narratives "decides whether we should subscribe to them, dissociates ourselves from those who subscribe to them, or even actively set out to challenge them" (Baker, 2006, p. 141). As narratives construct reality then represent it, such analysis is a complex practice. Thus, no researcher is in a position to investigate a narrative objectively.

The researchers believe that using Narrativity in Translation as the theoretical framework is the best way to achieve the study's aims. The reason for this is that analyzing texts from a narrative perspective eliminates any claims of objectivity from the texts in question, allowing the researchers to analyze one text and arrive at multiple conclusions. It's worth emphasizing, nevertheless, that the study's major focus is on the observation of paratexts in the translation of the *Arabian Nights*.

Applying the Narrative Framework into the Study

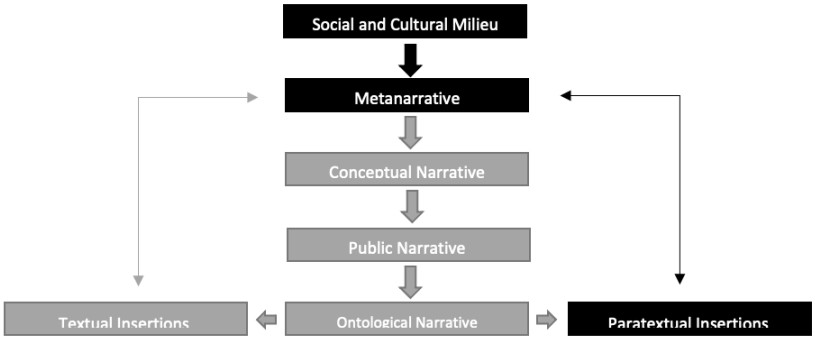


Figure *1. Applying Baker's Narrativity Theory*

As illustrated in Figure 1, the social and cultural milieu can influence, alter, or even create metanarratives. In return, these metanarratives can impact, to a multitude of degrees, all the other narratives involved in the translation. In this study, the researchers chose to highlight the extreme importance of the role of the existing metanarrative in the (re)framing of the narrative of the original work, which was done through Burton's insertion of paratextual material guided by the existing Victorian narrative of the Middle East.

Study Question and Hypothesis

The study aims to answer the following question:

How effective are the (re)framing strategies employed by Richard Burton in the reshaping of the Arab image in the West and accentuation of the metanarrative of Islamophobia in Victorian England?

Scope of the Study

This research investigates some aspects of the peritexts in the translation of the *Arabian Nights*, such as the footnotes of three tales in the *Nights*: *King Shahryar and His Brother* and *The Tale of the Bull and the Ass*, *The Tale of the Fisherman and the Jinni*, and the major paratextual material in Burton's (1885–88) translation of the *Arabian Nights*, the *Terminal Essay*. The study demonstrates how the metanarrative operates in the target text, and how these paratexts help express it in Burton's translation. Furthermore, the analysis will be carried out through Mona Baker's notions of Narrativity and Framing in translation.

Significance of the Study

Several studies tackle translated texts from the perspective of narrative theory. However, and interestingly, most of these studies were on topics

about journalistic and political texts. Thus, this study sheds light on the translations of fiction and particularly the well-known *Arabian Nights*, from the point of view of narrativity.

On an additional note, although *the Arabian Nights* has been discussed and circulated, only a few studies have addressed its translation. Therefore, this paper highlights the tales of *the Nights* from the point of view of Narrativity, focusing on the notion of framing. It will scrutinize the data provided through a critical approach to the translation to give some proper justification of the behavior of the translator in his translation of *the Arabian Nights*.

Limitations of the Study

The data in this study are limited only to one type of paratextual devices in Burton's (1885–88) translation of the *Arabian Nights*: Peritexts. This can be attributed to time constraints, and to the fact that epitexts are not considered central to the objectives of the paper.

The study also analyzes footnotes in three tales of *the Arabian Nights* only, *King Shahryar and His Brother* and *the Tale of the Bull and the Ass*, and *The Tale of the Fisherman and the Jinni*, as the whole of the paratextual data of the translation is information-laden and requires time and effort beyond the scope of the study.

