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**Adapting Feminist Works from  
English into Arabic:  
An Analytical Study of the Arabic Translation of “Lady  
Lazarus” by Sylvia Plath**

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## **Dedication**

This work is dedicated to our dear, loving families, especially, our parents and grandparents.

We would like to dedicate it as well to our lovely friends, and siblings.

We appreciate your support, care, and unconditional love.

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Firstly, all gratefulness, and praise to the Almighty, Allah, who surely is our main supporter that gave us the will and strength to overcome difficult times and be present at this moment, to conclude the toil of the previous years.

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With all our love and respect.

## Abstract

This dissertation investigates the translation of feminist literature from English into Arabic, focusing on the Arabic translation of Sylvia Plath's "Lady Lazarus" by Joumana Haddad. It aims to provide insights in rendering English feminist poetry into Arabic, identify translation strategies for delivering feminist views and emotions, and explore the Arabic language's impact in conveying feminist discourse. While addressing the women's intersections in translation and Arabic literature, it examines how the "woman" translator confronts challenges while imposing her voice intellectually.

The methodology employs qualitative textual and feminist lensed analysis of the source text and its translation. Drawing from feminist literary theory, Lefevere's rewriting and cultural contexts, Venuti's translator visibility, and feminist translation paradigms. Haddad's strategies for conveying feminist nuances are categorized and analyzed according to these approaches.

The analysis reveals strategies introducing feminist discourse to Arab audiences while navigating linguistic, cultural, and ideological differences. It examines how the translation intensifies or mitigates feminist elements through language, translator choices, and anticipated Arab reader responses. Findings highlight the translation's potential in promoting feminist Arabic literature and feminist translation strategies' impact on such works' accessibility and appeal.

The study underlines feminist translation's significance in bridging source and target cultures, promoting cross-cultural, ideological understanding, and facilitating feminist thought and activism circulation through literature.

**Keywords:** feminist works, literature, poem, poetry, translation

## المستخلص

يدرس هذا البحث ترجمة الأدب النسوي من اللغة الإنجليزية إلى اللغة العربية، حيث يركز على ترجمة جمانة حداد لقصيدة "السيدة لعازر" للشاعرة سيلفيا بلاث، وبذلك يهدف إلى اعطاء أفكار حول كيفية نقل الشعر النسوي إلى اللغة العربية، وذكر استراتيجيات الترجمة المستعملة من أجل إيصال الفكر والجس النسوي، مع فحص تأثير اللغة العربية في نقل الخطاب النسوي. وفي هذا السياق لتناول دخول المرأة في محيط الترجمة والأدب العربي، يدرس البحث كيفية تعامل المرأة المترجمة مع التحديات المختلفة أثناء فرض صوتها في المجال الفكري.

تعتمد منهجية البحث على التحليل النصي النوعي بمنظور نسوي للنص المصدر وترجمته، مستمدة بذلك من النظرية الأدبية النسوية، ونظريات السياق الثقافي وإعادة الكتابة/الصياغة الخاصة بليفيفار، ومع مفهوم فينوتي حول ظهور المترجم في الترجمة، وأيضا من النماذج الخاصة بالترجمة النسوية. ووفقا لهذه المناهج، يتم تصنيف الاستراتيجيات المستعملة من قبل جمانة حداد لترجمة الفروقات النسوية في اللغة.

يُظهر التحليل الاستراتيجيات المستعملة من أجل تقديم الخطاب النسوي إلى جمهور عربي عن طريق اجتياز اختلافات لغوية وثقافية وإيديولوجية، ويدرس كيف تشدد الترجمة على أو تخفف من العناصر النسوية من خلال اللغة، واختيارات المترجم، والاستجابات المتوقعة من القارئ العربي. وتسلط النتائج الضوء على إمكانية الترجمة في تعزيز الأدب العربي النسوي، وتأثير استراتيجيات الترجمة النسوية على إتاحة ومقبولية هذا الأعمال.

