APPLYING BAKER'S REFRAMING STRATEGIES TO TEXTS TRANSLATED FROM ENGLISH INTO BAHDINI KURDISH

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ABSTRACT

On the question of why applying narrative theory to translation, Baker (2006) postulated that narratives are dynamic entities, they are prone to change as people are exposed to new stories daily. Similarly, during the process of translation, original texts are rendered into other languages which make them liable to re-narration. Translators usually tend to reframe texts and put them into different frames based on their personal or cultural experiences. Baker's reframing strategies include temporality, selective appropriation, labelling, and positionality. Even though there is a considerable amount of research on reframing strategies, there is a noticeable gap in research on the use of reframing strategies in Kurdish translated texts, not to mention the most used ones. The current paper is an attempt to investigate this use in Bahdini Kurdish translated texts and identify the most used ones in accordance with Baker's (2006) narrative theory. The selected data were taken from four books, categorized into two different text types: two literary texts (novels), John Green's *The Fault in Our Stars* and Adichie's *Purple Hibiscus*, and two non-literary texts (books on psychology), John Gray's *Men are From Mars, Women from Venus,* and Joseph Murphy's *The Power of Your Subconscious Mind*. The main findings of this research were that translators used reframing strategies in both text types and the most used ones were selective appropriation and labelling. Moreover, it was also found that temporality played an important role in paving the way for the emergence of these strategies.

KEYWORDS: Reframing, Narrative Theory, Re-narration, translation, Text Type

1. INTRODUCTION

Translation is the process of conveying meaning from one language into another. Translators are expected to strike a balance between the original text and at the same time make the translation seem natural in the target language (TL). Consequently, this created a problematic debate of faithfulness, neutrality, and bias. A considerable number of scholars of translation studies suggested theories about the changes that occur to the original text when it is translated into another language and the narrative theory is one of them. In *translation and conflict: A narrative account*, Baker (2006) introduced the narrative approach to translation based on the social communication theory by Somers (1992) and Somers and Gibson (1994).

Baker suggested that translators often favor to make changes to the source text (ST) which contradict with their ethical responsibilities. Usually, these changes are in the form of reproducing certain ideologies, trans-editing, or looking for choices to disassociate themselves from the author's ideologies. Of course, this process does not occur randomly, it is the outcome of certain strategies and a string of decision-making processes.

1.1 statement Of The Problem

Although a good number of studies have tackled reframing strategies in translation, there is a lack of research on the use of these strategies in Kurdish translated texts, not to mention the most used ones.

1.2 Aim Of The Study

The paper aims at investigating the use of reframing strategies from English into Bahdini Kurdish translated texts, both literary and non-literary, and identifying the most used ones.

1.3 research Questions

1. What are the reframing strategies used in Bahdini Kurdish literary and non-literary translated texts?
2. What are the most frequent strategies used in Bahdini Kurdish literary and non-literary translated texts?

2. THEORETICAL BACKGROUND

This section introduces a theoretical background to the emergence of the narrative theory from the perspective of the social

communication theory. It also sheds light on the narrative theory in translation and Baker's reframing strategies.

2.1 The Emergence Of Narrative Theory

In her investigation of the nineteenth-century English working-class revolution, Somers (1992) suggested the notion of narrativity to explain the reasons why sociologists and historians debated whether nineteenth-century workers were revolutionary or reformists. This debate paved the way for the construction of new narratives and stories. Stories that departed from time, space, and history itself. Somers introduced four features of social narrativity, namely: (1) relationality, (2) causal emplotment, (3) selective appropriation, and (4) temporality, and sequence and space. Here, narrativity requires discerning the meaning of any event only by relating time and space to any other event. Causal emplotment gives significance to the events because it allows people to examine the hypotheses against the actual events (Somers, 1992, pp, 591, 592,601). The main premise of the social communication theory showed how narratives in general whether ontological or public can reconstruct reality and reintroduce stories based on a different or a new setting or agency yet still related to the previous narrative. Furthermore, through narratives, storytellers are committed to the narrative's resources of a certain group or community.