Furthermore, another limitation of the research is that it's solely based on Sir Richard Burton's translation of the *Nights* — the most remarkable, yet controversial of all translations of —*Alf Layla Wa-Layla*, knowing that this translation is not very recent and was produced for a particular group of readers in the 19th Century, in the Victorian age.

Methodology

Data and Data Elicitation Procedure

The main paratextual material in Burton's (1885–88) English translation of *the Arabian Nights*, the *Terminal Essay*, which comprises two hundred and forty pages and is compiled in the translation's tenth volume, and the footnotes of three tales: *King Shahryar and His Brother* and *the Tale of the Bull and the Ass*, and *The Tale of the Fisherman and the Jinni* are studied in this paper. *The Book of the Thousand Nights and a Night*, formerly known as *A Plain and Literal Translation of the Arabian Nights' Entertainments*, was released in ten volumes in 1885 and was followed by *The Supplemental Nights*, which was published in six volumes. The metanarrative operating in the *Nights* is the aspect to be explored to achieve the goals of this paper.

Analyzing the footnotes of *King Shahryar and His Brother*, the *Tale of the Bull and the Ass,* and *The Tale of the Fisherman and the Jinni* is the starting point of the study. The researchers move on to the *Terminal Essay*, then, they determine whether these paratextual elements reflect the extent of the translator's visibility in the text, employing Mona Baker's Narrative theory in Translation, focusing mainly on the process of framing narratives to identify the extent to which the metanarrative of the Islamophobia was embedded in the translation. The researchers later study how framing devices and strategies can reshape the image of certain realities and truths from the point of view of fiction.

The Victorian Metanarrative on the Middle East

Metanarratives, also known as master narratives, are defined by Somers and Gibson (1994) as narratives "in which we are embedded as contemporary actors in history… our sociological theories and concepts are encoded with aspects of these master-narratives - Progress, Decadence, Industrialization, Enlightenment, etc." (p. 61). A narrative must have some temporal and physical depth, and inevitability to assume the position of "a super narrative that cuts across geographical and national boundaries and directly impacts the lives of every one of us, in every sector of society" (p. 7).

The dominant metanarrative of Victorian England can be regarded as complex, or multi-layered. It was more of a colonial, Eurocentric metanarrative dealing with the Occident "West", and the Orient "the Other". The Western taste of exoticism was already established in the 18th and early 19th Centuries. However, as Kennedy (2017) argues, in the same manner, it thrived with the imperial projects of Great Britain (p. 2).

The term Orientalism was institutionalized by Edward Said's book under the same name, in which he analyzes the process of 'Orientalizing' the Orient by the West. To Said (1979), Orientalism is "a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident" (p. 2). Following Foucault's notion of discourse, Said (1979) believed that "Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient- dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient" (p. 3). Said (1983) wanted to show how Orientalism and how "the will to exercise dominant

control in society and history has discovered a way to clothe, disguise, rarefy, and wrap itself systematically in the language of truth, discipline, rationality, utilitarian value and knowledge" (p. 216). The usage of such a language was particularly effective because of its "naturalness, authority, professionalism, assertiveness, and anti-theoretical directness" (p. 216).

In the same vein, Sabouri and Karimzadeh (2011) argued that the overall inclination towards the East was Eurocentric, depicting the East as backward and inhabited by irrational and passive people following a "violence-driven religion" (p. 124). According to Said (1979), such misrepresentations of the Orient provided a counter-image of the West. For him, Orientalist studies have fabricated a political view that goes in line with the advocation of a discourse that is based on the dichotomy of 'Self' and 'Other' to promote western domination and supremacy over the 'Orient'.

Kennedy (2017) believed that the imperial project emphasized Western superiority over Oriental cultures (p. 3). Such conceptualization, as mentioned by Said (1994), was embodied in the image of Westerners as "rational, peaceful, liberal, logical, capable of holding real values, [and] without natural suspicion," while the image of the East reflected "none of these things" (p. 49).

