Relationship between Reframing Strategies Adopted by the Translator and the Attitude of the Reader toward the Translation: A Case Study of the Book "The Grass is Singing" by "Doris Lessing"

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Abstract

Since language is production and translation is reproduction, there are always slight changes in representing intentions. These changes may be greater in translation. Most changes occur unconsciously and unintentionally but sometimes these changes are consciously, intentionally and purposefully. Reframing is a strategy in narrative theory that is used to change some dimensions of translated text. In this paper the researcher was an attempt to investigate the ideological manipulation under Baker's renarrative theory conducted within a descriptive framework through comparing a parallel text in English and Persian. In this paper, "The grass is singing" by "Doris Lessing", translated by Dr. Zahra Karimi was analyzed to see the changes that have occurred in translation. The analysis revealed that the instances of reframing are numerous but often overlapping. The most common reframing strategy was selective appropriation which, however, usually resulted in occurrences of other reframing strategies.

Keywords: Reframing; Narrative; Selective Appropriation; Labeling

Introduction

The whole concept of translation is proven to be difficult to define. Baker and Pérez-Gonzales (2011, p.39) provide a definition in which translation is *linguistic mediation* between languages. Linguistic mediation simply means that a piece of text or utterance is transferred (rewritten or orally interpreted) into another text or utterance in some other language. Translator and interpreters like other ordinary people are at the mercy of different factors which shape and reshape their attitude and ideology to their society and the world. These reframing strategies changes and sometimes deviations from moralities are recent dominant issues of translations. Defining frames as "structures of anticipation, strategic moves that are consciously initiated in order to present a narrative in a certain light", Baker defines framing as "an active process of signification by means of which we consciously participate in the

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construction of reality" (Baker, 2006, p. 167). Framing helps us to establish what is being done, who is doing it, why it is being done, and in what context. Reframing is elaborated in Baker (2006) as additional notes to translation that shapes the readers" conception before reading the text. Processes of (re)framing can draw on practically any linguistic or non-linguistic resource, from paralinguistic devices such as intonation and typography to visual resources such as colour and image, to numerous linguistic devices such as tense shifts, deixis, code switching, use of euphemisms, and many more. The aim of this paper is the analyzing the reframing strategies in the translation of the book of "The grass is singing" by "Doriss Lessing" translated in Persian language by "Dr. Zahra Karimi" in order to find out the rate of using these strategies and the amount of changes in translation.

Statement of the Problem

As most of the works written by foreign sociologists, politicians, activists are not in line with the ideology, religious beliefs, and customs of Iran; therefore, translators with support of other organizations use different strategies that change the meaning of the original text. The problem is that readers of target language face a text that is not the original text and afflicted with different ideas. So, it is tried to investigate to what extent these texts are faithful to the original texts.

Because of the Islamic ideology and Iran policies and also the notion of resistance against invasions like policies of powerful western countries (Hekmatpour et al. 2019), it seems that Iranians narratives of the west are conditioned by strategies applied by translators in translations that change the meaning of the original text. The problem arises when translators do not regard of the facts, reverse the facts differently in translation. Narrative theory as will be discussed latter in detail, defined by Baker (2006, p. 19) as "public and personal stories that we subscribe to and that guide our behavior.

From the aforementioned definition of the narrative theory and framing, it is obvious that something is wrong in the act of translation, because the aim of translation is representation of the original text not constructing them. Translators are required by an unwritten law to produce the whole original and nothing but the original. There are some insights and directions in the preface section of the translated book that based on the attitude of translator make reader ready to read the text. In fact, it is like interpretations of texts that each one may share the meaning with his or her attitude.

Significance and Purpose of the Study

By considering the importance of reframing strategies as an effective tool in expressing translators' hidden intentions to acquire their covered purposes, it seems necessary to do more investigations and researches to acquire more information for English translation, literature university students and generally English texts readers to notify them about theses hidden, consciously and intentional meaning alterations by different translation strategies. So, the researcher tries to shed light on how reframing strategies adopted by the translator shape the attitude of the reader toward the translated book of "The grass is singing" by "Doriss Lessing" translated in Persian language by "Dr. Zahra Karimi" based on Mona Baker's model.