2.2 NARRATIVE THEORY AND

Translation

To apply the narrative theory to translation, Baker (2006)

proposed:

Narrative is the principal and inescapable mode by which we experience the world. Narratives are the stories we tell ourselves and other people about the world(s) in which we live. These stories are constructed-not discovered- by us in the course of making sense of reality, and they guide our behavior and our interaction with others. In this sense, the terms 'narrative' and 'story' can be used interchangeably. (P.169)

Based on the notion that narratives depart from time, space, and history and are prone to re-narration, Baker (2006) adapted the theory by suggesting four reframing strategies: temporality, selective appropriation, labelling, and repositioning. Temporality refers to the time and space of the narrative. It means selecting a specific text and placing it in a certain context

which highlights that particular narrative which in its turn leads to establishing a connection between the narrative and the TL audience. Selective appropriation is related to the omission and addition as patterns of selectivity within an individual translated text. In its most strict sense, labelling means to identify or assign a lexical item or a term to a person, thing, place, or group of people. The use of labelling in any sort of narrative guides the receiver's response to the subject matter. Finally, repositioning refers to the way the participants position themselves in a certain interaction. Baker argued that, in translation, participants can be repositioned regarding one another or even to the reader. This often occurs by using a particular dialect, register, deixis, referring to time and space, another way this repositing occurs is through some paratextual commentaries, such as introductions written by translators and footnotes.

3. REVIEW OF LITERATURE

Regarding translation, there exists a limited body of literature on narrative theory. Previous studies were bounded to provide an overview of the theory itself or applying the reframing strategies on specific text types, mainly literary and political. It is worth mentioning that in this paper a thematic review has been considered rather than a chronological one.

Concerning literary texts, Aminzadeh and Anari (2018) investigated the way gender, the national, and religious aspect formed narrative identity in two Persian translations of Austen's *Pride and Prejudice*, one translation was during the pre-Islamic revolution and the other one was post-revolution. Although their results represented gender identity only and disregarded the other two aspects, the authors mentioned that there were considerable differences between both translations.

A more relevant study on narrative theory is Frere's (2021) investigation of the effect of narrative theory on dramatic texts. The study showed that translators are usually influenced by the stories narrated in their own culture and history, thus they cannot be fully objective during the process of translation.

Most recently, Zhao et al. (2022) explored how narrative space, specifically in children's literature, is translated from one language into another and the reframing strategy needed to achieve the purpose. Accordingly, it appeared

that selective appropriation is the most common strategy used to reframe space.

The studies above showed that translators inevitably use reframing strategies. This could be due to different factors, some of which are subjective decisions, others are institutional or societal. However, it is important to mention that unintentionality is not a factor. It is difficult to state that variation in translation is due to mistranslation unless the translator themselves is interviewed to check the real reason behind such a decision.

With respect to non-literary texts, it is of no surprise that news translation may be regarded as the best epitome of re-narration and reframing due to the existence of various ideologies, agencies, patronage, censorships, conflicts, and so on. For this reason, researchers are inclined to investigate this specific field more than other ones.

To investigate translation as re-narration, Pormouzeh (2014) provided a critical analysis of Iran's cultural and political news. The researcher believed that translators' faithfulness to certain ideologies and power relations made the process of decision-making difficult. The study dealt with the translation of Farsi news texts into English and the results of the study showed a mismatching between both narratives due to two factors: translators' interference and institution interference. According to the study, translators' interference is usually a matter of mistranslation and they are probably intentional and the second is institutional interference which is undoubtedly intentional.

Myllylä (2016) investigated the meta-narrative of terrorism in Kenya and how it is reframed in Finish online journalism. The focus was on the ideology represented in the news articles. The results revealed that most of the texts were trans-edited, and the texts length were way shorter than the original leaving out the less relevant information. It appeared that the most frequent reframing strategy was selective appropriation in which addition was less used compared to omission. Moreover, it was noted that news translators considered the cultural differences for the Finish audience, yet these differences were not ideological but rather related to the unfamiliarity of the audience to certain concepts.

Under the assumption that translation is a multi-layered process of meaning movement, Mustafa (2016) investigated the strategy of reframing by labelling to shed light on the translation of ISIS terminology, taking the translation of the term *sabî* (women who kept captive after the war) as a sample. The study presented a detailed explanation of the way *sabî* was translated by Western and Arab news agencies. Western agencies translated the word as kidnapped, abducted, married by force, sex trafficking, sex slaves, spoilers of war, and wives of fighters. Whereas, Arab agencies translated the term as kidnapped women, married by force, raped, captives, slaves, or concubines. The study concluded that during conflict times, translation can suppress ideological narratives. It also has the power to resist the original narrative and create a new one in the target text (TT).

Zhang (2022) explored the reframing strategies in the English translation of Chinese political news and their contribution to the stance mediation to the target readers. The data chosen for this study were from government websites and state-owned publishing houses. In the data description, it was noticed that some narrative strategies were downplayed while others were accentuated due to different reasons. Moreover, the most frequently used strategies were spatiotemporal, selective appropriation, and labelling.

4. METHODOLOGY

4.1 Research Design

The current paper employed a mixed method, i.e., qualitative and quantitative, for textual analysis.

