



Construction and Embedment in Translation: A Study of Narrative Patterns in English Translation of Surah *AL- KAHF* 'The Cave'

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Abstract

Narration and narrativity has always been considered as an influential means of creating, reconciling and representing ideologies, themes, systems, and conflicts at all levels; social, educational, religious, and political. The present paper utilizes the Narrative theories and paradigm for the purpose of rationalizing the Translated text of Narratives as legitimate and well-constructed text. For this purpose, the present paper endeavours to trace and underline the narrative patterns of English Translation of Surah *Al Kahf*, *The Cave*, through the narrative theory given by Baker (2006), and the narrative paradigm by Walter Fisher (1997). The matter of fact undertaken in the paper is that narratives in Translation does present the world of reality then merely representing it. The result of the study revealed the fact that typologies, dimensions, and axes of Narrativity and narrative theories and paradigms are directly applicable to the translated text of the Quran, making the text stand the test of reliability; both linguistically and theoretically. Above all, the theoretical application renders the translated text of the Quran as valid and authentic text for the EFL learners to teach and learn Narratives.

Keywords: Narratology, Narrative theory, Narrative Paradigm, Narrative Construction, reconstruction, re-narration, constructedness, embeddedness

1.INTRODUCTION

The paper attempts to analyze narrative paradigm model to the English translation of Quran; Surah *Al Kahf*. The purpose is to figure out if the English translation of narrative as an independent text constitute reality and reconstruct the world of reality for the readers/ receivers. The application of theory to the sacred translated text enables us to see the strength and reliability of the translated text to be dealt with, regardless of the source text. It is for the same reason Baker suggests a new term 'renarration' for translation because the preexisting notions of translation such as, fidelity, equivalence are more linguistic oriented and lacks communicative edge that can satisfy translation theory and its rationality for the reliability and readability of translated text. So, it becomes more challenging task to decide the applicability of themes to the sacred text especially the glorious Quran. For the specific reason, translation sometimes diverges from the ethos and canons of translation theory in order to conform to the specific religious beliefs and ideologies and never to hurt, endanger or harm the religious emotions and sentiments as they are. Translation theories especially narrative paradigm, help build rational and logical understanding of theme, systems; progression and logical theme classification in the translated text of Surah *Al Kahf*; *The Cave*.

In this paper the researcher has applied "renarration" and "reconstruction" paradigm by Mona Baker (2006) and narrative paradigm by Walter Fisher (1997) to trace the rationality and reality of narratives in the translation of *AL Kahf*; *The Cave*.

1.1 Research Questions

1.Can narrative theory/ paradigm help construct the reality, and the world of narrative in translated text especially the sacred text; *AL Kahf*; *The Cave* regardless of the source text?
How



2. Can the defining features of narratives underlined by theorists of narrative paradigm be traced and identified in English Translation of Surah *Al-Kahf; The Cave*?
3. Can English translation of Quranic Narrative be used for English as a foreign language (EFL) learner?

2. LITERATURE REVIEW

Bakers (2006) main focus of work in narrative theory is conflict and power that shapes different narratives of the world but in this study the researcher has given an additional perspective by utilizing Bakers view of narrative theory for the purpose of its application to the translated text exclusively, where the features of reconstruction and renarration would be analyzed to see the construction of narrativity of the translated text.

Before discussing the term narrative theory/ narrative paradigm the researcher would like to highlight features of narratology and narrativity. Narratology defined by G. Prince (1973) in his book *Dictionary of Narratology* as the “(structuralist inspired) theory of narrative, which studies the nature, forms and functioning of narratives (regardless of medium of presentation) and tries to characterize narrative competence”.

The famous narratologist, Genette stated by Jahn (2005) holds ‘the study of narrative as a verbal mode of presentation of temporally ordered situation and events.

The definition of a narrative has been a controversial issue among various scholars and theorists, because of the wide and diversified scope of the term. Bale and R. Kenan (1983) proposed a three-level division of narrative, text, story, and narration.

It is in this preview and context, the researcher has selected Bakers (2006) theory of narrative and Walter Fisher (1997) concept of narrative paradigm for the qualitative study of narrative patterns that can be configured in English translation of *Al-Kahf; The Cave*, which is one of the significant Narratives of the Quran out of five narratives.

The paper therefore intends to present a theoretical understanding of the translated text through the diverse theoretical lens; the synthesis of both the structuralist approach (unity, variety, and harmony within the text) and literary narrative approach given by Baker and Fisher.

2.1 Narrativity

The notion of narrativity is taken up as social and communication theory as underlined by Briggs (1996) that it serves as a vital source for mediation and reconciliation at all levels, from individual to institutional level. It can be approached by anyone as a vivid and transparent concept. Narrative theory treats narratives across all genres and modes not as scattered unstructured configurations but as a synthesized, synchronized, and segmented stories.

Narrative Theory enable us to tackle the individual text and broad range narratives that transcends the limited local versions of narrations in a particular text or speech to assess its impact and influence at wholistic level. Narrativity acknowledges construction in narratives allowing critical self-reflection by being our own embedment in them.