Kennedy (2017) maintained that imperialism was key in:

making Oriental locations, objects, and products available for consumption by the inhabitants of Britain, most obviously through such phenomena as the Great Exhibition, but also through forms of popular entertainment like panoramas and dioramas, shows of exotic peoples, exhibitions of alien cultures, museums, and entertainment venues, and the importation of Oriental commodities. (p. 4)

Consequently, the creation of the Orientalist metanarrative took the shape and form of literature, art, and travel writings.

Victorian travellers to Egypt and Turkey often employed common exotic Orientalist tropes of *the Arabian Nights*, such as hamams or Turkish baths, harem, jewels, peacocks, slave markets, veiled women, and the Oriental tyranny. For instance, Edward Lane's *An Account of the Manners and Customs of the Modern Egyptians* (1838) represents Egypt through the images of magic and superstition. Lane (1838) stated in the Account that Arabs are "very superstitious" (p. 305) in their nature. Lane (1836) also maintained that Egyptian women are "the most licentious in their feelings of all females who lay any claim to be considered as members of a civilized nation" (p. 295). He (1836) also believed that "some of the stories and the intrigues of women in *The Thousand and One Nights* present faithful pictures of occurrences not infrequent in the modern metropolis of Egypt" (p. 305).

On a different vein, Burton, in his *Wanderings in West Africa* (1863), frequently referred to Africans as "barbarous, lawless, and superstitious," linking them to chimpanzees or gorillas, and even addressing them with the term "nigger" (p. 225). In his *Personal Narrative of a Pilgrimage to El Medinah and Meccah*, Burton (1857) stated when describing how medicinal drugs are prescribed in the Middle East that "the practice of physic is comparatively easy amongst dwellers in warm latitudes, uncivilised peoples, where there is not that complication of maladies which troubles more polished nations." (p. 12). Burton (1857) later compared between the freedom of speech in the Middle East and the West by maintaining that "a madman in the East, like a notably eccentric character in the West, is allowed to say or do whatever the spirit directs." (p. 14). In addition, Burton

(1857) insisted on referring to the Middle East as savage, or barbarous in several instances, such as "In the generality of barbarous countries you must either proceed, like Bruce, preserving the "dignity of manhood," and carrying matters with a high hand, or you must worm your way by timidity and subservience; in fact, by becoming an animal too contemptible for man to let or injure." (p. 23), and "the "rough and ready" traveller will learn to follow the example, remembering "Nature is founder of Customs in savage countries […]" (p. 25).

Orientalism in Victorian art touched upon topics and tropes like those of Victorian literature, which are tropes of the imperialist, the exotic, and the socially critical. Paintings of historical or patriotic events, places, or people, for example, portrayed "imperialist orientalism" (Kennedy, 2017, p. 51). Among these paintings was George Joy's *Captain Charles George Gordon's Last Stand* (1893), which represents the British dignity in the face of defeat and showcases Gordon, wearing a "fez", a folkloric cap, and a European attire, while looking down, stone-faced yet unfazed, as he is being threatened by a group of white-dressed, turbaned men drawing spears at him.