4.2 The Model Adopted

Baker's (2006) reframing strategies namely, temporality, selective appropriation, labelling, and repositioning were used as tools for data analysis.

4.3 Data Collection

The data were collected from four books. They are two novels by John Green's (2012) *The Fault in Our Stars* translated into مه ل ستێران ئەوا فەشارتى by Ru'ya Barwari (2020) and Chimamanda Adichie's (2003) *Purple Hibiscus* translated into مۆر هێبسكوسا by Hizhiyan Aziz (2020). And two books of psychology by John Gray's (1992) *Men are From Mars, Women from Venus* translated into زەلام ژ مەریخێ ژن ژ زوهرەیێ by Nechirvan Suleiman and Joseph Murphy's (1963) *The Power of Your Subconscious Mind* translated into هێزا ناقلێ فەشارتى by Molhim Akram Molhim.

The reason behind choosing these data is that most of the translated books from English into Bahdini Kurdish are novels, representative of the literary text type, and books of psychology, representative of the non-literary text type.

In the context of the mixed method, a comprehensive analysis of the texts has been conducted. For each book under investigation (five) texts have been selected. This means that for each text type, there are 10 texts. This allowed us to examine a representative sample within each book, ensuring a thorough exploration of the phenomena under investigation.

In the current study, text refers to any stretch of language that is semantically and pragmatically coherent. It can range from one word to a series of sentences as suggested by (Carter and McCarthy, 2006, p. 926).

4.4 procedur

The researcher first read the ST and then compared it to the TT. Then, the reframing strategies were identified whenever found. The ones that best represented the reframing strategies were selected. In some texts, only one strategy was identified while in others more than one was noted.

4.5 Scope

The study follows an inductive approach. Therefore, choosing a small sample could be more appropriate than a large one. Moreover, the current study is conducted to investigate the reframing strategies used in Bahdini Kurdish translated texts as well as the most frequent ones amongst them. The researcher chose from two literary and two non-literary translated books, most specifically from two novels and two psychology books.

3. ANALYSIS OF THE DATA

This section tackles the identification of the reframing strategies in the TT as well as the occurrence of each strategy based on text type. The section is divided into two subsections, the first part deals with the literary text type (novel) and the second one deals with the non-literary text type (psychology).

5.1 literary Texts

Reframing strategies were significantly used in the Bahdini translated texts of the literary text type as shown below:

1.ST if you want me to be a teenager, don't send me to Support Group. Buy me a fake ID so I can go to clubs, drink vodka and take pot.

[TT] ئەگەر تە دڤێت ئەز وەکی سنێلیان بم، یا نەهێلە بەشداریێ د روینشتنێ دا بکەم بو من کارتەکا شارستانی یا ساختە چێکە داکو بشێم کلابێ و ڤودکایێ ڤەخوم.

2.ST I glanced around and saw that a tall, curly brunet girl has Isaac pinned against the stone wall of the church, kissing him rather aggressively. They were close enough to me that I could hear the weird noises of their mouths together.

3.[TT] من سەحکرە دەوروبەرێن خۆ و من کچەکا بلند و پرچ خەلەک ب رەخ ئایزاکی ڤە دیت.

3.ST Oh. my God. I've seen him in parties. The things I would do to that boy. I mean not now that I know you are interested in him. But, oh, sweet holy Lord, I would ride that one-legged pony all the way around the corral.

[TT] واو، من د جەژنادا ئەو یێ دیتی. من هیڤی دکرن ئەز خۆ نیزیکی وی بکەم، بەلێ ئەڤ چەندە دزڤریت بو وی دەمێ بەری کو ئەز بزانم تە ڤیان یا بۆ وی هەی. بەلێ من گەلەک پلان بو وی دانابوون.

[ST] I drove over to Gus's house and ate peanut-butter and jelly sandwiches.

[TT] ئەز ب ترومبێلێ چوومە مالا گاسی و من نیڤشکێ باهیڤێن بن ئەرد و مورەبا خوارن.

[ST] Patrick recounts for the thousandth time his depressingly miserable life story-how he has cancer in his balls and they thought he was going to die but he didn't die.

[TT] پاتریکی کو هەر و هەر بەحسێ ژیانا خو یا پر ژ خەمووکی و بەدبەختیێ دکر، کو چچاوا وی شێرپەنجا پروستاتێ هەبوو و هەمیان هزردکر کو ئەو دێ مریت، بەلێ ئەو نەمریە.

[ST] When she made a U-turn and went back the way we had come, I let my mind drift, imagining God laying out the hills of Nsukka with his wide white hands, crescent-moon shadows underneath his nails just like Father Benedict's.