2.2. Narratology

It gives a special importance to the literary text at a specific time and space (or mostly oral narrative).

Labov (1972) is the exponent and the vibrant contributor to this tradition who defines narrative as one method of capturing experience by linking a verbal sequence of clauses to the sequential occurrence of events in reality and what he calls a ‘minimal narrative’, as a sequence of two clauses connected through temporal order. Labov focus is the structural system of oral



narrative. He mentions six components that constitute the structural make up of orally delivered stories; Abstract, orientation, complicating actions, evaluation, result or resolution and coda. The realization of these components in a narrative are concretely visible in form of clauses.

Somer quoted in Baker (2006) argues that the construction of social identities and realization of the social world is best represented and executed through narratives and narrations. It is this stance that successfully obliterates the optional status of narrative as means of social communication or as he calls 'meta code' but rather establishes and strengthens the world views and social communication at large.

The special focus on strands/features of narrative theory underlined in the paper for the analysis and implementation on English translation of Surah *Al-Kahf*, is not only to highlight the structural or linguistic systems embedded in narration but to undertake narration as communicative and conceptual system based on rationality, objectivity, morality that shapes the concepts and guides human vision at all levels (Bennett & Edelmax, 1985).

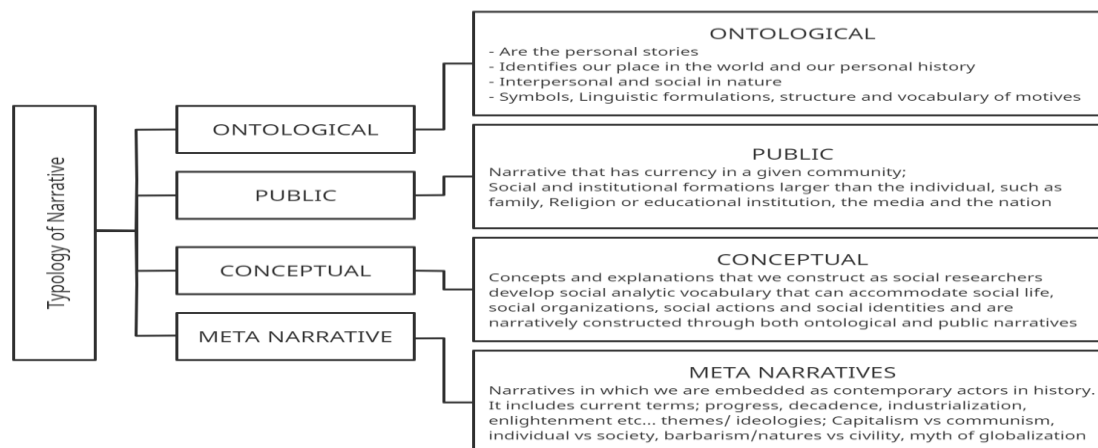
The present paper will attempt to compliment the above both views of narrativity and narratology in the micro and macro analysis of the English translation of Surah *Al-Kahf* to underline the narrative patterns constructed and embedded in the translation of the narratives. The term narrativity and narratology are interchangeable in this context by considering the linguistic and structural categories of analysis (plot, character, episode etc.) along the thematic communication in the literary narrative of Surah *Al-Kahf*.

2.3. Framework of Narrativity and Narratology

The framework of narrativity and narratology for analysis is based on two frameworks: the one identified by Baker (2006) based on Somers and Gibbs (1992,1997) four core feathers namely, temporality, rationality, casual emplotment and selective appropriateness and Walter Fisher's (1997) narrative paradigm consisting of two principles: Coherence and Fidelity.

2.3.1 Baker and Typology of Narrative

Mona Baker (2006) is the pioneer and the exponent to link up the narrative as communication theory to translation in her book in '*Translation and Conflict: A narrative account*' (2006.). Before Baker (2006), Narrative theory was never related or linked to Translation as such. In this book she has well configured the narrative theory, connecting it to translation studies through explicit examples relevant to translation and narration. She has defined the typologies of Narrative and their relation to the translation and are diagrammatically presented:





Briefly, the role of Translators and interpreters, translating narratives remains vital and in cases inevitable. They not only construct the world of reality through narration but while doing so attempt to link the narrations to the passions and concerns of the society. Thus narratives, narrations, renarrations go beyond the linguistic and cultural limitations and barriers and develop into global meta narratives through subtle intervention of Translators and Interpreters.

2.3.2 FOUR FEATHERS OF NARRATIVE THEORY

1. TEMPORALITY (Narrative Diachronicity)

It is intrinsic to narrativity, rather than an additional element to the story, and the sequential system of elements in a narrative are designed to communicate special meanings. For Baker (2006), it has following implications and thus impacts the work of translation and interpreters.

First, temporality means that the sense of intelligibility of any narrative depends on sequential context, relationships, and protagonists, embedded, and constructed in a specific temporal and spatial configuration in any narrative.