Theoretical Framework

This paper is being based on Baker's (2006) narrative theory and reframing strategies in which she has discussed different elements of reframing strategy. Baker's *Translation and Conflict* (2006) is about narratives. She explained that "Narration is the context for interpreting and assessing all communication –

not "a mode of discourse laid on by a creator's deliberate choice but the shape of knowledge as we first apprehend it."(Baker, 2006, p.9). Reframing is a strategy in translation that is used to shape attitude of the reader. In this paper the researcher aims at paper of the translated text with respect to four (re)framing strategies. Baker (2006) has introduced are temporal and spatial framing, framing through selective appropriation, framing by labelling and framing by repositioning participants in the narrative.

Baker in his famous book of *"Translation and Conflict: A Narrative Account"* (2006), claimed that framing in translation enable the translators to reproduce the existing ideologies or disassociate themselves from those ideologies by refusing to translate a text at all. She contends that "translators and interpreters can and do resort to various strategies to strengthen or undermine particular aspects of the narratives they mediate". Defining frames as "structures of anticipation, strategic moves that are consciously initiated in order to present a narrative in a certain light", Baker defines framing as "an active process of signification by means of which we consciously participate in the construction of reality" (p. 167).

Bagherzadeh et al.(2014) have conducted research on Pot-Luck, the creative idea of the researcher, is introduced as an innovative technique of Project-Based Learning, which proved to be significantly effective in developing a positive attitude in learners towards learning, and improving autonomy in learning. Baker (2006) presents different framing features that might be used to translate a narrative differently. These features include frame ambiguity, frame space, temporal and spatial framing, selective appropriation, framing by labeling, and repositioning of participants. The material of this paper consisted of the book of "The Grass is singing" written by Doris Lessing translated in Persian language by Z. Karimi is extracted from the book with the help of four (re)framing strategies of Baker (2006) model for identifying the contrastive points in its translation. The data of this paper consisted of the book of "The Grass is singing" written by Doris Lessing translated in Persian language by Z. Karimi in order to find out the rate of using framing strategies and the amount of changes in translation.

Therefore, the researcher in this paper tries to analyze source and target texts to determine these strategies and to describe the reasons behind using such strategies. To do data analysis procedure, the researcher will consider the quantitative manner of framing strategies frequency and qualitatively will explain the translator application of framing strategies along with the context of translation.

Research Questions

The present study aimed to answer the following questions:

Q1. How do reframing strategies adopted by translator shape the attitude of the reader toward the Persian translation of the book "The grass is singing" by "Doriss Lessing" translated in Persian language by "Dr. Zahra Karimi" based on Mona Baker's model?

Q2. To what extent reframing strategies can change the original meaning of the text in translation?

Research Hypothesis

Considering the above mentioned research questions, the following hypotheses were proposed:

H1. It is supposed that reframing strategies that are used by translator shape the text as translator wishes.

H2. Reframing strategies change the meaning of the translated text.

Review of the Related Literature

This chapter provides a literature review of Translation concept and theories which are related to the main objective of paper to explore the role of translator in meaning equivalence of translated texts. In the following paragraphs Mona Bakers' Narrative theory and her Framing/Reframing strategies which ascertain the existence and effect of translator ideologies on translated texts will be explained in detail.

Narrative Theory in Translation Studies

According to the communicative and social theory of narrative, the whole world is constructed via language, in particular narratives. A narrative does not need to be, for example, a single text, oral utterance, video or a theatre piece. Instead, a narrative can be constructed from various sources. Baker (2006, p.4) finds narratives appearing in two layers: firstly, the immediate surface level of a text or an utterance and, secondly, the level beyond the surface. The surface level narrative constitutes the concrete textual entity that is analyzed. Beyond the surface lie the implicit narratives which have modified the construction of the surface level narrative. Although those implicit narratives have no apparent textual form they can be reconstructed from the elements of the surface narrative.

There are several features with which the narratives are constructed. Baker (2006) introduces four core features: temporality, rationality, causal emplotment and selective appropriation. It should be noted that subtle changes in any of the four core features may have dramatic effects on the narrative, which will be the subject of discussion in the following section in this chapter.