[TT] دەمێ وێ ترومبێل زڤراندی بۆ وێ رێکا ئەم ژێ هاتین، من هزرێن خۆ د چێکرنا گرێن نسوکا و هەیڤا وێ یا نوی ئەوا ل ئەسمانی داکرن ئەوێن بدەستێن خودێ یێن مەزن و رەنگ سپی هاتینە دروستکرن.

[ST] In the outskirts of the market, we let our eyes dwell on the half-naked mad people near the rubbish dumps, on the men who casually stopped to unzip their trousers and urinate at corners, on the women who seemed to be haggling loudly with mounds of green vegetables until the head of the trader peeked out from behind.

[TT] ل دەمێ چوونێ، مە بەرێ خو دا وان مروڤێن دین دەمێ دچوینە دەست ئاڤێ، زەلام دچوونە بەرخ تەنەکێن گلێشی ڤە و ژنک ژێک دچوونە پشت کومێن کەسکاتیێ.

5.ST I don't like to send you to the home of a heathen, but God will protect you, Papa said.

‏[TT] بابێ من گوت: من نەهڤیت هەوە فریکەمه مالا بێ باوهرهکی، بەلێ خودێ دێ هەوه پاریزیت.

6.ST "I will let you rest, and then you can have another chance to show me you love the Lord."

‏TT]. ئەز دێ هێلم تو بێهنا خۆ ڤەدەی و دێ دەلیڤەکا دی دەمه

‏[ST].6تە تو بۆ من دیاربکەی کو تو حەز ژ خودێ دکەی

Grandfather was very light-skinned, almost albino, and it was said to be one of the reasons the missionaries had liked him.

‏[TT]باپیرێ من نەخوشیا بەلەکیێ هەبوو، و دێنمەکێ رەنگ زەر و دوو چاڤێن هەستیار ژ رووناهییێ هەبوون. و دگوتن نەخوشیا وی بوو ئێک ژ وان ئەگەران بانگخوازان پێ حەزێ دکرى

Table (1): -The Distribution of Reframing Strategies in Literary Texts

TEXT	TEMPORALITY	SELECTIVE APPROPRIATION	LABELLING	REPOSITIONING
1	✓	✓	✓	
2	✓	✓		
3		✓	✓	
4			✓	
5			✓	✓
6		✓		
7	✓	✓		
8	✓		✓	
9			✓	
10			✓	

As shown in Table1, all four reframing strategies were used in the literary text type. The reoccurrence of some exceeded others. Temporality was used in texts (1,2,7, 8). Selective appropriation was used in texts (1,2,3,6,7). Labeling was used in texts (/1,3,4,5,8,9,10). Repositioning was used in text (5).

Table (2): -Descriptive Statistics for Literary Texts

Text	Strategies								Mean	Standard Deviation
	1		2		3		4			
	Fr.	Perc.	Fr.	Perc.	Fr.	Perc.	Fr.	Perc.		
1	1	33.3%	1	33.3%	1	33.3%	0	0%	0.75	0.500
2	1	50%	1	50%	0	0%	0	0%	0.50	0.577
3	0	0%	1	50%	1	50%	0	0%	0.50	0.577
4	0	0%	0	0%	1	100%	0	0%	0.25	0.500
5	0	0%	0	0%	1	50%	1	50%	0.50	0.577
6	0	0%	1	100%	0	0%	0	0%	0.25	0.500
7	1	0%	1	100%	0	0%	0	0%	0.25	0.500
8	1	50%	0	0%	1	50%	0	0%	0.50	0.577
9	0	0%	0	0%	1	100%	0	0%	0.25	0.500
10	0	0%	0	0%	1	100%	0	0%	0.25	0.500
Total	4	23.5%	5	29.4%	7	41.2%	1	5.9%	4.25	2.500

With regard to literary texts, the above table indicates that the third strategy (labelling) carries the highest percentage around (42.2%). Second is selective appropriation (29.4%). The third in row is temporality around 23.5%. The strategy which carries the leas percentage is repositioning (5.9%). These results came with an asthmatic mean of (4.25) and the standard deviation was (2.500).

5.2 Non-Literary Texts

Reframing strategies were significantly used in the Kurdish translated texts of the non-literary text type as shown below:

1. [ST] Each one practiced radiating harmony, health, peace, and love to the other, and they alternated in the reading of the Psalms every night.

[TT] هەر ئێک ژ وان هەڤژینا ئەو رێکه تاقیکر کو سەکینەت و حەژێنکرن و ئاشتی وساخلەمیێ بو هەڤژینێ خو پەهخش بکەت، هەر شەڤ ژی پێکڤه وان دوعایا خۆ دخواند.