Spatial and temporal orders are not objective phenomenon or specifications yet are highly conditioned by the social environment and henceforth are categorized as historical and economic products.

Second, the interpretations of meanings are also directed and guided by the sequential structure of Narratives. The ordering patterns of narrative elements brings together the pieces of broken ideas and split episodes together in a well knitted coherent whole, both spatially and temporally; Space itself is elemental and intrinsic to temporal order.

Third, temporality is not about the bygone or the existing states, yet the chronological end it caters also involves the moral and ethical purpose and stimulates inspiration futuristically. Narratives best serve as torch bearers to actions, ethics, and behaviours, but also about the future.

Fourth, temporality means everyday narrative of existence has historical embedment, and history in turn, is the future of narrativity. Historicity is a resource that enriches identification both retrospectively and introspectively in narrations with detailed reflections.

Finally anthropological and scientific narratives constitute a creative construct of linearity as a spatial and temporal continuum and the embedded development through logical progression from micro to macro state of existence. This embedment of narratives and narrations are the real cause and source of impositions of historical narratives on different civilizations, resulting in extension and strengthening of colonial domination. (Niranjana, 1990)

2. RELATIONALITY (Hermeneutic Composability)

This feature of narrativity holds that narratives constitute a sequence of rational relationships compatible to human mind for acceptance which would not have been comprehensible in case of split episodes. Thus, hermeneutic feature tags narrative both in its creation and in its conception.

3. CAUSAL EMPLOTMENT

Causal emplotment focuses on single independent stances, regardless of chronological or categorial order. It helps in opinion formation and decision making by taking into account the event in its entirety, through the rearrangement of sequence of events and sets of propositions thus allowing the depiction of moral and ethical significance of the event.

4. SELECTIVE APPROPRIATION

Vague, scattered and unrhythmic expressions that constitute a narrative are appropriated through the evaluative criteria of selective appropriation in a narrative. To develop a coherent



narrative, some elements of experience are relegated, and others prioritized. It is not the central concept or thematic coherence of narrative that is vital issue, yet the temporal and spatial selection of events in a specific public, conceptual, and meta narrative generates the sense of significance.

Consciously or subconsciously, Selective appropriation, exerts its influence at global level. The most dominating elements that guides and governs process of selective appropriation is our own “values” with which we identify ourselves as individuals or institutions and our judgment of those values for narrative development; if the selected values are clearly defined or undermined in the given narrative.

In all practices and narratives, certain values, facts, events, and arguments get emphasized or deemphasized. The underlined process gets replicated in the selection, development, and design of any narrative type -ontological, public, or conceptual.

2.3.3. Walter Fishers’ Narrative Paradigm

Walter Fisher (1985) conceptualized a communication theory for narratives and called it as “Narrative paradigm”. Fishers’ conceptualization basically aimed to combat arguments based on rational world paradigm. Fisher believes in the persuasive and sense making power of stories than the rational world paradigm due to coherent patterns of events and episodes. The narrative paradigm therefore is all -inclusive and all -embracing, considering all communication to be taken as a narrative and narration.

The three elements that constitute a story in a narrative: are probability, coherence, and fidelity according to Fisher (1997). Story telling is universal across culture and time and is the first language skill that a child learns. Moreover, Humans sees the world as a set of stories and accept and associate their values and beliefs and experiences to stories and narrations more naturally and conveniently than to any other descriptive narration.

For Fishers (1997) the term paradigm conveys a much broader perspectives and expressions than theory, meaning a paradigm is broader than a theory. Fisher believes that there is no class or category, including technical communication that is free of systematic sequence of events in the story and narration of life.

Walter Fisher’s (1997) narrative paradigm is considered as interpretative theory of communication which covers a much wide-ranging domains from institutional communication to personal interaction to racism and religion. Fisher suggested a model of narrative assessment consisting of TWO principles; Coherence and Fidelity to define the narrative rationality; the genuineness and sensibility embedded in narration and renarration.