1. Temporality

Temporality feature proposes that the sequence of a narrative is always meaningful. It means that narratives are embedded in time and space and derive much of their meaning from the temporal moment and physical site of the narration. Temporality one of the core features of narrativity as elaborated in the work of Somers (1992, 1997) and Somers and Gibson (1994). Temporality refers to the embeddedness of narrative in time and space and is understood as constitutive of narrativity rather than as an additional or separable layer of a story.

2. Rationality

Rationality of narratives suggests that narratives can never exist in avoid without references to other narratives. It means that it is impossible for the human mind to make sense of isolated events or of a patchwork of events that are not constituted as a narrative. Every element in a narrative depends for its interpretation on its place within the network of elements that make up the narrative; it cannot be interpreted in isolation (Baker, 2006).

3. Selective appropriation

It is more about the narrators of narratives. Given that it is important to weave a coherent story by including every detail of experience, narratives are necessarily constructed according to evaluative criteria that enable and guide selective appropriation of a set of events or elements from the vast array of open ended and overlapping events that constitute experience (Baker, 2006). The selective appropriation feature proposes that the narrator has the ability to choose which facts to present and with what possible linguistic variants.

4. *Casual employment*

It is the final and most important element of narratively that gives significance to independence instances and overrides their chronological or categorical order" (Somers 1997, p 82). Causal employment feature proposes that the narrator intentionally chooses and arranges the facts of an event into a meaningful order. This feature is essential in indicating the existence of agency in narratives. It allows us to turn a set of propositions into an intelligible sequence about which we can form an opinion, and thus charges the events depicted with moral and ethical significance (Baker, 2006).

Reframing

Baker (2006, p. 105) contends that "translators and interpreters can and do resort to various strategies to strengthen or undermine particular aspects of the narratives they mediate". Translators and interpreters act within a frame space that encourages others to scrutinize every aspect of their linguistic and non-linguistic behaviour. Their frame space also circumscribes the limits of their discursive agency, although as with any type of constraint it is almost always possible to evade or challenge these limits. One of the best ways of undermining the restrictive effect of frame space in translation is to adopt a strategy of temporal and spatial framing that obviates the need to intervene significantly in the text itself (Baker, 2006).

1. *Temporal and Spatial Framing*

One of the strategies discussed under 'Framing narratives in translation' is temporal and spatial framing which involves selecting a particular text and embedding it in a temporal and spatial context that accentuates the narrative it depicts and encourages us to establish links between it and current narratives that touch our lives, even though the events of the source narrative may be set within a very different temporal and spatial framework. This obviates the need for further intervention in the text itself, although it does not necessarily rule out such intervention (Baker, 2006). Temporal and spatial framing and involves no alterations in the text for translation itself but achieves its effect by the careful selection of a suitable text for translation and by embedding such a text "in a temporal and spatial context that accentuates the narrative it depicts and encourages receptors to establish links between it and current narratives" (Baker, 2006, p.112).

2. *Selective Appropriation of Textual Material*

An especially common way of framing that appears in connection with the translation of literary pieces is selective appropriation of textual material. Selective appropriation is realized in patterns of omission and addition designed to suppress, accentuate or elaborate particular aspects of a narrative encoded in the source text or utterance, or aspects of the larger narrative(s) in which it is embedded (Baker, 2006).

Selective appropriation denotes the conscious or subconscious processes during the creation of a narrative through which certain events get included whereas others get excluded from the final version of the narrative. This, in the large scale, in terms of translation, extends to the choices of what narratives of the source culture (i.e. narratives about which events) get translated.

3. *Framing by Labelling*

Labelling refers to any discursive process that involves using a lexical item, term or phrase to identify a person, place, group, event or any other key element in a narrative (Baker, 2006). Any type of label used for pointing to or identifying a key element or participant in a narrative, then, provides an interpretive frame that guides and constrains our response to the narrative in question. Names and titles are particularly powerful means of framing. Titles of textual and visual products such as novels, films and

academic books are not normally part of a rival system in which they compete with each other, but they too can be used very effectively to (re)frame narratives in translation. Like rival place names then, titles of books, films and other types of material are among the numerous devices available to the translator for (re)framing narratives.