2. [ST] A great mistake is to discuss your marital problems or difficulties with neighbors and relatives. Suppose, for example, a wife says to the neighbor, "John never gives me any money. He treats my mother abominably, drinks to excess, and is constantly abusive and insulting."

[TT] شاشیا مەزن یا پێکهاتیه ژ گەنگەشەکرنێ ل سەر ناریشێن خو یێن دگەل جیران و کەسوکارێن خو دا، بو نموونه دی بێژین ژنەک دی بێژیته جیرانێن خو کو هەڤژینێ وی چ جاران پارا نادەتێ، و توندی رەفتارێ دگەل دەیکا وێ دکەت (ئانکو خەسیا خو) و هەردەم دژایەتیا وێ دکەت.

[ST] Many persons habitually set up mental resistance to the flow of Life by accusing and reproaching God for the sin, sickness, and suffering of mankind. Others cast the blame on God for their pains, aches, loss of loved ones, personal tragedies, and accidents. They are angry at God, and they believe He is responsible for their misery.

[TT] گەلەک ژ خەلکی ل سەر رێگریا بنەماییێن ژیانێ ب رێکا پالا نەخوشی و ئازار و ئێش و دەردەسەریێن خۆ بۆ پال خودی یێن راهاتین. گەلەک ژی دبێژن خودیێ خوشتڤیترین کەس یێن ژێ ستاندین و یێن تووشی بەلا و کارەساتان کرین، بەلێ ب راستی خودایی مەزن شەر و نەخوشی بو مروڤایەتیێ نەقێت، بەلکی مروڤ خۆ توش دکەت.

[ST] A little boy can be paralyzed with fear when he is told there is a boogieman under his bed that is going to take him away.

[TT] دەمێ تو دبێژییه زاروکەکێ بچویک دیوەکێ ب ترس یێ ل بن تەختێ ته یێ نڤستنێ و دی ب شەڤێ ته بۆ خۆ بەت،دێ ترس وی داگیرکەت.

3. [ST] "Doctors are idiots," he proclaimed. "I know very well what my disease is. It is life itself!"

[TT] گوته من "نوشدار ژ تشتا تێناگەهن ئەز دزانم دەردێ من یێن کیڤە دا، دەردێ من هەر ژیان ب خۆ یه"

4. [ST] Venusians are very intuitive. They have developed this ability through centuries of anticipating the needs of others.

[TT] خەلکێ زوهره گەلەک د ساده و هەست نازکن، ب بوورینا دەمی و هەست کرن ب پێدڤیێن کەسێ بەرامبەر ئەو هێزه ل دەف وان پەهیداکریه.

5. [ST] You are attracted to your partner, and then when he or she makes a commitment you lose your attraction, or you find others more attractive.

[TT] تو یێ رازی ژ هەڤپشکێ ژیانا خو، بەلێ دەمێ هەڤپشکێ ژیانا ته گرنگیێ ب ته ددەت یان خزمەتەکێ پێشکێش دکەت هەستێ نەرازیبوونێ ل دەف ته پەهیدادبیت.

6. [ST] You want to have sex with your partner, but when he or she wants it, you don't want it.

[TT] تو حەز دکەی دگەل هەڤپشکێ ژیانا خو بدەرکەفڤی، بەلێ دەمێ ئەو داخواز ژ ته دکەت کو بدەرکەفڤن بو جهەکی تو نەرازیبوونا خو دیاردکەی.

7. [ST] Chuck is a successful doctor. Like most professionals his work is very time-consuming but very profitable.

[TT] تچێک نوشدارەکێ سەرکەفتی یه، وەکی هەمی نوشداران پتریا دەمێ خو ب کاری ڤه دبەت و نوشداری ژبلی وێ چەهندێ کو کارەکێ مروڤایەتی یه، بەلێ پارەکێ باش بدەستڤه دهێت.

8. [ST] when staying in a hotel, have them prepare the room with something special, like a bottle of champagne or sparkling apple juice or flowers.

[TT] دەمێ هوین دچنه گەشتەکێ، ل ئوتێلێ ژوورا هەوه یا تایبەت بو وێ جوان بەر هەڤ بکە، کارمەندین ئوتێلێ تێبگەهینه کو ژوورا هەوه بهێته خەملاندن.

Table (3):- The Distribution of Reframing Strategies in Non-Literary Texts

TEXT	TEMPORALITY	SELECTIVE APPROPRIATION	LABELLING	REPOSITIONING
1		✓	✓	
2		✓	✓	
3	✓	✓	✓	
4			✓	✓
5			✓	
6			✓	
7		✓		
8	✓	✓	✓	✓
9		✓		✓
10		✓		

As shown in Table 3, Temporality was used in texts (3,8). Selective appropriation was used in texts (1,2,3,7,8,9,10). Labelling was used in texts (1,2,3,4,5,6,8) and repositioning was used in texts (4,8,9).