A. *Coherence*

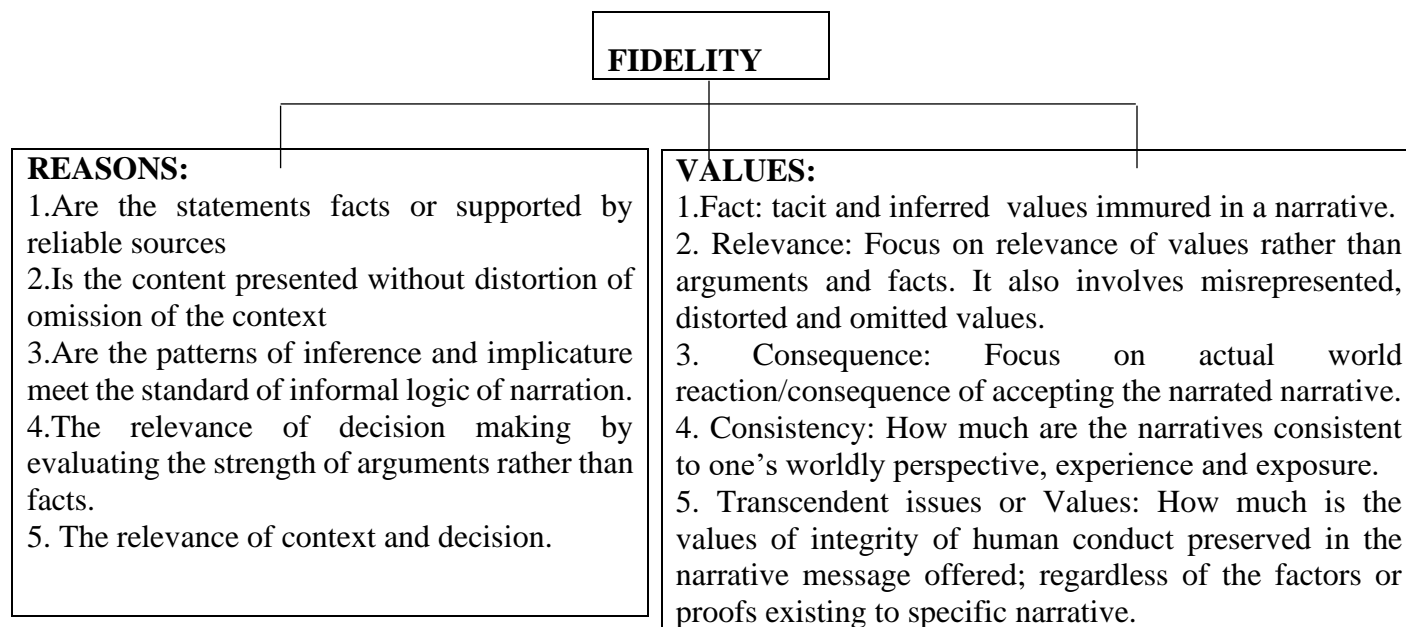
Internal consistency and integrity of a narrative that makes a story hang together is the primary principle of Fisher’s (1997) narrative coherence . It involves assessment of a narrative in the following aspects:

Structural Argumentative coherence	or	Material Coherence	Characterological Coherence
The structural makeup, the way it is organised		Its external Coverage, the way it differs and resembles to other stories with reference to same issues	Its credibility of characters engaged in terms of firmness and stability.



B. Fidelity

For Fisher (1987) fidelity involves reason and logic which requires a narrative assessing value of 'values'. Fidelity consists of two broad components of Reasons and Values each having five sub components as is summarized below:



Many theorists concur, that these principles are subjective. It can be safely stated that scientific inquiries happen to be objective specification but the fact remains that objective scientific inquiries evolve and are in state of change and development. Hence, scientific objectivity hardly applies to the subjectivity of narrative paradigm especially those based on historical and philosophical values.

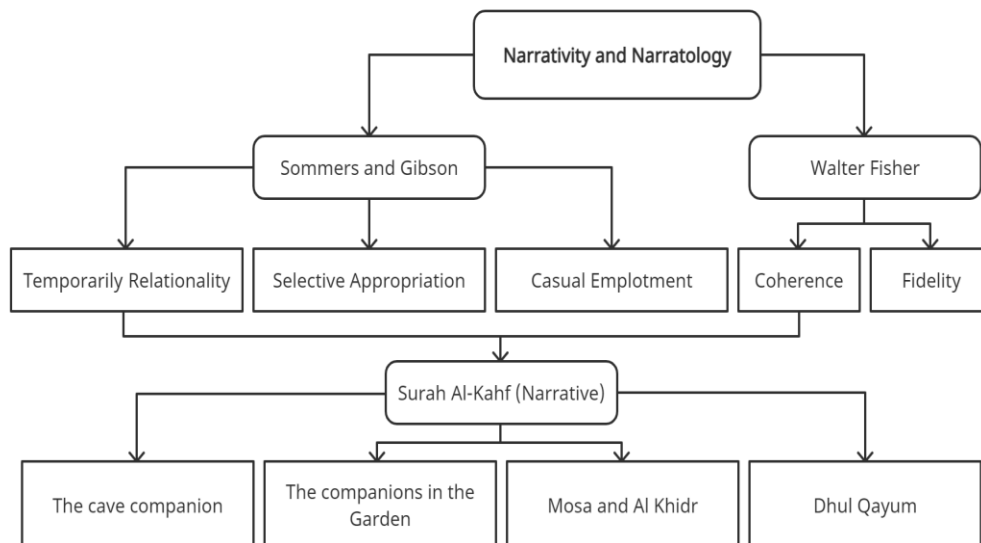
3. METHODOLOGY

The study undertakes the qualitative method of content analysis to investigate narrative theory in translation of Surah *Al-Kahf; The Cave*, of The Quran, in order to examine the role and application of construction, reconstruction, renarration in narrative building in the translated text. and finally, to evaluate them according to Fisher's (1985,1987,1997) narrative paradigm.

The present study is based on models of Somers and Gibson's (1994) and Bakers (2006) narrative theory and Walter Fishers' (1997) narrative paradigm. Four feathers of narrative theory applied in the study consists of temporality, relationality, casual emplotment and selective appropriation.