4.   Repositioning of Participants

Translators and interpreters can actively reframe the immediate narrative as well as the larger narratives in which it is embedded by careful realignment of participants in time and social/political space. This denotes rearranging the hierarchical positions of the characters of the narrative and the receptors of the narrative through altering partly the socio-linguistic features of the participants' speech and partly other features used for such participants' linguistic identification and characterization. This also creates space for political manipulation through translation. Participants can be repositioned in relation to each other and to the reader or hearer through the linguistic management of time, space, deifies, dialect, register, use of epithets, and various means of self- and other identification (Baker, 2006).

Methodology

Overview

This section provides a description of the research design, the instruments, the theoretical framework, the data collection and the data analysis procedure.

Research Design

This paper drew on the narrative theory as elaborated by Baker (2006) as its conceptual apparatus. Baker has applied the narrative theory to paper translations during the time of conflict. Reframing is a strategy in translation that is used to shape attitude of the reader. In this paper the researcher aims at paper of the translated text with respect to four (re)framing strategies Baker (2006) has introduced are temporal and spatial framing, framing through selective appropriation, framing by labelling and framing by repositioning participants in the narrative.

Instruments

Lessing made her debut as a novelist with *The Grass is Singing* (1950), which examines the relationship between a white farmer's wife and her black servant. Lessing's novel depicts human relations, social structures and racial prejudices in Rhodesian society. The book is both a tragedy based in love-hatred and a paper of unbridgeable racial conflicts. There is an impersonal narrator in this novel but points of view keep changing. It makes a psychological analysis of particular protagonists much easier, as the reader has the possibility to see through their thoughts. The dominant narrative voice in the novel is that of Mary, which may propose only one way of understanding--i.e. a woman's perspective.

The material of this paper consisted the book of "*The Grass is Singing* (1950)" written by Doris Lessing translated in Persian language by "Zahra Karimi" that will be extracted from the book with the help of four (re)framing strategies of Baker (2006) model for identifying the contrastive points in its translation.

Procedure and Data Collection

Corpus

The English-to-Farsi translations of the aforementioned of the book of "The grass is singing" by "Doriss Lessing" translated in Persian language by "Dr. Zahra Karimi" in order to find out the rate of using framing strategies and the amount of changes in translation. The collected data were, then, examined for framing strategies of Mona Baker (2006) based on the abovementioned definition of framing strategies.

Data Analysis

To do data analysis procedure, the researcher considered the quantitative manner of framing strategies frequency and qualitatively explained the translator application of framing strategies along with the context of translation.

Result and Discussion

Overview

This paper has a sociological perspective in that it will deal with Baker's (2006) narrative frame model in detecting which narrative frames can be identified in the translation of "The Grass is Singing" Doris Lessing novel.

Analysis and Results

Having selected the material, to achieve the aforementioned purpose of the paper, the researcher follows the following procedures for analyzing reframing strategies in Doris Lessing's novel. At first, the text is read and analysed by considering Mona Bakers' reframing strategies between two genders and characters of male and female, Mary Turner and Moses.

1. The Temporal and Spatial Reframing Strategy

Temporal and spatial framing involves no alterations in the text for translation itself but achieves its effect by the careful selection of a suitable text for translation and by embedding such a text "in a temporal and spatial context that accentuates the narrative it depicts and encourages receptors to establish links between it and current narratives" (Baker, 2006, p.112). It is obvious in translation of the "Grass is Singing" novel in which the translator "Dr. Zahra Karimi" consciously and intentionally by considering the social, governmental, cultural and economic conditions of their society had selected a novel which was full of symbolic protests against the awful circumstance of people life especial the black ones.

Here are some sample extracts:

ST: "When it came to the point, one never had contact with natives, except in the master-servant relationship. One never knew them in their own lives, as human beings" (p.12)

TT: ولی در عمل، اصلا کسی با بومی ها روابطی غیر از رابطه ارباب و نوکر ندارد. کسی هرگز انها را مثل یک انسان، در زندگی خصوصیشان نمی شناسد.