Table (4): -Descriptive Statistics for Non-Literary Texts

Text	Strategies								Mean	Standard Deviation
	1		2		3		4			
	Fr.	Perc.	Fr.	Perc.	Fr.	Perc.	Fr.	Perc.		
1	0	0%	1	50%	1	50%	0	0%	0.50	0.577
2	0	0%	1	50%	1	50%	0	0%	0.50	0.577
3	1	33.3%	1	33.3%	1	33.3%	0	0%	0.75	0.500
4	0	0%	0	0%	1	5%	1	50%	0.50	0.577
5	0	0%	0	0%	1	100%	0	0%	0.25	0.500
6	0	0%	0	0%	1	10%	0	0%	0.25	0.500
7	0	0%	1	10%	0	0%	0	0%	0.25	0.500
8	1	25%	1	25%	1	25%	1	25%	1.00	0.577
9	0	0%	1	50%	0	0%	1	5%	0.50	0.577
10	0	0%	1	10%	0	0%	0	0%	0.25	0.500
Total	2	10.6%	7	36.8%	7	36.8%	3	15.8%	4.75	2.630

With respect to non-literary texts, the above table indicated that selective appropriation and labelling share the same percentage of (36.8%). While repositioning carries the second highest percentage around (15.8%) and temporality carries (10.6%). These results came with an arithmetic means of (4.75) and the standard deviation was (2.630).

6.DISCUSSION
6.1literary Texts
6.1.1the Fault In Our Stars

John Green's The Fault in Our Stars (2012) talked about the struggle of two teenagers, who later fall in love, against cancer. The protagonist of the novel Hazel Grace suffered from thyroid cancer. She was a thoughtful teenager and spoke her mind. Her disease negatively affected her lifestyle and she believed that her disease was an obstacle to live a normal life. She met Augustus Waters who was also suffering from bone cancer. Having an amputated leg did not stop Augustus from enjoying life to its ends. This made Hazel change her attitude towards life and death. Certain parts of the translated version into Kurdish by Ru'ya Barwari (2020) were reframed in different ways as follows:

In text1, having an argument with her mother, Hazel angrily told her that she did not want to join the cancer support group. In TT, three reframing strategies were used. First, **labelling**, when the verb 'buy' was changed into چێکە "make" to suggest that IDs are made not bought.

The words کلاپێ فەخوم 'clubs' was regarded as a type of drink not a place where people usually dance. Second, **selective appropriation** was used to omit 'take pot'. The strategy which paved the way for this omission is **temporality**, because taking pot might contradict with the norms of the community, especially for teenagers.

In text2, Hazel saw two of her friends passionately kissing each other behind the walls of the church. Here, the translator primarily used **selective appropriation** to omit the color of the hair 'brunet' and the whole descriptive part where the girl pins the boy to the wall and the whole kissing scene is omitted as well as any reference to the place (church). In the translated segment, it was suggested that the girl and the boy were just standing next to each other. **Temporality** was used to take the community of the target segment into consideration. It is believed that doing such a thing at a holy place is not acceptable.

In Text3, Kaitlyn, Hazel's friend talked about Augustus and how handsome and attractive he is. The whole scene contained sexual references. In the TT, the party was **labelled** as a feast which gives it a religious meaning, even though Kaitlyn was talking about the parties prepared by teenagers. **Selective appropriation** was used to omit the sexual referents, such as 'things I would do to that boy' and 'ride that one-legged pony'. Instead, other phrases were added to replace the omitted ones

such as 'I hoped to get closer to him' and 'I had so many plans for that boy'.

In Text4, only **labelling** was used. Peanut butter was labelled as an 'underground stem almond'. First, it is clear that almonds and peanuts are totally different plants. To avoid the commonly used name of the plant 'فستەق عەبید' literally meaning slave's pistachio, 'taproot almond' was used instead because 'slave' carries a negative and racist connotation.

In Text5, Hazel talked about Patrick, the head of the cancer support group' who was also suffering from cancer. **Labelling** was used for 'cancer in his balls' to be translated into پەنجەشێرا پروستاتا meaning 'prostate cancer'. This euphemism down toned the harshness of the language into a formal expression. Although the English text showed Hazel's attitude and disturbance towards the disease itself as well as the support group in general. The ST sounds as if a teenager was speaking unlike the formal language of the target. Changing the register is one way of using **repositioning**.