The study will take into consideration the aspects of narratology and narrativity together for analysis and assessment.

The Framework of The Paper



3.1. Surah AL-Kahf; *The Cave*: An Overview

The narrative discourse is a well-known Quranic chapter, and it is entitled ‘The Cave Verse’. It is chapter 18 in the Quran and the total number of 110 verses.

The variety of topics and narrative patterns is the main reason behind selecting this discourse. The surah has four main stories that are controlled by their 3 main characters, namely, ‘Cave people’, ‘Two companions’, ‘Moses & khidr and Dhul Qarnayn.

The narrative discourse can fall under two main types of narrative patterns: the monologue and the dialogue. The thematic analysis help in tracing the development of these topic.

Surah *Al-Kahf* is a unique combination of all four types of narratives marked by Baker: ontological, public, conceptual and meta narrative, and four feathers of narrative theory can be traced within all four narratives that makes up the entire Surah ; temporality, rationality, causal emplotment and selective appropriation. Fisher’s principles of Coherence and Fidelity makes the text of AlKahf hang together in a well strung series of episodes making it coherent whole. The four narratives that constitute *Al-Kahf; The Cave*:

1. The Cave Companion
2. The Companions in the Garden
3. Mosa and Khidr
4. Dhul Qarnyan

4.DISCUSSION

4.1The Narrative Patterns in *The Cave*

The narrative pattern takes the form of monologue that is usually narrated by Allah in the Quran or through the main character in the narrative extracts. In monologue, the voice of narrator is strong due to the use of a variety of pronouns. These pronouns have a voice maker that has only one reference. The order of the narrative extracts followed in the Cave verse is dependent on the flash back, the idea of flashback is introduced by Yimam (2008). Most of the narrative extracts deal with events happened in far past and are narrated for a moral, philosophical, and ideological



lessons. The four narrative extracts have a monologue or dialogue patterns based on the way these extracts are narrated. Some of the extracts are combination of all.

4.2 Historicity/ Historical Context

Noldeke quoted in Netton (2000) places *The Cave* in the middle Meccan period. It is comprised of 110 verses and was revealed between 617 A.D and 619 A.D. According to the traditional account of the Muslim community, historians and exegetes are in agreement about the historical incident that spawned the Surah revelation. It relates to time when the Quraysh had almost exhausted their resources in trying to attack and discredit the Prophet (SAW). A few members of Quraysh had gone to Madinah to meet with Jewish rabbis in order to ask them what they knew of this man Muhammad claiming to be Prophet.

Islahi quoted in Abdur Rasheed (2009) as an introduction to Surah 18, presents the overall structuring of the Surah. He groups the ayat of surah into thematic sections, and with it identifies the historical context for each.

4.3 Prologue

Advice to Prophet (SAW) not to worry about the state of Quraysh and the rejection of Prophethood (18:13). "We narrate unto you (O Muhammad) that story with truth. Truly they were younger men who believed in their lord (Allah) and we increased them in the guidance" (Khan & Hilali, 2010).

4.4. Four Narrative Feathers in Al Kahf

1. The young man and the cave

Told to console the Prophet (SAW) that others have gone through similar situations of oppression and Allah will protect Him (SAW) as He protected others. Reminding the Prophet (SAW) to ignore the arrogant Quraysh and to stick with his humble companions, albeit poor. Warning of hell fire for the disbelieving Quraysh as well.

2. The Master of The Garden

To show the Quraysh an illustration of their arrogant attitude and what will happen if they don't attribute their wealth and success to Allah and deny His existence. Iblees here represents the arch type figure that Quraysh symbolizes.

3. The Journey of Moses

This narrative represents a greater lesson of having a firm belief in Allah and accepting HIS will even in unbelievable hardships. He highlights limits of men's knowledge and the divine will of all actions; good or evil.

4. Dhul Qarnayn

Directed at Quraysh to give them an example what a rich and powerful ruler did - Quraysh's power is nothing compared to Dhul Qarnayn's might, yet he was firm believer and humble.

4.5 Epilogue

Connects directly back to the prologue, thus uniting the entire surah. It is further warning to Quraysh that their questioning the Prophet (SAW) to answer certain questions to test his prophecy is futile because Prophet (SAW) is only a man and true and ultimate knowledge is with Allah.

4.6. Narrative voice in Surah Al- Kahf

A narrative voice is the personality of the narrator. The narrator of this Surah is Allah, the Quran is presented by the extratextual voice. This is because this scripture is a real narrative text. (which is **NOT** fictional). This means author of Quran is responsible for its narration.



Three voice makers are mentioned;

The first is the clause ‘**we** narrate’

The second voice makes ‘**Their** Lord (Allah)’

The third voice makes is pronoun ‘**He** (Allah)’

Allah describes **HIM** in verse 65 of surah 18.

One of **OUR** servants - a man to whom , **We** had granted **OUR** mercy and whom **WE** have given knowledge of our own.