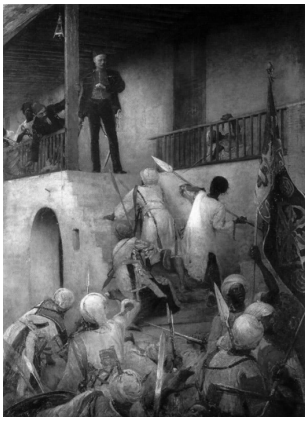


Figure *2. Gordon's Last Stand (1893)*

George Sale (1697-1736), an English Orientalist and the first English translator of the Qur'an, laid the groundwork for the metanarrative of Islam in Europe. He saw Islam as "a scourge to the Christian church, for not living answerably to that most holy religion which they had received" (Ockley, 1847, p. 19). However, in Victorian England, particularly during the nineteenth century, the image of Islam took on a far darker hue. Islam was viewed as a challenge to Christianity by Victorian authors and critics, or as a rationalist attempt to describe God and the cosmos (Khattak, 1999, p. 36). Sir William Muir's (1819-1905) harsh perpetuation of Islam was represented in his view of the Christian-Muslim conflict as a war for world supremacy as mentioned Bennett (1991); Muir (1897) claimed that Islam is Christianity's "mortal foe" (p. 66). He (1897) believed that Islam lacked spiritual value that it was incapable of adjusting to changing time and place, of keeping up with humanity's progress, and of uplifting humanity. William Clair-Tisdall (1859-1928) and John Drew Bate (1836-1923) both saw Islam as an "anti-Christian faith" (Bennett, 1991, p. 118). For example, Tisdall (1895) argued that Islam was a " creed that has preserved in the life and character of its Founder an enduring principle of degradation" (p. 122).

Charles Forster (1775-1833), an Essex Rector, on the other hand, argued against Tisdall's point of view, claiming that Prophet Mohammad truly strove to raise moral standards, rather than the contrary (Forster, 1829, p. 78). Similarly, Reginald Smith defended Forster's position on Islam. He sees it as a Christian ally. Furthermore, he argued that Islam is a reformable religion that is best suited to Africa and Asia, whereas Christianity is best suited to Europe (Bennett, 1991, 119). Burton (1897) backed up the premise that Islam was a reforming religion. "El Islam, […], raised man from this debased status, and with the sound good sense which characterizes the

creed inspired and raised him in the scale of creation by teaching him the dignity of human nature" (p. 343), he wrote.

Data Analysis and Discussion

The purpose of this section is to link the theoretical framework of this study to the results presented in the Data Analysis section. It is directed towards providing a critical discussion of the results toachieve the purpose of this thesis, which is to examine how embedded and reflected the metanarrative of Islamophobia was in Sir Richard Francis Burton's translation of the *Thousand Nights and a Night*.

Burton, the translator of the *Arabian Nights*, was a controversial figure in 19th- Century Victorian society; his views on sensitive, taboo-related matters caused a scandal after the publication of his translation. This reception, besides the translation's success, may have not only been achieved by the obtrusive translation strategies employed, but also simply by virtue of the fact that it is Burton's name and explanatory notes that stimulated this reception of the *Arabian Nights* in the West. Consequently, as maintained by Batchelor (2018), such a case poses "questions around the power of translations to affect an author's image in the receiving culture" (p. 33).

One of the most influential notions presented by Genette (1997) was that the aim of using paratexts was to frame a text and enable its reception in a particular way. He stated that paratextual material is "a privileged place of a pragmatics and a strategy, of an influence on the public" which in his view, is always in "the service of a better reception for the text and a more pertinent reading of it" (p 2). Genette (1997) believed, however, that for achieving "better reception and pertinent reading of the text," (p. 2)

translators and/or authors need to select certain elements from the work in question to apply in the process of framing.

The framing of Richard Burton's ideological views can be viewed through the observation of the paratextual influence and the (re)framing of the original manuscript of *the Arabian Nights*, or even that of the Middle Eastern, Muslim culture on the Victorian culture.

Studies that touch upon how target culture images are influenced by the source culture compass a vast range of pairings of language and culture and are connected to examinations of cultural stereotyping in Translation Studies. According to Szu-Wen Kung (2013), paratextual elements, such as cover designs of literature, seek to "trigger the readers' initial interest towards the translation through the stereotypical representation of foreignness or even Orientalism" (p. 62). Sometimes, these elements are more powerful than the translated text itself in the process of framing the original narrative.

The Metanarrative of Islamophobia

As mentioned earlier in the paper, metanarratives are public narratives that persisted in a particular society for a long time, and hence findings that arose from the meta and public narratives were intertwined. The metanarrative on the behavior of Muslims in distant countries holding onto extreme beliefs and being exotic, rapacious, violent, lustful, and bloodthirsty, which might have served imperialistic ends, seemed to be exemplified and prevalent in nineteenth-century England. To be more specific, *the Arabian Nights* was considered a Western metanarrative of the Orient, according to Plummer (2009, p. 49).