ST: But Slatter believed in farming with the sjambok. It hung over his front door, like a motto on a wall: 'You shall not mind killing if it is necessary.' He had once killed a native in a fit of temper.

TT: اسلاتر به کار کشاورزی همراه با شلاق اعتقاد داشت. شلاق را به در جلوی خانهاش آویزان کرده بود. این یعنی" اگر لازم شد بکش" او یک بار یک بومی را ازروی خشم کشته بود. او را سی پوند جریمه کردند.

The shared contextual matter between author/translator and readers is humanity or a life all human beings share. It is important to note that social classes place humans in higher and lower orders.

In The Grass is singing, the colored persons are met with suspicion and prejudice in society. Stein (1973) discusses the issue and claims that:

"[w]here large groups of strangers enter a community; residents strive to discover characteristics common to the intruders in order to relate to them more easily" (p. 60).

Mary Turner came to Dick's farm, she had never had any direct contact with natives, but as she starts to take care of the farm, racial conflicts arise between her and the natives. She remains uncomfortable with the presence of natives.

ST: She has always tried to avoid being in contact with the natives in all possible ways and cannot manage their presence and closeness, she had to crush down violent repugnance to the idea of facing the farm natives herself" (p. 113-14).

TT: او همیشه سعی کرده است که به هیچ عنوان با بومیان ارتباط برقرار نکند او نمی تواند حضور و نزدیکی انان را مدیریت کند، مری مجبور بود تا خودش رو راضی کنه تا با کارگران بومی مزرعه سرو کله بزند.

ST: She even refers to them as, "evil-smelling creatures" (p. 100), "filthy savages" (p. 116) or "animals" (p. 121).

TT: و حتی به آنها "موجودات شرور بو گندو" وحشی های کثیف ویا حیوانات خطاب میکند.

ST: She hated their half-naked, thick-muscled black bodies stooping in the mindless rhythm of their work. She hated their sullenness, their averted eyes when they spoke to her, their veiled insolence; and she hated more than anything, with a violent physical repulsion, the heavy smell that came from them, a hot, sour animal smell. (The Grass is Singing, p. 121)

TT: مری از بدن نیمه لخت انها و از عضلات به هم پیچیده بدن خم ششده انها، که با ریتمی یکنواخت کار می کردند نفرت داشت. صورت های گرفته انها، چشمانی که وقت صحبت با او به زمین دوخته می شدند، و وقاحت پنهان شان او را منزجر میکرد. ولی از همه بیشتر از بوی گندی که از انها می امد و مثل بوی تند حیوان ها بود، به شدت متنفر بود.

Mary's disgust, about the blacks is result of supremacy of whites over blacks. The following examples are phrases taken from novel text, especially chapter 7 which describe Mary's feelings against natives.

ST: She said nothing of how **she disliked the natives**… (p.140, chapter 7, the grass is singing).

TT: مری از اینکه چقدر از بومیان نفرت داشت چیزی نگفت

ST: The natives listened to her with what she described to herself as `**cheeky' faces**. (p.141)

TT:　　　　　　　بومی ها با چهره ای که مری پیش خود ان را رقیحانه میخواند به حر فهای او گوش میکردند.

ST:　It made her furious to think that **this black animal** had the right to complain against her … (p.150)

TT:　　　　　　　این باعث خشم او شد که فکر میکرد این حیوان سیاهپوست حق دارد از او شکایت کند.

ST: She **hated them all**, every one of them, from the head boy whose subservience irritated her, to the smallest child;(p. 140)

TT:　مری از همه انها متنفر بود از سر کار گر گرفته که با چاکر مآبی هایش او را عصبانی میکرد تا کوچکترین بچه ها.

ST:　She **hated their** half-naked, thick-muscled black bodies stooping in the mindless rhythm of their work. **She hated their** sullenness, their averted eyes when they spoke to her, their veiled insolence; and **she hated** more than anything, with a violent physical repulsion, the heavy smell that came from them, a hot, **sour animal smell**. 'How they stink,' she said to Dick, in an explosion of **anger** that was the reaction from setting her will **against theirs**. (p.150).