Four Divine attributes being developed in the narrative are

Galib dominant- Latif subtle- Alim omniscient- Hakim all wise

Quranic coherence is achieved by narrative organizational principles as given by Fisher (1985,1997), rather than semantic consideration called as narrative intertextuality. The paper will be a significant contribution to TESOL teachers and learners to search, analyze overall parallel narrative structures in the translation themselves.

4.6 Main Thematic Structures

Muhammad AL- Ghazali (2000) puts forth the expression of the theme of the Surah that summarizes to reflect humanity’s final accountability before Allah. “The Surah cites...the veracity of the concept of Tawheed and its value to human society. It narrates the stories.... followed by an enlightening commentary designed to instill in the mind a recognition of the existence of Allah and the need to prepare for accountability to Him”.

In another thematic account of Surah 18, Muhammad Asad (1980) states (the Surah) “is almost entirely devoted to a series of parables or allegories built around the theme of the faith in Allah versus an undue attachment to the life of this world; and the key phase of the entire surah is contained in verse 7”; ‘ *We have willed that all beauty on earth be a mean by which we put men to a test*’.

5. ANALYSIS AND FINDINGS

5.1 The Cave Companions (verses- 8-30)

The defining Narrative of the Surah is in Ayah 8 characterized as ‘The Cave Companions’: “Do you think that the people of cave and the inscription (the news or the names of the people of the Cave) were a wonder among our signs?”

The number of participants that exchange their role are four participants: Allah, Believer, Disbeliever and The Prophet (SAW).

The theme (Haneef,2011) describes the ‘**Trails of preservation of one’s Beliefs**’. Therefore, a topical theme can be classified as referring to either *humans, settings, objects or concepts* and the topical theme is conveyed through the *pronouns*. *He* and *They* refer to God and the two groups of believers and disbelievers.

Allah in this narration proclaims that *Ashab-Al -Kahf* were among his magnificent signs. Allah provides us with biographical, historical proofs through the story of *Ashb-al-Kahf* which is irrefutable, because it traces back from Greek to Syrians and then to Romans (Van den Horst,2011). It found its way into Christian tradition as well as in old and modern English tradition (Schmidt, 2008).

The historical description of the story communicates that after the awakening of sleepers found themselves in the cave with the inscription, which was a proof of their long hibernation and their righteous escape from the Pagan ruler. The translation clearly underlines the elements of temporality (spatial and temporal continuum and the chronological end) and rationality



embedded in the story of Ashab-al-kahf; The companions of cave. The identification with implicit details of participants in Narrative patterns have been well translated. Ayat 10 informs about their young age, henceforth, their physical strength. Other details: names and number are kept secret. Their physical strength complemented their spiritual strength to take stand against the odds of their time and to flee from the impending danger. It weighs and explains events of **casual emplotment** through the depiction of power of Allah (SWT) in their successful escape as well as from their long slumber without any disturbance. The translation of 17-18 shows the sign of life after death is also provided by the awakening of *Ashab-al-Kahf*.

5.2 The companions in the garden of Eden (verses-31-60)

This narrative discourse is characterized using **dialogue pattern** and the dialogue in the translation clearly exhibits the **relationality and casual emplotment** elements. The **selective appropriateness** can be clearly underlined in the theme (Haneef, 2011) that mentions that the story is ‘**A trial of wealth**’ and discusses men as the foolish man that his wealth and manpower is a sign of Allah’s love and acceptance. However, Allah destroyed his wealth to show him and us that wealth is **not** part of Allah’s pleasure or displeasure, but rather it is a test through which Allah determines the strength of man’s belief and action.

The **chronological and historical** implants are presented in the translation of a long dialogue between two companions; the first one is wealthy man possessed the best of wealth gardens, naturally flowing rivers, children, and other supporters.

“We granted to one of them two gardens of grape wines, and we bordered them with palm trees and placed between them (fields of) crops. Each of the two gardens produced its fruits and did not fall short thereof in anything And We caused to gush forth within there a river.”
 “So, he said to his companion... ..”I am greater than you in wealth and mightier in (number of) man.” The second participant takes the flaw by saying “Although you see me less than you in wealth and children it may be that my lord will give me (something) better than your garden.”

Clearly the translated dialogue underlines the narrative elements of temporality, relationality and casual emplotment.

5.3. Moses and AL Khidr (verses- 60-82)

The third narrative discourse is of Moses and Al Khidr; verses 60-82 and is characterized by ‘Trail of Knowledge’.. This narrative discourse has two separate settings and participants. The first dialogue is between Moses and His servant, whereas the second is between Moses and Al Khidr. One of the striking elements in the first dialogue is the use of implicit theme with the Prophet SAW as it appears only once in the narrative discourse. The exegesis by Ibn Kathir elaborates a historical context to the narrative when Musa (AS) was reminded of a man of Allah more knowledgeable than Him and whom Musa inspired to join and connect. So, he undertook a journey carrying the fish as indicator of the presence of that very person and the entire incident happened as mentioned in surah; verses 60-82.

