

## Reframing Wadi Rum: Alternative Translation of the Valley of the Moon

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### Abstract:

The study investigates the effectiveness of reframing Wadi Rum's narrative from the currently common emphasis on its resemblance to outer space terrain and the moon to reframe it in line with adventure, heritage and cultural tourism. The study's design adopts qualitative and quantitative data collection methods to contrast the perception of tourists from different age groups with their preferences and expectations. The tourists were asked to specify their age group and explain their decision to visit Wadi Rum in writing. The study reveals a generational difference impacting the expectations and preferences of tourists informed by existing and emerging alternative frames and representations of Wadi Rum. The study recommends adopting translation as reframing in promoting Wadi Rum to account for the expectations of different age groups. The findings reveal that the translation of Wadi Rum needs to pay attention to staged authenticity and exoticism considerations to meet the needs of diverse tourist preferences. The study also recommends monitoring the emergence of alternative narratives because they are dynamic entities and are always expected to be subject to changes, and monitoring them is a contributing factor to sustainable tourism growth.

**Keywords:** translation; Wadi Rum, culture; tourism; reframing

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## 1. Introduction

Tourism is essential for the economic development of many countries, which explains the relative interest in research on tourism from several disciplines, including economics, sociology, psychology, anthropology, and translation studies. This interest is partially because it has different forms, including adventure, cultural, and faith-based tourism. In addition to the common challenges that any act of translation faces, tourism translation needs to mediate and represent a location foreign to tourists who, in turn, come from different cultural backgrounds. Such considerations and the fact that tourists come from various cultural backgrounds contribute to the theoretical underpinnings that tourism translation needs to account for in its attempt to cater to the needs of tourists from diverse cultural backgrounds and promote a destination.

This study explores adventure, cultural and heritage tourism in Jordan to test the proposed framework, as further explained in the following sections. The Jordanian Ministry of Tourism and Antiquities published the 2021-2025 National Tourism Strategy in which it highlights that “the global adventure tourism market is projected to grow at an annual rate of 13.3% by 2026. [...] While Jordan is well placed to embrace adventure tourism, its adventure product is in its infancy” (MoTA, 2021, p.14). The field of Translation Studies has a wealth of theoretical frameworks that can contribute to this issue because adventure tourism in Jordan “requires robust research and development and investment and marketing efforts to grow this potentially lucrative tourism niche product” (p.14). Highlighting adventure tourism in Jordan could come by showing previously overlooked locations or reframing a well-known destination that was previously framed in light of different forms of tourism.

Wadi Rum is a "protected area covering 720 square kilometres of dramatic desert wilderness in the south of Jordan" (WadiRum, 2014), making it suitable for testing the impact of reframing cultural, adventure, and heritage tourism. It has long been framed as the Valley of the Moon because of its terrain and being the filming location of many movies set in outer space. However, a growing alternative frame is gaining momentum in adventure and cultural tourism domains. Beyond the current frames of its cosmic resemblances is a wealth of potential representations that could attract more tourists and prolong their visits. The sustainability of tourism in any tourist attraction requires continuous attention to the preferences of tourists based on their age groups because narratives and the discourses that sustain them are "dynamic entities; they change in subtle or radical ways as people experience and become exposed to new stories" (Baker, 2019, p.3). The ways participants could be exposed to new stories and representations include media and movies.

The study investigates the impact of narratives on tourists' perceptions and how they impact their decision to visit a location. The most common representations of Wadi Rum revolve around its

resemblance to outer space. It has been featured in many films, including *Prometheus* (2012), *The Last Days on Mars* (2013), *The Martian* (2015), *Rogue One: A Star Wars Story* (2016), *Star Wars: The Rise of Skywalker* (2019), *Dune* (2021), and most recently *Dune: Part Two* (2024). In addition, Wadi Rum also appears in cultural and adventure representations, such as *Lawrence of Arabia* (1962), *Theeb* (2014), *Aladdin* (2019), *John Wick: Chapter 4* (2023) *Aadujeevitham* (2024). These two distinct representations are reflected in the interviewees' preferences, with many citing them as one of the main reasons to visit Wadi Rum, as shown in later sections.