TT:　مری از بدن نیمه لخت انها و از عضلات به هم پیچیده بدن خم ششده انها، که با ریتمی یکنواخت کار می کردند نفرت داشت. صورت های گرفته انها، چشمانی که وقت صحبت با او به زمین دوخته می شدند، و وقاحت پنهان شان او را منزجر میکرد. ولی از همه بیشتر از بوی گندی که از انها می امد و مثل بوی تند حیوان ها بود، به شدت متنفر بود. یک بار با عصبانیت به دیک گفت: اینه عجب بوی گندی میدهند.

It is defined by John W. Cell (1982) in his book regarding white supremacy that: The association of blackness with all things evil, ugly, and satanic and of whiteness with all things pure, beautiful, and godly was fundamental to their psychology, to the way medieval and early—modern Europeans (Especially northern Europeans) perceived and organized the world. In the conditions of southern Africa and northern America this color syndrome acquired immediacy and relevance. (p. 4)

In the present work of art Lessing exhibits the racial relationship between white farmers and their native workers. Apart from this she investigates the grounds of racial discrimination. "When it came to the point, one never had contact with natives, except in the master-servant relationship. One never knew them in their own lives, as human beings". (p. 19).

2. Selective Appropriation of Textual Material

This type of strategy is more observed in sentences which describe the personal appearance or characteristics of the main characters of the novel translation.

In this paper, translators try to state and translate the negative attributions towards natives harsher and biting to catch readers' attention to receive their conscious or subconscious intentions. Mary becomes more and more ruthless to the servants especially the ones who work as her maid at the house. This ruthless behavior is the form of white supremacy where she tries to control and dominate the black natives.

For instance, when she thought that the maid is not good enough in cleaning her house she would yell at him and cut out their wage at least ten percent per mistake. The maids in return, ask for leave because they are not really fond of how Mary treats them.

Another form of Mary's relationship with the black servants requires horrible working condition with how she always pays them less. Mary will order them to work overtime every day with a little amount of recess and they will be paid under their expectation.

With the wage that does not paid their hard work there are still the wage cuts over the small mistakes they do. Even if sometimes it is not their mistake. It is just that the masters have a bad day and decided to put their anger into cutting the servants' wages.

ST: He followed her like a scared dog. He had never seen forks and knives and plates before. (p.95)

TT: بومی سیاه پوست مثل سگی وحشت زده، دنبال مری راه میرفت. تا به حال کارد و چنگال و بشقاب ندیده بود.

ST: The next boy…………. replied gently, to everything she said, 'Yes, missus; yes, missus,' not looking at her. It made her angry that he would never meet her eyes. She did not know it was part of the native code of politeness not to look a superior in the face; she thought it was merely further evidence of their shifty and dishonest nature. (p.99)

TT: خدمتکار بعدی بدون انکه به مری نگاه کند پاسخ میداد. مری عصبانی شده بود که چرا نگاه نمیکند. نمیدانست که این نشان ادب بومی هاست که به صورت مافوقشان نگاه نمیکنند. فکر میکرد که این کار هم دلیل حقه بازی و بدذاتی آنهاست.

ST: When she got back at lunchtime the first thing she did was to go round the house, looking for what he had left undone, and examining her drawers, which looked untouched. But then, one never knew –they were such cunning swine!

TT: وقتی مری به خانه برگشت همه جا را وارسی کرد و نگاه کرد ببینه چه کارهایی رو انجام نداده. کشوهای کمد را باز کرد. به نظر دست نخورده می امدند. کسی چه میداند- آنه انقدر پدر سوخته و بی شرف هستند که..!

Even animals take rest when they feel like their feet are ready to give away. There are lots of times when Mary even forget that the slaves need time to catch their breath, recover from the weariness, and maybe eat something to bring their energy back. But apparently, Mary thinks that black people completely have different way of living from them. They assume that native people do not need any food to run in their system.

For instance, when Mary is busy ordering her former maid, Samson, around to clean the house and she does not even give him a second to breathe air into his old man lungs. She even goes as far as cutting his recess time when she happened to catch him slacking off. For the record, Samson's day goes on with him doing the chores while skipping meals. The illustration is described as follows;

ST: "She had forgotten completely about his need to eat; in fact, she had never thought of natives as needing to eat at all." (p.53)

TT:
مری کلا درباره نیازکاکا سیاها به غذا خوردن و استراحت کردن فراموش کرده بود. در حقیقت اون اصلا فکر نمیکرد که انها هم به غذا و استراحت نیازی دارند.