"Imperialism", according to Encyclopedia Britannica, originates from the Latin term "Imperium", which translates to "power". This word dates to the Roman Empire predating 500 BC. Through this state policy or advocacy, control is established beyond the borders of the state over people who are generally unwilling to condone such power. According to Galtung (1971), Imperialism can be defined as "one way in which the center nation has power over the periphery nation, so, as to bring about a condition of disharmony of interest between them" (p. 83). Imperialism is inherent in a nation's political ideology for maintaining the expansion of its territories so that the colonizing nation can assert its dominance over the other, or for achieving materialistic gains. Upon dominating over the territory, the dominant nation attempts to impose its ideological and cultural attitude upon the vanquished. This attitude is called "imperial attitude" (Galtung, 1971, p. 49).

In the nineteenth century, the economy of Great Britain, which has become an industrial giant, primarily shifted to target large-scale industries, due to the influence of the industrial revolution. Consequently, competitive enterprises began to be founded. Such establishments began looking for supplies from foreign countries, such as India and South-West Africa, where the English began engrossing Indian trade communities, and consequently, the Indian government was usurped. The development of the English Empire took place with a great deal of opposition. Notwithstanding the conflicts faced by the British Empire amid its rise and flourish, it spread far and wide to the numerous corners of the world, and ultimately extended its influence across a wide scale of territories, including the Middle East.

Imperialism was practiced by military agents, politicians, missionaries, explorers, writers, journalists, and merchants. They provided numerous justifications for their imperial activities. These justifications included

arguments over economic gain, exercise of power, enhancement of scientific exploration value, and promotion of the idea of carrying the task of bringing the benefits of a 'more advanced civilization' to a nation of 'backward' citizens. Such arguments often spoke the language of rivalry for glory and power, because every nation dreamed of finding its place in the sun by taking on a 'civilizing assignment, or assuming the position of 'chosen people', revealing an underlying urge for predominance.

Nineteenth-century travel writing on the Middle East figured religious and political motifs. They also presented aesthetic subjects, such as in the quest for the exotic, and a deep desire to escape Western modernity. In the case of writings undertaken by individual writers, these concerns may overlap. In addition, at different times within the nineteenth century, some writings, particularly the politically themed, predominated over others, such as in the case of *Burton's Personal Pilgrimage to Mecca and Medina* and *the Book of a Thousand and One Nights*.

Burton's version of *the Arabian Nights* was undoubtedly the most vigorous and essential translation of his. Burton (1886) notes in the translation, the reason why he embarked on translating the *Nights* was what the tales had to offer of a creative mode of expression that made the "most fantastic flights of fancy, the wildest improbabilities, the most impossible of impossibilities, appear […] utterly natural, mere matters of every-day occurrence" (p. 21).

It should be noted that Burton's heavily-annotated version of *the Arabian Nights* was a key driver in the formation of the wider perception of the Islamic Middle East in Western Europe, consequently affecting the whole image of the Middle East across the world. Sir Richard Burton's

Arabian Nights was ground-breaking in the sense that it fuelled up the fascination of the European reader with the "mysterious and exotic" Orient, and thereupon legitimizing the concept of 'Orientalism' by catalyzing its formidable expansion in England. That wouldn't have had such an impact without Burton's employment of the peritexts on the "manners and customs of Arabs and Muslims" in the translation.

Richard Burton's *Arabian Nights* can also be interpreted in favor of imperialism. This paper studied such interpretation by elaborating on how the portrayal of the tales in the translation forms perfect support for imperialism although, in some areas of the translation, Burton (1886) castigated the Victorian moral system.

Like similar Orientalist writings, Burton's repertoire of Eastern culture is loaded with Western preconceptions of the Orient and the Middle East, such as in Burton's final remarks in the *Terminal Essay* "the free treatment of topics usually taboo'd and held to be alekta – unknown and unfitted for publicity – will be a national benefit to an 'Empire of Opinion'" (1886, p. 91). Endeavoring to contribute to the colonial appropriation of the Middle East, Burton created his own "Empire of Opinion". Today, the points of view of critics, scholars, and readers are tainted by the profound influence of Orientalism in the 19th century, illustrative examples of those appalling forms of Orientalism, as observed by Edward Said, are the narrative of Richard Burton, which is cloaked with misrepresentations of the Middle East and eventually contributes to the "Empire of Opinions", and his disguise, being an imperial spy, as a Muslim pilgrim.