## **2. Theoretical framework**

This study explores framing, "which is an active discursive construal of reality" (Zhang and Munday, 2018, p.160) and the role of translation as reframing in tourism. Due to the dynamic nature of narratives and their changeability, the way tourist destinations are translated and represented needs to account for the frames in order to achieve and maintain tourism sustainability. Reframing is often motivated by attempts to replace certain images with others deemed appropriate or favourable contextual and socio-cultural relevances, as was the case investigated by Liu and Li (2022, p.279) where the Chinese government intended to "frame Hubei Province as a place of courage, prosperity, unity and humanity" to erase the Wuhan, Hubei prejudiced 'Wuhan virus'.

Inherent in the theoretical approach to translation as reframing is the notion that translation is not a neutral act and that the translator, as an active agent in mediation, plays a significant role in selecting narratives to govern certain contexts. Translation and ideologies share similar approaches to utilising values, beliefs and assumptions shared by society and governed by shared cultural knowledge in mediating reality and reproducing intended effects in translation (Aslani and Salmani, 2015, p.81). Translators can introduce narratives to sanction existing frames by importing and borrowing representations that can redefine a place or an event. Several theories in translation studies can offer such theoretical explanations and tenants; foremost amongst them are translations as reframing, mediation, narration, exoticising, and staged authenticity. They investigate the role of frames, narratives, foreign terms, discourse, typologies of narratives, and other issues pertaining to the questions of identity and representations that play a role in interpreting a given event or identifying a location.

Central to the theoretical framework this study draws on are the notions of frame ambiguity and temporal and spatial framing because the study investigates the idea that existing representations are based on constructed narratives. It is safe to assume that in a situation of neutral communication without the involvement of translators and frames that they might rely on in representing Wadi Rum,

the dominating frame of Wadi Rum would focus on its natural beauty or the standard representations of the desert when viewed as a tourist attraction pertaining to adventure tourism. In other words, deconstructing the frames of Wadi Rum and taking the location at face value leads to a representation themed with familiar storylines existing in deserts elsewhere. Therefore, the existing alternative representations of its resemblance to outer space are constructed and informed by stories or representations from movies or media that participants were exposed to through the narratives that translators had a significant role in elaborating and disseminating across cultural and linguistic boundaries. Tourism eventually captured these frames and utilised them to promote Wadi Rum, where translators, at least at some point, participated in elaborating these narratives and sustaining them over relatively extended periods.

The study draws on Baker's (2019, p.112) definition of temporal and spatial framing, where she argues that it "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". The study also has an interest in frame ambiguity as a tenant offered by translation as reframing because it views it as an essential first step to alter existing narrative dynamics and offer an alternative interpretation, as in the case of shifting the emphasis from Wadi Rum's resemblance to the terrain of the moon and Mars to adventure and cultural tourism. Baker (2019, p.107) defines frame ambiguity as the special doubt arising from "competing attempts to legitimise different versions of the relevant narrative". An essential first step to alter existing narrative dynamics is deconstructing existing interpretations or inviting readers to subscribe to multiple realities. The findings indicate generational differences in the representation of this tourist attraction; therefore, the study investigates the impact of alternative narratives on promoting it and catering for the expectations and appeal of tourists.

This research shows interest in cultural tourism theories because it highlights the role exerted by cultural experiences in the appeal of the destination; tourists seek to engage with the locals' culture, history, and traditions along with the stories circulating the destinations' socio-cultural contexts, which would draw on high vs low context cultures (Sulaiman and Wilson, 2019, p.82). For example, in their attempt to explore the differences between high and low-context societies (p.60), they argue that "targeting Malaysian tourists should emphasise the notion of pleasure and avoid at all costs the notion of risk associated with adventure tourism as it is likely to evoke feelings of fear and intimidation rather than fun and excitement". The derived pragmatic meaning from adventure tourism could be interpreted in light of the unfavourable frame of taking risks or the favourable frame of excitement; the

main factor determining such difference is high vs low context cultures. This observation raises a concern for societies favouring low context because frame ambiguity, as explained above, banks on the special doubt that arises from uncertainties and conflict over defining a place, tradition, and habits. Theoretically, events such as the Qatar 2022 FIFA World Cup and Dubai Exhibition 2024 are expected to counter-frame ambiguity in the Middle East and, therefore, they may raise the number of tourists from high-context cultures but are expected to have a negative impact on tourists seeking adventure tourism. Such events contribute to establishing familiar storylines that would ultimately favour globalisation. It is also possible to be impacted by the availability of signage and its impact on the linguistic landscape (Napu, 2024, p.531).