The quotation above gives information that Mary does not give a proper working condition for the slaves. This is a form of white supremacy practice which exists in Mary's behavior towards the black natives. Mary tries to dominate the black servant and tries to prove that the control she has over the servant is still relevant. The little amount of recess and wage cut is enough to assume that she despises the slaves even though they work as hard as they could to meet Mary's expectation. The additions and omissions may be done on both the surface level of a narrative (the concrete text) and also in the larger contextual environment by, for example, selecting which texts will be translated and which will be not (Baker 2006: 114). The most common reframing strategy in the material of this paper was selective appropriation. The selective appropriation feature proposes that the narrator has the ability to choose which facts to present and with what possible linguistic variants (Baker, 2006, pp.71–76).

Selective appropriation was used with variations of omitting and adding words, sentences and whole passages of text. Some of the adjectives and attributes of Natives are suppressed and accentuated implicitly by description of unusual and extraordinary behavior which can be read as an implicit sign of upper or lower race of a society by using metaphor So, the translator through selection of appropriate textual material strategy towards the characters of the novel through phrases and clauses which are concerned with the attributing positive or negative behaviors to the characters directly or implicitly and try to convince the reader to confirm or support the attitudes.

2. *Framing by Labelling and Repositioning of participants*

The last two framing strategies, framing by labelling and repositioning of participants, are closely related to each other. Both of them may have a direct effect on virtually all the four core features of narratives.

Participants can be repositioned in relation to each other and to the reader or hearer through the linguistic management of time, space, deixis, dialect, register, use of epithets, and various means of self- and other identification (Baker, 2006). Repositioning of participants can change, for example, who are "us and them" in the narrative or how visible the narrator or the author's voice is in a text (Baker, 2006, pp.138–139).

This type of strategy is also applied in translated text by pointing to White People as Us and Natives as Others.

ST: Thin native mongrels, their bones ridging through their hides, bared their teeth and cringed. Native women, draped in dirty store-stuff, and some naked above the waist with their slack black breasts hanging down, gazed at her from doorways with astonishment at her queer appearance, (p.131).

TT: بومی های لاغر دورگه که استخوان هایشان از زیر پوست پیدا بود، چاپلوسانه لبخند میزدند. زن های بومی که خود را با پارچه های کثیف پوشانده بودند، از استانه درهای کلبه ها، با تعجب از حضور ناگهانی مری، به او خیره شده بودند.

ST: Suddenly angry, she added, without reflecting, that those who did not like it could leave. …. Some of them walked off to the compound, accepting the position. Others waited in groups till she had finished the paying, and then came up to the wall.

TT: آنهایی که خوششان نمی اید میتوانند بروند. بعضی از انها موقعیت را پذیرفتند و دیگران منتظر ماندند تا کار پرداخت تمام شود....

Translators are required by an unwritten law to produce the whole original and nothing but the original. This is actually one of the norms of translation that Harris (as cited in Hermans, 1999, p. 62) calls "the true interpreter norm" or "the honest spokesperson." Dr. Zahra Karimi (1388) as translator of

the selected novel of this research translate the "Grass is singing" novel characters' names, epithets and pronouns like as the original work and prevent of any changes in author's voice or tone of narration related to native and white people. Nothing indicated that the labelling strategy would be used in the subpage texts.

Mary and Moses developed a unique personal relationship with each other as Moses calls her "Madame" (p. 161) and not "missus" as the other natives does. This personal and emotional bonding is threatening the established societal taboos. In fact, Moses is gradually rising to a higher social position and thus endangering Mary's position as a white woman. Consequently, she is forced to reevaluate her attitude to Moses, "he forced her, now, to treat him as a human being". (164).

Lessing elegantly shows how the protagonist of the novel suffered and was killed in the twister of gender and race. Thus Mary is not only the victim of loveless marriage, and social pressure, but also suffers as a woman and ultimately killed due to racial conflict.