According to Said (1979), such misrepresentations of the Orient embodied the counter-image of the West. He demonstrated how Orientalist

studies shaped a political image that was in favor of the promotion of a "Self" and "Other" dichotomy-based discourse with Western domination and supremacy ends. He argued that the West has "invented" the Orient. It displayed it as irrational, depraved, traditional, and childlike for justifying its imperialistic ideology and domination. Eventually, these (mis) representations made their way through literature, which later evolved into assuming the position of an imperialistic genre. Such type of literature emerged from travel writings and adventure tales, and in Burton's case, he indirectly painted a glamorous picture of England, portraying himself as a heroic adventurer charting new lands, particularly the most sacred ones, through disguising as a Muslim, and through his never-ending comparisons between the Orient and the Occident. However, to fully comprehend the contributions made by Burton to the imperial project and the 19th-Century metanarrative, one must also address his individual self-development. That is because, as Tim Youngs (1994) argued, travel writing, particularly within the context of imperialism or colonialism, is merely an expression of one's own identity based on "sameness to and yet remoteness from the members of the home society" (p. 3). In such a case, Burton has clearly tried to detach himself from his connection to Europeans whilst at the same time identifying with the Arabs through his signature as Hajj Abdulla. Yet, his ardor to split his two identities may have failed in the case of the *Arabian Nights*, and his colored views have been evident in the translation.

Conclusion

This paper investigates the metanarrative utilized in Burton's translation of *the Thousand Nights and a Night*. It is aimed at providing a comprehensive and detailed analysis of the Title Pages, the *Translator's Foreword*, the footnotes found in *King Shahryar and His Brother*, *the Bull*

and the Ass, and *The Tale of the Fisherman and the Jinni*, and the *Terminal Essay*, which were the data studied in this paper. The paratexts investigated were examined through the lens of Narrativity and Framing in Translation, presented by Mona Baker.

It has been concluded that the Orientalist public narrative formulated by 19th Century Victorian England of the East was one of these external narratives that were clearly present in Burton's work. It is especially highlighted in his usage of racially derogatory words and phrases in areas of his translation. He (1886) fundamentally translates aspects that are absent in the original text that convey his racist perception of people of color, e.g. "embracing with both arms a black cook of loathsome aspect and foul with kitchen grease and grime" (p. 5).

It has been concluded that Sir Richard Francis Burton was in favor of imperialism. This is construed because of his views on imperialism that were subsequently embedded in the texts and paratexts. Despite criticizing and condemning the Victorian moral rule in certain areas of his translation, Burton represents the tales with ends that are in support of imperialism. He glorifies England through several comparisons between the East and the West. English (mis)conceptions about the Orient aid in creating a dichotomy that emphasizes the contrasting worlds that are the Orient and the Occident.

Recommendations

The contribution of this paper to Translation Studies manifests itself mainly in the manner it has applied the notion of framing to a significant literary work like *the Nights.* In the analysis of data, several peritextual framing devices were considered: Title page, *Translator's Foreword*,

footnotes of two tales, and the *Terminal Essay*, all of which have been written specifically for the target audience. This, consequently, poses the question of whether frames can represent not only narratives but also other frames of such narratives. Considering that translations frame the narrative of the source text and the paratextual material frames the translation, the notion of framing can be expanded in future studies to include not just frames, e.g., translations presenting a narrative, but also "reframes'', such as forewords and introductions that represent the frame of a narrative. The various levels on which framing devices operate can be explored in greater depth, and the analysis in this research may serve as the basis for such research.