In addition, as a response to globalisation and the advent and widespread of social media, the possible impact on tourism is worthy of investigation. It could be argued that the need to adopt exoticism and staged authenticity is increasingly needed to counter globalisation's rising influence, where tourist destinations are now losing their distinctive features and the special doubt that surrounds them, which, as explained earlier, to low context cultures is, viewed positively in light of adventure tourism. This impact may not be the same for all age groups, nationalities, and cultural backgrounds or other attributes that influence tourists' preferences. For example, Sulaiman and Wilson (2019, p.216) argue that "with the growth and expansion of globalisation, culture is increasingly fluid. This implies that cultural values and therefore cultural conceptualisations and destination images are also not static". At least to some extent, this is a product of contexts and discourses interplaying and lending meanings to each other when they come into contact through globalisation, where the ST discourses seek to find meanings and places within the discourses of the TT. Sulaiman and Wilson add that "what constitutes an appealing destination image for potential visitors may change considerably over time, making it more difficult to define but ever more important for both practitioners and academics in the field of translation, advertising and tourism" (p.216).

### **3. Methodology**

The research adopts a constructivist ontological position because it recognises that the reality of the currently prevalent narrative of Wadi Rum is socially constructed, that translators had a direct involvement in constructing and sustaining it, and that it is subject to constant debate and influenced by tourists' perceptions. The existing emphasis on its resemblance to outer space is seen as a constructed representation when contrasted with the proposed alternative emphasis, adventure and cultural tourism. Therefore, adopting translation as reframing is theoretically applicable to reshaping the existing representations. This study takes an interpretivist stance from an epistemological perspective because it

"prioritises people's subjective understanding and interpretations of social phenomena" (Saldanha and O'Brien, 2014, p.11). Adopting the interpretivist position informed the qualitative method of data collection and the focus groups. They were necessary to compile a comprehensive exploration of the existing subjective realities that tourists project and interpret, which would be essential for reshaping the narrative and, potentially, reframing it.

Interviewing tourists aims to explore the impact of the currently projected narrative, emphasise Wadi Rum's resemblance to the moon and outer space, and collect data essential to reframe it in line with adventure and cultural tourism. The interviews are also important to ensure that reframing would be productive and attract more tourists. In addition, they would provide valuable insights into the tourists' preferences and expectations, which would aid the reframing process in isolating the elements that tourists consider the most appealing. Since this research is product-oriented, it aims to create new marketing materials through recommendations for updating websites and social media content. The existing language of tourism has been heavily influenced by dichotomy and a "series of polarisations, such as familiar vs new, tourist vs native, or the way in which an imaginary past is contrasted with a monotonous present" (Agorni, 2016, p.18).

The findings of the interviews and focus groups inform the development of a reframing strategy which highlights adventure and cultural tourism. It needs to investigate whether tourists use foreign terms to decide whether there is a need to adopt exoticising in the represented alternative frame. The interviews also examine the sphere of influence of movies filmed in Wadi Rum and their potential role in leading tourists to favour the existing outer space theme or the emerging adventure and cultural themes. Therefore, the study created a database<sup>1</sup> that archives and stores the tourists' responses; they are divided into three groups: young (18-25), middle-aged (40-50), and senior participants (60+). Their answers are contrasted in terms of preferences and the cultural references to stand on the frames influencing their decisions; the function of frames is "setting priorities on certain elements to be perceived, and simplify or even bypass those considered less relevant" (Agorni, 2018, p.254). The study also conducts thematic analysis and searches the use of foreign terms because they signify the overall elaborated narrative that had attracted the tourists and impacted their perception.

#### **4. Results**

The study interviewed thirty-seven tourists and asked them to write responses to the question, "Explain your decision to visit Wadi Rum." The purpose of the question is to isolate representations and frames impacting their decisions; from the perspective of constructing tourism space through representations, (Stors, 2022, p.697) argues that "no naturalistic definition of the sight is possible, which means that a sight, like a destination, only has a meaning for the tourist if it is marked and

communicated as such". Being already at Wadi Rum means that the interviewed tourists were already exposed to representations that influenced them at least sufficiently to convince them to visit Wadi Rum. Interviewing tourists who did not visit Wadi Rum would not be productive because it would not signify the role of narratives and, therefore, would unnecessarily overcomplicate the data collection by raising questions about the validity of their intentions to visit in the future. Stors (p.697) adds, "Destinations only acquire significance for tourists if meanings are attributed to them and if representations of the destination are distributed".