As regard **historicity**, there are multi version of narrative in the biblical traditions besides Islam, with special reference to Khidr’s journey and the related incidents of the journey.

Chronological and casual emplotment and rationality are clearly evident in translation of stories/ narrations inclusive of biographical and historical teaching but also explicitly underlines **moral and philosophical values**, that make up an integral part of our religious/ divine literature.



Translations thus indicate ethical underpinnings in literary texts to persuade and convince the readers ethically and morally.

It is a narration where **knowledge is a trail** is the main theme has been well presented in English translation. Haneef (2011) describes the story states the journey of Moses and Al Khidr when they came across these amazing situations. Moses fails to grasp the wisdom of Al Khidr's action. The scuttling of the ship, killing of the young boy and the repair of the crumbling wall are then explained to Moses, which makes the feature of causal emplotment evident and explicit in the translation of all this narrative.

The entire narration clearly reflects the elements of fidelity embedded in the translation of thoughts and all events are well constructed as a coherent whole.

5.4. Dhul-Qarnayn(verses 83-110)

The last narrative extract is the story of Dhul Qarnayn in verses from 83-110. It is a “**Trail of Power**”. It is a story of strong king who controls the East and the West with justice and passion. God wants to test him, and he was able to succeed.

This extract has its settings that reflects three main places. The beginning of the narrative extract has a short introduction when Allah narrates the main fact about Dhul Qarnayn concerning his power and travel. It has **four** participants; two are from different time phase as they refer to people in Mecca and Muhammad SAW whereas the other two are from story time phase when the king lived.

The historical details provided by the Quran, sheds lights on the qualities and traits, commands and jurisdictions and divine endowment bestowed to the Dhul-Qarnayn in ayat 84 – ‘We established him in the earth and WE gave him the means of everything.’

He reaches at the place where people grumbled and informed him about the cruel Yajuj and Majuj. There he erects a wall (barrier) as a protection from invasion and looting of Yajuj and Majuj. Dhul Qarnayn arrived before the sunrise and helped in protecting people there as indicated in verse 86-87.

The results of the findings has been presented in tabulated form:

Table 1: Application and Realization of Narrative theory by Somers and Gibson in English Translation of Surah Al- Kahf ;THE CAVE (Khan and Hilali ,2010-1432)

Narrations	Temporality	Relationality	Causal Emplotment	Selective Appropriation
<i>The Cave companions Verse 8-30</i>	Verse 03,17 22-25	Ayat 10-11	Ayat 31 Ayat 28	Trail of Religion Ayat 23- 24 Ayat 29-31
<i>The companions in Garden of Eden Verse 31- 60</i>	Ayat 31- 35	Ayat 50- 61	Ayat 50- 56	Trail of Wealth Ayat 46-49
<i>Mosa and Al - Khidr Verse 61- 82</i>	60-62	65	Ayat 70-82	Trail of knowledge Ayat 66



<i>Dhul-Qarnayn Verse 83- 110</i>	Ayat 90- 93 Ayat 83	Ayat 84- 85	Ayat 86	Trail Authority Ayat 86	of
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Table 2: Assessment of English Translation *THE CAVE* through Narrative Paradigm by Walter Fisher.

Narrative Paradigms	COHERENCE			FIDELITY	
	Structural (Internal Organization)	Material (External Consistency)	Characterological	Reasons	Values
<i>The Cave Companions Verse 08- 30</i>	Ayat 8- 30	Ayat 27- 49 Ayat 22	Ayat 14 -15	Ayat 2- 4 Ayat 08	Ayat 21- 25
<i>The Companions in the Garden of Eden Verse 31- 60</i>	Ayat 31- 60	Ayat 49	Ayat 32- 38	Ayat 9- 26	Ayat 44- 45
<i>Mosa And Al-Khidr Verse 61- 82</i>	Ayat 61 – 82	Ayat 60- 82	Ayat 66- 72	Ayat 60- 82	Ayat 66
<i>Dhul- Qarnayn Verse 83- 110</i>	Ayat 82- 110	Ayat 108- 110	Ayat 83- 84	Ayat 83- 98	Ayat 84 Ayat 57

5.5 Educational and Psychological Implications In Teaching Real Narratives To EFL Learners

The English translation of Narrative does provide motivation to EFL learners to read, compare, contrast real narratives with fictional narratives and to inculcate true and real knowledge and reality. The teaching of a real narrative carries a strong psychological and pedagogical implications for all learners but greatly for EFL learners.

Second, TEFL learner can easily rely on linguistic micro patterns embedded in Narration pattern in translation and create develop and produce their own narratives in same methodology.

Students are exposed to general - specific, specific - general mode thinking and writing that can bring the drastic change in their ways of manipulating the text.

Third, EFL learners will have opportunity to undergo the practical understanding of knowledge; assimilation and accommodation, contrary to logical phenomenon understood by few.