The motivations behind Burton's framing devices of the translation vary. However, worth mentioning is the possibility that translators may not always adopt a framing strategy consciously when translating a text. Even though Baker argued (2006), that framing implies agency and is a conscious way to help construct reality combined with the analysis of excerpts from his translation, has shown that the translational frame does not always reflect the translator's conscious strategies. Burton (1886), for example, paid significant attention to Muslim women in the *Terminal Essay*. He discussed them in the "*Woman*" Section on page 192. Burton (1886) mentioned that he spoke about the position of women in Islam by mentioning that their legal status was "exceptionally high" (p. 195). However, in other passages, Burton referred to what Arabs think of their women as "jewels" (p. 197), he used the term "lock it up", which clearly holds a negative connotation, implying that the status of women is not as high as someone may think it is, and so on. As this case study conveys, consideration should be made to the fact that multiple frames are capable

of existing within one translation, and that various strategies have been employed. Analyzing the translation from various perspectives and on multiple levels may help identify if conscious framing is apparent in the translation, or that framing is, perhaps, operating, but on an unconscious level, one in which a few choices made by the translator might not frame the text as it has been intended. Such a study would help expand how the notion of framing in translation can be applied and give room for further research in this field.

The data analyzed in this paper may help serve as a basis for further research into how translations are (re)framed and what motives lie behind the framing strategies of these translations. Because Edward Lane, John Payne, Richard Burton, and others may have had somewhat similar motives in their translations of *the Arabian Nights,* yet have employed different strategies to achieve such goals, further studies into the motivations, intentions, and framing strategies employed by such translators would be advantageous. Analyzing how their motivations compare with each other, how these works were framed in translation, and more importantly in paratexts, how the framing strategies used in these translations compare to those employed by Burton, etc. may shed light on whether the translators shared similar motivations, political views, and goals for their translations, especially that these three translators originate from the United Kingdom during the same century. It would also reveal the role translators play in framing literary and historical translations for target audiences.

In addition, a significant part of the translation can still be explored in greater detail. This paper has examined a few numbers of the framing strategies employed by Burton in the (TT). In addition, the thesis has not comprehensively compared the examined framing devices with the

translation itself. More research may be conducted to determine if the translation and the paratextual material framed the original text in similar ways and investigate reasons for discrepancies (if any).

Finally, while the findings may be rational, they cannot be concluded based on this study if taken on a larger scale. Moreover, there exist limitless opportunities for further study with different genres of texts, and different translators. For example, in a different study, it would be feasible to collect a larger sample of material from one translator, like Carroll, for example, in ardor to demonstrate whether he was biased, or consistent in his bias against the Victorian Society. It would also be interesting to compare other language translations of remarkable World literature to corresponding translations to English.

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السرديات الكبرى في الترجمة- دراسة في ترجمة ريتشارد بيرتن لحكايات ألف ليلة وليلة

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حسين ياغي[2]

ملخص البحث:

يستكشف هذا البحث كيف أعاد ريتشارد برتون تأطير السرد الأصلي لحكايات ألف ليلة وليلة بما يتماشى مع الموقف الاستشراقي أثناء ترجمته للعمل من خلال النص المترجم وهوامشه. وقام البحث على دراسة ترجمة ثلاث حكايات في العمل بالإضافة إلى هوامش تلك الحكايات والمادة شبه النصية الرئيسة في الترجمة والمعنونة بـ The Terminal Es-say أو «النص الأخير». وتوصل الباحثان إلى أنّ بيرتن قد أدخل نسيج الرواية الفيكتورية الفوقية المعادية للإسلام في الترجمة من خلال ملاحظاته التوضيحية المفرطة وغير اللازمة في بعض الأحيان لإبراز الرواية الاستشراقية التي صاغتها إنجلترا في القرن التاسع عشر عن الشرق. ويُستدل على ذلك من أفكاره حول الإمبريالية التي أدخلها إلى الترجمة ونصوصها الخارجية. كما تبيّن أن برتون ألبس حكايات ألف ليلة وليلة طابعًا يمثّل غايات تشجيع الإمبريالية، على الرغم من انتقاده المجتمع الفيكتوري وإدانته للتفويض الأخلاقي الفيكتوري في بعض مواضع ترجمته

الكلمات الدالة: ألف ليلة وليلة، ريتشارد بيرتن، السردية، التأطير، الاستشراق، الترجمة.

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