يؤكد البحث على أهمية الترجمة النسوية في تقريب ثقافات اللغة المصدر والهدف، وتعزيز التفاهم الثقافي والإيديولوجي بين الشعوب، وتسهيل انتشار الفكر والنشاط النسوي من خلال الأدب.

**الكلمات الدلالية:** الترجمة، الأدب النسوي، الشعر، الأدب، قصيدة

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## List of Abbreviations

Abbreviation	Expression	Translation
SL	Source Language	اللغة المصدر
ST	Source Text	النص المصدر
TL	Target Language	اللغة الهدف
TT	Target Text	النص الهدف

# **INTRODUCTION**

## **Introduction**

### **Statement of the Problem**

Translation is a significant medium for the transmission of ideologies, literature, and activist voices across borders of culture and language. It serves as a crucial impact on how ideas are embraced and understood. "Over the past thirty years, and as a result of the women's movement, gender issues have become entangled with issues of language. Over the same period, translation studies has developed as a part of the more general turn toward cultural studies" (Von Flotow, 2016, p. 1). When effectively performed, translation can allow weak voices and perspectives to be heard in totally new issues. This is particularly applicable for approaches such as feminist translation, which aims to challenge traditional norms and encourage feminine argumentation.

Translation, as a form of art in its own way, serves as a medium for both language and the spirit of a literary work, it "is considered as a mode of engagement with literature, as a kind of literary activism" (Simon, 1996). Therefore, Literature and poetry have long acted as forms of feminist expression and resistance. And translation in this essence, has allowed various feminist literary voices to reach out across languages and countries, and themes such as womanhood and gender have struck a deep chord when mediated through translation.

As a result, feminist works have been controversial as they put into question traditional hetero-normative, patriarchal, and sexist societal norms. Second-wave feminism, has been a great influence in empowering feminist writers and translators, as prominent writers such Virginia Woolf, Audre Lorde, Sylvia Plath, and others have risen feminist philosophy, "feminist critique of

gender inequality" (von Flotow & Farahzad, 2017, p. 60), and given voice to women's experiences through their works. Along with Barbara Godard (1988), who pushed translators to openly convey both their own lived experience and the principles that supported it (p. 51).

Feminist translation has taken over a significant position in translation studies for decades. As discussed by (Afeich, Andree & Hilal, and Hoda, 2020, p. 65), it is as both theory and practice considered "as an act of dynamism and creativity" as it goes beyond faithfulness and equivalence, and instead it emphasizes the context, practices, and theories that make it acceptable and desirable (Flotow, 1991). Therefore, feminist translation has the potential for a long-term impact, bringing up progressive as well as revolutionary changes in the field. Along with feminism and literature, it acts as vital tool in offering women a voice by opposing patriarchal language, reclaiming words, and acknowledging women's experiences (Flotow, 1991).

In the Arabic context, translating feminist works adds another level of challenge. When translating feminist works from English to Arabic, the translator is responsible for transferring not only the language, but also the cultural nuances and socio-political context placed in the original work. This cultural mediation involves the form of a complicated act in which the translator serves as a mediator, crossing the gap into an Arab target audience.

The politics of feminist texts crossing different borders in translation have been the subject of numerous discussions in recent years (Flotow and Kamal 2020; Castro and Ergun 2017). Therefore, there is a noticeable gap in the literature when it comes to the specific case of Arabic translations of feminist texts. This dissertation tries to address this gap by conducting an in-depth case study of the Arabic translation of Sylvia Plath's "Lady Lazarus", which was translated by the prominent Lebanese author, poet Joumana Haddad.

The focus of this study is to explore the translator's process in introducing feminist discourse and themes to an Arab target audience, Arabic language impact in conveying the feminist thought more receptively but with a radical tone, and the strategies, approaches used by the translator to bridge the challenging gap of linguistic, cultural, ideological differences while emphasizing the feminist context and language.