Understanding learning narrative patterns through the English translation of Quran provides a genuine and challenging academic ground for language learning. Linguistic proficiency along the moral and philosophical underpinnings provides them a healthy, balanced, and positive thinking patterns; to maintain Equilibration through assimilation and accommodation as in story of Moses. (Itmeizeh,2018)



The use of English translation of Quran to teach Narratives to EFL learners has very strong far reaching pedagogical as well as psychological impacts compared to the Narrative teaching based on fictitious narratives; that are more abstract and far away from reality.

EFL learners through the English translation patterns of narratives will start using deductive logic and reasoning, moving from general principles to specific information. The significant implications of using English Translations of narratives will stimulate critical thinking abilities among learners, leading to fruitful learning in future.

6.CONCLUSION

The study attempted to analyze Narrative theory; narrativity and narratology and the translation assessment model of narrative paradigm to the English Translated text of Surah *Al-Kahf; The Cave*, the 18th Surah consisting of 110 verses of the Quran. To this end four Narratives that constitute Surah *Al-Kahf* were taken as data for application and assessment. Four feathers of Baker's Narrative theory were applied to the entire translated text of Surah *Al-Kahf* and then assessment model of narrative paradigm was also administered analytically on the same data. The English translated text of Surah *Al-Kahf* was taken and treated as independent, authentic text to be analyzed and assessed if it fulfills the standards and parameters of the narrative theory proposed by both theorists. It further aimed to highlight that sacred translated text such as Quran can serve as best mean to teach real narrative in EFL classes. The result of study revealed the fact that translated text not only meets the standards and parameters of narrative theory and narrative paradigm in lock, stock, and barrel, yet can be best authentic text to teach real narratives through linguistic methodological techniques. Finally, the narrative paradigm assumptions that narratives constitute reality rather than merely representing them is supported with positive evidence with respect to moral and philosophical instances attached to each narrative. The constructedness and embeddedness in narratives are testified through the universality of theme in each narrative.

Realization of Research Questions

Q1 & Q2:

The detailed discussion and tabulated versions have clearly underlined the narrative patterns of theorists; Baker and Fisher in the English translation of Surah *Al-Kahf; The Cave*. The analysis and application validates that English Narrative patterns are clearly transferred, constructed and embedded in translation of narratives successfully and the order, sequence and frequency for the construction of narrative in terms of four feathers of narrative theory identified by Baker, based on Somers and Gibson(1994) could be clearly and plausibly traced and implemented as are well elucidated in Translation patterns. Such application of Narrative theory helps establish the fact that narratives in the translated text does construct the real world of narrative regardless of the source text.

Walter Fisher's influential narrative paradigm (1985,1997) provides a qualitative method and technique to analyze the validity of individual narratives. The translation has been evaluated according to the narrative paradigm consisting of two basic principles; 'Coherence' and 'Fidelity' that are well placed in the translation of narration of Surah *Al-Kahf*. Nowhere in English translation the defiance of the two basic principles, with respect to fidelity and coherence could be identified. The entire Translation conforms to these principles in totality.

Q.3:



The English translation of the narrative has strong pedagogical implications, that can be successfully applied in the field of EFL teaching and learning of narrative in specific. It provides sound theoretical linguistic, nonlinguistic, and extra linguistic knowledge and understanding to the students besides the theme, style, and system of the text.

Finally, this study does not claim to be all-inclusive and accepts the limitations and weaknesses of the area explored. Since Quran is the divine narrative and narrator is Allah Himself. It has extratextual voice. This is because this scripture is a real narrative text (not fictional). This means that author of Quran is responsible for its narration. Anna Gades as quoted in Bajwa(2012) asserts that this surah as a whole is the one “that expresses themes of the limits of knowledge in space and time.....The geography of this narrative traverses space to the end of the earth” Hence, applying the secular narrative assessment theories and analysis has its own limitations and precautions. It is for this very reason that the researcher has treated the translation of narrative of Surah *Al-Kahf* as an independent text with the belief that **NO** translation of Quran is allowed without strict criterion and scrutiny of knowledge and piety of the translator and is carried out with great precision and meticulousness and immense responsibility of those who permit the license of the translation of the Glorious Quran to the translator. The translation of the Quran is assured at the minutest level before the publication.

Above all, the glorious Quran is the word of Allah SWT and HE is the omniscient narrator of the Quran. In surah *Al kahf* Allah Himself being the narrator delineates His attributes, which transcends the limitations of time and space. Quran’s universality is clearly evident in translation in all aspects; Linguistic, thematic and extra linguistic. The purity of Quran is a divine miracle and nowhere a trace of ambiguity can be found even in the translation, which is claimed by biographical evidence in the very first ayah of the surah. The verse 1-4 of Surah *Al Kahf* tells us about the absolute authority of the authorship of the Quran. The miraculous of nature of Quran itself unfolds the authority of its narrator and the translation clearly and lucidly puts forth.

The ultimate privilege of this research paper undertaken in extreme humble capacity is the impetus/motivation to read the translation of Quran itself even without the indepth understanding of original language. The paper will be a significant contribution to the academia in specific and readers in general as a word of encouragement and strength to read and understand Quran without being apprehensive about the quality and standard of Translation.



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