Table 1 Participant preferences: outer-space frame vs adventure and cultural tourism frame

Age group	18-25	40-50	60+	Total
Preferring outer space	3	1	7	11 (29.72%)
Preferring adventure and cultural tourism	11	9	6	26 (70.27%)
Total	14	10	13	37

The overall results collected from the focused groups reveal a preference for adventure and cultural tourism; however, more importantly, the results reveal a clear generational difference in preferences. Taken alone, the age group 60+ preference for outer space frame is 53.84%, while middle-aged and younger participants' preferences stand at 10% and 21.42%, respectively. This apparent difference signals issues about sustainability questions and the dynamic nature of narratives which cause their change. The study needs to account for the causes of such changes because tracing them is essential in maintaining the newly projected narrative and its resiliency, particularly given that the narrative in question does not target a specific group or a particular culture, for tourists come from all over the world. One of the issues that surface is the potential impact of Hollywood and other companies that used Wadi Rum in their filming and the impact of high/low context.

For example, participant (33)<sup>2</sup> from the age group 60+ stated that what attracted them the most was that Wadi Rum is referred to as the Valley of the Moon, an advertisement they had seen on public transportation. This example is consistent with Baker's (2019, p.122) observation of the impact of "framing by labelling", which is a 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". It successfully exploits this robust frame of a familiar storyline to appeal to the tourists, making visiting a desert more desirable when the connection is established and themes of exploration are projected.

Similarly, participant (35)<sup>3</sup> said that the reason that motivated them to visit Wadi Rum was that they had recently watched the movie “The Martian”<sup>4</sup> and that its resemblance to the surface of the Moon and Mars had caught their attention. Participant (37)<sup>5</sup> also mentioned that a movie filmed in the “Valley of the Moon” made them rush to visit this location. Although this participant did not specify the name of the movie they were referring to, it is safe to assume the movie is set in outer space because they referred to Wadi Rum as ‘the Valley of the Moon’. Younger age groups also showed interest in the outer space frame, but their interest in this frame was marginal, with 10% and 21.42% for middle-aged and younger participants, respectively. For example, participant (5)<sup>6</sup> from the 18-25 age group mentioned the movies “Dune”<sup>7</sup>, “Star Wars”<sup>8</sup>, and “The Martian”, which attracted them to visit Wadi Rum. Participant (19)<sup>9</sup> from the middle-aged group explained their decision to visit Wadi Rum by stating that they were “fascinated with space movies” and had recently discovered that they were filmed in Wadi Rum, which resembles the terrain of Mars.

On the other hand, most participants, 70.27%, indicated a preference for cultural and adventure tourism. They mentioned movies such as *Lawrence of Arabia* (1962)<sup>10</sup>, *Theeb* (2014)<sup>11</sup>, and *Aladdin* (2019)<sup>12</sup> and Arab social media influencers such as Joe HaTTab<sup>13</sup>. Such movies indicate cultural interest in the destination due to the nature of these movies. They, however, show that other frames impact tourists in addition to the currently emphasised Valley of the Moon. According to a study by the Ministry of Tourism and Antiquities (2021, p.13), “approximately 85% of international visitors to Jordan come for culture and heritage tourism. The primary sites for this activity are Petra, Wadi Rum, the Dead Sea, the Baptism Site and Amman”. This is why assessing and investigating the preferred frames of cultural, adventure, and heritage tourism is essential by focusing on the mentioned activities, such as mountaineering, camping, learning to cook local food, camel riding, socialising with locals and learning local traditions and costumes. Paying attention to culture and heritage tourism is essential for extending the tourists’ length of stay because, unlike faith-based and medical tourism, cultural and heritage tourism typically require and encourage extended stays, for they are, to a large extent, dependent on learning a new locally shared experience and knowledge.