6.1.2the Purple Hibiscus

Chimamanda Adichie's Purple Hibiscus told the story of a Christian Nigerian family during postcolonial Nigeria. Kambili, the protagonist, is the narrator of the story is a teenager living with her father, who is a priest, mother, and elder brother. The main theme of the novel was the religious conflict between Christians and heathens as well as the conflict between old and new generations of that time. In the forward of the translated text, the translator mentioned that the main purpose behind translating the novel was to introduce the Kurdish reader to a new culture. However, in many incidents, so many cultural references were reframed as in the following examples:

In Text6, Kambili talked about a road trip with her aunt and cousins. She is describing the beautiful scenery of the Nsukka hills. She uses simile to make a comparison between God and Father Benedict who is a close friend to the family. She also uses personification to describe God as someone who has nails. In the translated text, the translator used **selective appropriation** to omit any signal of comparison between God and Father Benedict. Thus, the figurative language (simile and personification) is omitted. The TT hinders readers from accessing the mind of Kambili to figure out the way she sees and imagines God.

In Text7, Kampili talks about her experience in the local market. She describes what men and women publicly do in such places. In the Kurdish translation, the location of the incident was omitted. **Selective appropriation** was used to target phrases, such as 'half-naked people', 'men who usually stopped to unzip their trousers and urinate at corners', 'until the head of the trader peeked out from behind. It is translated into 'we looked at those people who went to the toilet, men stood near the rubbish dumps and women went behind mounds of green vegetable. In this example, there is a complete reconstruction of the narrative. The whole scene is reframed using selective appropriation. **Temporality** is also used because the Kurdish text considers the time and place of the target community.

In Text8, Kampili's father is talking about his own father who has not converted to Christianity. In the TT, the translator used **labelling** to change heathen into بێ باوەڕwhich means unbeliever. Kampili's grandfather belongs to the Igbo ethnicity who worship the Chi. According to Chukwukere, (1983), Chi is the guardian of spirits in the Igbo community, and it is regarded as a god. It seems that the translator resorted to reframing by **temporality** because the concept of spirit worshiping might not be common in the Kurdish society and it could be due to religious unacceptance.

In Text9, Father Benedict is having a conversation with Kampili about the importance of loving Jesus Christ. In the TT, Lord is **labelled** as خودێ meaning God. However, the conversation between Kampili and Father Benedict clearly shows that they are talking about Jesus. According to pastor Willmore (n.d) of the First Baptist Church, Alabama, "lordship is inseparably linked to the Jesus". He further mentioned that the core message of the Bible is that Jesus Christ is the Lord. Labelling Jesus as God in the Kurdish translation might confuse some readers because for the Muslim majority in the Kurdish society the concept of God and Jesus is different.

In Text10, Kampili talked about the physical appearance of her grandfather and the reason why missionaries liked him. It is obvious that Kampili's grandfather was not an albino but dissimilar to other Nigerians, he had a light skin. However, in the TT, he was **labelled** as an albino. Albinism was considered as a disease in the translated text, although it was confirmed by Webster New World Medical Dictionary (2008) that albinism is a genetic disorder, it is neither contagious nor infectious. Also, missionary is

translated into بانگخواز which is restricted to Muslim preachers. The Saudi researcher Ali Al-Amim (2018) stated that there is a difference between Muslim preachers and Christian missionaries in terms of the religious message and the historical background.

6.2 Non-Literary Texts

6.2.1the Power Of Your Subconscious Mind

The main premise of Joseph Murphy's (1963) "The power of your unconscious mind" is how one can use their imagination to suggest ideas to their subconscious mind to achieve what they want.

In Text1, **selective appropriation** was used to omit the 'Psalms' and instead it was **labelled** as prayers. According to Meriam Webster Dictionary (n.d), psalms are sacred songs used in worship and they are one of the biblical hymns in the Book of Psalms, they are usually translated into زهبور or تەسابیح. According to Dr. Mohammed Mossayar of Al-Azhar University (n.d), David's psalms are segments of *Tasbih* recited to praise and glorify God. Prayers on the other hand is a request of help or expression of gratitude to a God or another deity (Oxford Languages Dictionary, n.d).

In Text2, the word 'abominably' was **labelled** as بتوندی 'toughly'. Abominable means causing moral revulsion (Oxford Online Dictionary, n.d). The translated version down toned the level of disrespect towards the mother. **Selective appropriation** is used to omit 'drinks to excess'.

In Text3, **selective appropriation** is prominently used because there were significant omissions, such as 'the sins', 'the suffering of the mankind', 'personal tragedies', and 'accidents. The last statement was also omitted. Instead, the translator used **repositioning** to add their own comment concerning blaming God. The translator stated that God does not grant evil and sufferings to mankind, humans themselves are responsible for that. The translator's comment appeared to express another strategy which is **temporality**. It considered the time and place of the TL.