Discussion

The analysis of the present research revealed that the instances of reframing are numerous but often overlapping. The most common reframing strategy was selective appropriation which, however, usually resulted into occurrences of other reframing strategies. Because of the extensive overlapping of the strategies, collecting accurate statistical data about the uses of the individual strategies became pointless; the statistics would not have added any significant information to the results of the paper.

The most common effect of the reframing strategies on the image of the owner of the website was narrowing or expanding the image through the amount of information given. As stated before, the narrowing and the expanding were achieved mostly with the strategy of selective appropriation through addition and omission.

Conclusion

Reframing strategy can draw on a number of devices, one of which is translation. By definition, translation participates in the movement of texts across cultures. Translation is, in a very real sense, reframing. Baker (2006, p.112) illustrates four ways of reframing a source narrative through translation (and interpreting): temporal and spatial framing which exerts its political influence by the careful selection of a particular text and embedding it 'in a temporal and spatial context that accentuate the narrative it depicts and encourages readers to establish links between it and current narratives.' The uses of these strategies were discussed further in section 4.2 of Chapter 4.

The second form of framing with strong political is *selective appropriation* of textual material in which omissions from or additions to the original text are used to 'suppress, accentuate or elaborate particular aspects of a narrative encoded in the source text or utterance, or aspects of the larger narrative(s) in which it is embedded' (Baker 2006, p.114).

The third method of framing is *labeling* that refers to the practice of using 'a lexical item, term or phrase to identify a person, place, group, event or any other key element in a narrative' (p.122), that embody particular viewpoints, beliefs or political commitments of a community, and the fourth way of framing which creates space for political manipulation through translation is *repositioning of participants;* it denotes rearranging the hierarchical positions of the characters of the narrative and the receptors of the narrative through altering partly the socio-linguistic features of the participants' speech.

The investigation of ideological manipulation under Baker's renarrative theory is conducted within a descriptive framework through comparing a parallel text in English and Persian.

Implications of the Study

One of the most significant advances in education has come from a considerable amount of research done in the area of translation strategies which recognizes that the translators in translation have a variety of different translation problems.

Teaching translation strategies has become a relevant part of university translation courses. Strategies are going to become the most important tools for the transmission of the meaning and form of the original text into the target language. Strategies, such as those outlined by Baker, are useful in different ways. First, they help solve equivalence problems; second, they favor translation-as-a-process awareness and, third, they present students with opportunities to discuss and reflect on contextualized theoretical issues.

Students have to judge their translation in terms of what their final text is trying to achieve. Students, working as translators, are continually faced with choices. In making them, they are intuitively or consciously following a theory of translation. What translation theory actually does is to identify and define a translation problem; to indicate all the factors that have to be taken into account in solving the problem, to list all the possible translation procedures, and finally, to recommend the most suitable translation procedure, plus the appropriate translation.

It is also worth mentioning that research on translation strategies can contribute significantly to translators understanding of translation process in terms of the interrelationships among text characteristics, translator behaviors, and the quality of translational writing.

In sum, translation trainers need to pay attention to translation strategies into consideration in developing training materials in which case the students' translation quality will be much better.

Suggestions for Further Research

Translation activities in Iran appear to have largely been ideologically influenced. In fact, it is not specific to Iran but is evident throughout world translation history. Fawcett (2001) provides an eloquent illustration of how "throughout the centuries, individuals and institutions have applied their particular beliefs to the production of certain effects in translation". Depending on whether they find themselves in agreement with the dominant ideology of their time or not, translators choose translations with the same ideology to support it or a different one to reform it (as cited in Ping, 2004). This point may be found in translation of a text by two opposite ideologies. Hence, this point is suggested that researchers select different translations of a same work and compare their translators' application of reframing strategies to uncover the difference among their intentional different application of these strategies to achieve their purpose of translation.

Also, whereas translators played a significant function in negotiating meaning between discursive partners within social and political processes, though their social and interactional status was almost always contingent on more powerful players. Thereby, it is worth mentioning that examining the reframing strategies and their effects on the social and political texts of media conferences, newspapers criticisms, important political speeches, and etc.

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