Beyond cultural tourism, a number of participants also expressed their interest in both adventure and cultural tourism. For example, participant (11)<sup>14</sup> explains that they were motivated to visit Wadi Rum because of the opportunities it offers for rock climbing, which would satisfy their adventurous spirit, and because they were hoping to attend Bedouin weddings, listen to local stories, and have zarb<sup>15</sup> for dinner. Similarly, participant (8)<sup>16</sup> emphasised that the main reason for visiting was the opportunities this location offers for mountaineering and air balloon rides. Participant (23)<sup>17</sup> explained their decision by mentioning that their motivation was the opportunity to go on safari riding in the



middle of the desert because of their adventurous spirit, which they also shared with their friends accompanying them on the Wadi Rum trip. The mentioned experiences that tourists plan on participating in indicate that they plan on relatively extended stays that enable them to experience cultural tourism. This is in line with the 2021-2025 Jordan National Tourism Strategy prepared by the Ministry of Tourism and Antiquities, which states that cultural and heritage tourism results in “extending the length of stay and an increase in expenditure” (MoTA, 2021, p.13).

The results of cultural and adventure tourism are predominantly positive. The participants cited reasons relating to rock climbing, camel riding, learning traditional food and traditions, and listening to local storytellers. The frames that would serve such a purpose need to circulate themes of adventure, exploration, authenticity, and cultural engagement. Such frames would cultivate representations of the unknown, different, and strange into surfacing feelings of excitement and adventure. Staged authenticity and exoticism theories could be valuable additions to translation as reframing because staged authenticity can establish a distance from events counted as tourist practice and “re-embrace the lost art of adventurous travel” (Sulaiman and Wilson, 2019, p. 155). Exoticising is the “impressive use of foreign words of which readers know little. It aims to create a stylistic effect and provide exotic colour and flavour, or to flatter the pseudo-linguistic ability of the reader” (ibid, p. 28). The results show that participants had used foreign words such as zarb, theeb, shemagh<sup>18</sup>, and raya<sup>19</sup>, which is in line with frame ambiguity and cultural tourism, as explained earlier.

## **Discussion**

The findings are in line with existing research on representational tourism, whereas "tourism does not necessarily mean a deviation from everyday life [...] this line of thinking enables the idea that ordinary places, such as residential neighbourhoods, can take on a tourist connotation" (Stors, 2022, p.699). Similarly, the terrain of a desert does not need to resemble the terrain of the Moon and Mars and attract only tourists interested in the outer-space thematic frames; the number of tourists could be increased by offering alternative narratives that construct representations of cultural, adventure, and heritage tourism.

Bedouin storytelling and local traditional cooking and crafting classes can be the frame of Wadi Rum tourism because tourism does not necessarily mean spatial and temporal rupture. Between frame ambiguity on one hand and temporal and spatial frame on the other, the findings for the younger participants are in line with frame ambiguity, while the older age groups show relations to temporal and spatial framing. Baker (2019, p.112) argues that "temporal and spatial framing 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". Although the destination and the depicted narrative may be set within very different frames and narratives, translation as reframing can establish links between them, as in the case between Wadi Rum and outer space, as shown in the responses of participants 33, 35, and 37 in the previous section. On the other hand, rather than relying on familiar storylines, frame ambiguity encourages tourists to view exploring the unfamiliar and uncertainty as a source of joy and excitement, which proved to be particularly powerful in attracting young tourists.

The tourists' use of foreign words relating to food and traditions indicates the potential fruitfulness of synthesising exoticism and frame ambiguity in promoting adventure tourism, laden with themes of exploration and focusing on cultural and heritage tourism. This type of tourism is expected to prolong the duration of the tourists' stay, at least in comparison to other types. Therefore, the importance of reframing goes beyond questions of preferences and promoting a tourist destination; it highlights an alternative narrative that could redefine a particular location that has the capacity to be represented as a site suitable for adventure, cultural, and heritage tourism, which is a potentially lucrative tourism product.

The results point to the possibility of how exoticising is approached and impacts tourists differently. The results show a distinction between the traditional view of cultures exhibited by relatively older participants and a more open view exhibited by younger tourists. Young tourists are more open to new traditions and habits because they view foreign elements as additions and enrichments to their traditions. Otherwise, they think their culture would be relatively static if no intercultural communication occurs. This might be influenced by a feeling that their culture is more open to exporting ideas than importing them. Others might feel new ideas and representations are affecting their own, which might explain the resistance seen in the responses of tourists favouring the traditional frames over the presented alternative frame of cultural and heritage tourism. This consideration goes beyond tourism translation because learning their values, how society thinks, and their culture is essential for marketing theories, CDA, linguistics, and cultural and gender studies.