In Text4, **Repositioning** was used in the Kurdish translation by using the pronoun 'you' which is used instead of the passive voice 'when he is told'. This strategy is used to directly attach the reader to the text. **Labelling** was also used to translate 'boogieman' into دێو which means monster. The expression was too general, while boogieman usually refers to the creature used by adults to frighten children (Oxford learners dictionary, n.d).

In Text5, **labelling** was used to translate 'doctors are idiots' into دۆکتۆر چ تشتا تێناگەهن 'doctors don't understand anything'. The English text expressed the speaker's strong attitude towards doctors while in Kurdish, this was down toned using euphemism.

6.2.2men Are From Mars Women Are From Venus

John Green's (1992) "Men Are from Mars Women from Venus" talks about the fundamental problems between men and women and the way both respond to stress.

In Text6, the word intuitive was translated into ساده و هەست نازک which literary means simple or naïve and delicate. The use of **labelling** denoted that women are delicate and simple. This is different from the meaning the word carried in the ST which indicated that women follow their feelings when it comes to taking decisions.

In Text7, **selective appropriation** was used. Attraction was translated into رازیبوون which means satisfaction. The words خزمەتێ پێشکێش دکەت were added to refer to commitment. The sentence "you find others more attractive" was also omitted.

In Text8, there is a complete reframing and re-narration. The whole segment is changed into "You want to go out with your partner, but he/she asks you to go out, you refuse. It is believed that all the reframing strategies were used as follows. **Selective appropriation** because there was complete omission and an addition of new words. **Labelling**, because the key word 'sex' is labelled as 'going out'. **Repositioning**, because the narrative addressed the readers with a totally different topic. **Temporality**, because the word 'sex' might still be considered a taboo and it should be avoided in particular communities.

In Text9, **selective appropriation** by addition is used to include ژبلی هندێ کو کارەکێ مروڤایەتی یه which means "it is a humanitarian profession'. This addition paved the way for **repositioning**. The translator's commentary reminded the readers that being a doctor is not all about money, it is a humanitarian profession as well.

In Text10**, selective appropriation** is used to omit words like 'a bottle of champagne or sparkling apple juice or flowers. Instead, the expression خەملاندن which means nicely decorated was used.

7. FINDINGS

With respect to the literary texts, the findings suggest the following:
- All four reframing strategies, temporality, selective appropriation, labelling, and repositioning were used by the translators of both novels.
- The dominant and the most frequent strategy used by both translators was labelling.
- Surprisingly, temporality was used not alone, and it was supported by either selective appropriation or labelling.
- Repositioning as well was not used alone, and it was backed by labelling.
- The least used reframing strategy was repositioning, as it was used only once by the translator of The Fault of Our Stars.
- All four strategies were never used together in one text.

With regard to non-literary text, the findings suggest the following:
- Similar to literary texts, all four reframing strategies, temporality, selective appropriation, labelling, and repositioning were used by the translators of both psychology books.
- Two reframing strategies, selective appropriation and labelling, shared occupied the domination rank, as they were the most frequently used strategies.
- Here as well, temporality did not come alone, and it was backed with other strategies such as selective appropriation, labelling and interestingly with repositioning.
- Repositioning was the second most frequent strategy used in this text type, yet it did not come alone. It was also supported by selective appropriation and labelling.
- Temporality was the least used strategy, and it occurred only twice.
- One interesting finding in this text type was that it happened that all four reframing strategies were used in a single text. More specifically, they were used by the translator of Men Are From Mars Women Are From Venus.

8. CONCLUSIONS

Having analyzed the use of reframing strategies in Bahdini Kurdish literary and non-literary translated texts, the research questions have been answered through the findings of the data analysis. Regarding research question number one, in both text types, all the reframing strategies were used, and, in some cases, more than one strategy was used in a single situation. In such situations, reframing led to complete re-narration and reconstruction of reality. However, more restrictively, in some cases in psychological texts, reframing did not lead to complete re-narration. These re-narration cases were due to cultural, particularly, social, and religious reasons. It is worth mentioning that temporality helps the emergence of other reframing strategies, such as selective appropriation and labelling. Moreover, both temporality and repositioning did not stand alone as they were backed by another strategy. Concerning research question number two, in both text types, selective appropriation and labelling were the most used strategies. Temporality was used less and usually it worked as a secondary strategy. Although repositioning also worked as a secondary strategy, it was used least. In one psychological text, it was not used at all.

The current study was limited to texts from four books (two novels and two books on psychology). Thus, further studies should be conducted on other genres as well, such as political, historical, and religious texts in order to have a broader view on the use of reframing strategies in Kurdish Bahdini translated texts.

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