### Conclusion

The study's findings underscore the need for alternative narratives representing Wadi Rum. These narratives should be designed to sustain tourist appeal and cater to the diverse needs of tourists across different age groups. Translation for tourism purposes needs to cope with the change in preferences by borrowing tenets offered by translation as reframing because narratives are dynamic entities and "every travel writing implies a form of translation [...], from a language-oriented perspective as translational negotiations" (Italiano, 2020, p.80). The interview results show that young

tourists aged 18-25 are by far more inclined than older tourists to favour cultural tourism and seek adventure and active experiences with the local environment and culture. The older age groups show interest in the current space-themed elaborated narrative and seek an experience of living space exploration. These results suggest adopting translation as reframing in order to promote a dual narrative strategy, which is expected to enhance Wadi Rum's appeal and sustainable tourism.

The study offers the following applied and theoretical recommendations based on the results and data collected.

### **1. Involving local communities**

There is a need to engage local communities and offer them training that would enable them to reframe Wadi Rum and enhance their ability to provide alternative narratives of this location. This includes the necessary knowledge of high/low context, exoticising, staged authenticity, temporal and spatial framing and the impact of frame ambiguity, among others investigated in this study.

### **2. Dual narrative strategy**

Camping sites in Wadi Rum can be located relative to the projected narrative; a narrative highlighting cultural and adventure tourism could offer rock climbing, hiking trips and off-road tours. In addition, based on the information gathered from the interviews, cultural experiences could be further enriched by Bedouin storytelling and local traditional cooking and crafting classes. On the other hand, the camping sites that relate to the narrative that project space-themed experiences need to ensure that they are designed to be accessible because the interviews reveal that older age groups preferred them. Their interviews mentioned that one of the reasons for choosing Wadi Rum as their destination was because it offers a unique chance for relaxation and meditation. Their marketing and promotion should explicitly provide information about the amenities that cater to their needs.

### **3. Monitoring the emergence of alternative narratives**

As mentioned before, narratives are dynamic entities and are always expected to be subject to changes. New narratives may emerge for a particular age group, nationality, ethnicity, or any other attribute; monitoring them is essential to allow the narrative of Wadi Rum to be reframed accordingly. Future research could utilise translation as reframing, as explored in this paper, to build on the emerging gender and tourism sustainability research as investigated by Eger et al. (2022) because, similar to the age group impact, it is expected that gender could play a role in the preferred frames and their emergence. This could be established by continuously gathering tourists' feedback regarding expectations and preferences rather than merely focusing on their satisfaction.

## المستخلص

## إعادة تأطير وادي رم وترجمة بديلة لسرد وادي القمر

## هيثم الدريبي

تسعى هذه الدراسة إلى استكشاف فعالية إعادة تأطير السرد القائم في منطقة وادي رم السياحية عوضاً عن تركيز السرد القائم على تشابه تضاريسها مع تضاريس سطح القمر وكوكب المريخ إلى إطار يتماشى مع سياحة المغامرة والسياحة التراثية والثقافية. تتبنى الدراسة أساليب جمع البيانات النوعية والكمية لمقارنة تفضيلات وتوقعات السائح من مختلف الفئات العمرية. اشتملت الدراسة على مقابلة السائحين في وادي رم وتدوين الأسباب التي دعتهم إلى زيارة الموقع. خلصت الدراسة إلى وجود اختلاف واضح بين الأجيال مما يدعو إلى أهمية السرد المناسب في استقطاب السائح المطلع على الأطر القائمة والتمثيلات البديلة عن وادي رم وعليه توصي الدراسة تطبيق نظريات إعادة التأطير في الترجمة المصحوبة لتسويق السياحة في وادي رم بما يتوافق مع تطلعات الفئات العمرية المختلفة. وتشير نتائج الدراسة إلى أن ترجمة وادي رم بحاجة إلى الاهتمام في نظريات الأصالة والغرابة وعليه توصي الدراسة بمتابعة ودراسة ظهور السرديات البديلة كون السرديات كيانات ديناميكية خاضعة للتغير ورصدها ضروري في استدامة السياحة.

الكلمات الدالة: الترجمة، وادي رم، الثقافة، السياحة، التأطير

## References

- <sup>1</sup>The answers of the participants are available at: [https://drive.google.com/drive/folders/13LRmG\\_ViDz9s-2jqNrfu7M5PHAmiU2xJ?usp=share\\_link](https://drive.google.com/drive/folders/13LRmG_ViDz9s-2jqNrfu7M5PHAmiU2xJ?usp=share_link)
- <sup>2</sup>The participant response is available at: [https://drive.google.com/file/d/1-b8EXcp8x-Ivxcw9hhu52x-wkrHoxuTg/view?usp=share\\_link](https://drive.google.com/file/d/1-b8EXcp8x-Ivxcw9hhu52x-wkrHoxuTg/view?usp=share_link)
- <sup>3</sup>The participant response is available at: [https://drive.google.com/file/d/1nJDGNQdJGPRmgocYOpMV7jdiTFsiRoin/view?usp=share\\_link](https://drive.google.com/file/d/1nJDGNQdJGPRmgocYOpMV7jdiTFsiRoin/view?usp=share_link)
- <sup>4</sup>The Martian (2015) Sci-fi adventure movie that was filmed in Wadi Rum where Wadi Rum doubled for Mars <https://www.telegraph.co.uk/sponsored/travel/jordan-places-to-visit/11888487/wadi-rum-desert-tours.html>
- <sup>5</sup>The participant response is available at: [https://drive.google.com/file/d/1MO0hIXawooDuL4XEzyJyJK6aaPwToEG/view?usp=share\\_link](https://drive.google.com/file/d/1MO0hIXawooDuL4XEzyJyJK6aaPwToEG/view?usp=share_link)
- <sup>6</sup>The participant response is available at: [https://drive.google.com/file/d/1wHWbi4bf6ilC8VRs7QksH57vLxxusIBS/view?usp=share\\_link](https://drive.google.com/file/d/1wHWbi4bf6ilC8VRs7QksH57vLxxusIBS/view?usp=share_link)
- <sup>7</sup>The participant did not specify which Star Wars movie they were referring to; however, they were likely referring to Star Wars: The Rise of Skywalker (2019) because it was filmed in Wadi Rum <https://wadirumdeserteyes.com/wadi-rum-film-location>
- <sup>8</sup>Dune: Part One (2021) Sci-fi adventure movie that was filmed in Wadi Rum <https://www.silverscreen.tours/location/wadi-rum-arrakis-desert-scenes/>
- <sup>9</sup>The participant response is available at: [https://drive.google.com/file/d/1LAXcZ3MtGP-yYKGZj1VEPU4SNIaKjGck/view?usp=share\\_link](https://drive.google.com/file/d/1LAXcZ3MtGP-yYKGZj1VEPU4SNIaKjGck/view?usp=share_link)
- <sup>10</sup> British Historical film released in 1962 and was filmed in Wadi Rum <https://www.britannica.com/topic/Lawrence-of-Arabia-film-by-Lean>
- <sup>11</sup>Film released in 2014 and was filmed in Wadi Rum <https://www.wamda.com/2016/02/film-as-startup-the-making-of-theeb>

<sup>12</sup>2019 Fantasy/musical movie filmed in Wadi Rum <https://jordantimes.com/news/local/jordan-blockbuster-location-hollywood>

<sup>13</sup> Youtuber and documentary filmmaker from United Arab Emirates known for travel vlogs <https://www.youtube.com/@JoeHattab/featured>

<sup>14</sup>The participant response is available at: [https://drive.google.com/file/d/1a6Kp\\_pN4U-845KuNZr95Wqc0SF1j1xv5/view?usp=share\\_link](https://drive.google.com/file/d/1a6Kp_pN4U-845KuNZr95Wqc0SF1j1xv5/view?usp=share_link)

<sup>15</sup>Zarb, the Bedouin Barbecue. <https://www.wadirumnomads.com/zarb-bedouin-barbecue/>

<sup>16</sup> The participant response is available at: [https://drive.google.com/file/d/1jPfV4LKSt1ViFhTXhVM5Y7PKbQtzjADU/view?usp=share\\_link](https://drive.google.com/file/d/1jPfV4LKSt1ViFhTXhVM5Y7PKbQtzjADU/view?usp=share_link)

<sup>17</sup>The participant response is available at: [https://drive.google.com/file/d/1Us\\_VYt5Fxzo84vuq4bffdNRL51jgdIyE/view?usp=share\\_link](https://drive.google.com/file/d/1Us_VYt5Fxzo84vuq4bffdNRL51jgdIyE/view?usp=share_link)

<sup>18</sup> Arab traditional headdress for men.

<sup>19</sup> Arabic word meaning banner or flag; it could belong to a tribe or a country, usually bearing a slogan.

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