Adapting feminist literature across cultures and languages requires overcoming complex linguistic, cultural, and ideological gaps, and issues, particularly when translating feminist works from English into Arabic. The translator must handle the intricate details of both languages, preserving the original text's poetic and feminist qualities, making sure to present his/her own feminist perspective to effectively convey the emotion in the target language.

## **Research Questions**

In order to examine how literary feminist discourse is conveyed and reflected in the Arabic translation. This study seeks to answer the following four research questions:

### **I. Main-Questions:**

1. In what ways does the Arabic translation intensifies or mitigates feminist elements under language, translator choice, and Arabic reader response?
2. How did the translator handle the challenges in conveying the nuanced feminist discourse?

### **II. Sub-Questions:**

3. How does the translation of feminist works contribute to promoting feminist Arabic literature?
4. What strategies are used to convey poetic and feminist essence in the Arabic version?

5. How do feminist translation strategies impact the accessibility and appeal of feminist literature in the Arabic context?

### **Research Hypotheses**

The presented study has two hypotheses concerning the proposed questions. Mainly, the study hypothesizes That the Arabic translation of “Lady Lazarus” introduces Arabic readers to Sylvia Plath’s feminist ideology and poetic style, thereby the translation promotes feminist perspectives within Arabic literature, and an effective Arabic translation of “Lady Lazarus” is possible through employed specific strategies to maintain the poetic and feminist essence from the original work.

Furthermore, the second hypothesis states that despite challenges in conveying feminist and taboo themes, critiques of patriarchy and gender norms from the source text, the Arabic translation's impact on intensifying or mitigating the feminist elements may differ based on the control of the Arabic language, the translator's feminist decision-making, and Arab readers' cultural orientations towards feminism. There may be resistance or unfamiliarity with the explicit feminist messaging among some readers, while others familiar with the feminist ideological context may positively perceive the translation's feminist voice. In essence, the feminist translation strategies and approaches employed significantly impact the accessibility and appeal of the feminist literary work in the Arabic context.

### **Aims of the Study**

This study mainly aims to:

1. Mainly carry out a deep analytical exploration of the translation of feminist literature from English into Arabic providing insights into the complexities of rendering English feminist poetry into Arabic through the case study of Sylvia Plath's "Lady Lazarus" poem and its Arabic translation by Joumana Haddad.
2. Identify the translation strategies and approaches employed by the translator to deliver feminist works and views into Arabic.
3. Explore the Arabic language impact in conveying the feminist views and emotions.

### **Significance of the Study**

The study addresses the representing of literary feminism in translated Arabic literature. This research tends to give rise to the areas of women, gender, feminism, translation, and literature. Indeed, the field of "Feminist Translation Studies" have gained an increasing interest in multiple disciplines, however "it should be noted that there is no consensus in regard to the name of this field, which investigates translation theories and practices developed and carried out from feminist perspectives that are themselves multiple" (Castro & Ergun, 2018, p. 125).

Regarding studying women in different areas, studies have often been focusing on the women's lives and experiences, rather than the act of the woman in activism and resistance by using fields like translation and literature. This study tries to fill an absence in the area, in particular the studies that explore women's intersections in translation and literature, specifically and most importantly the Arabic context where the Arab "woman" translator confronts political, linguistic, and cultural challenges.

The insights that will be gained can inform wider translation theory and practice related to effectively mediating feminist perspectives across literary and cultural traditions.

## **Methodology**

This dissertation uses a qualitative textual and feminist analysis method to explore the translation of feminist poetry into Arabic, particularly Sylvia Plath's poem "Lady Lazarus" which was translated by "Joumana Haddad".

A discourse analysis of the source text and translation will employ feminist literary theory to identify and analyze feminist themes, imagery, and discourse. The translation will be reviewed based on a feminist translation theory for the poetry translation proposed by Lefevere (1975), and his notion of re-writing (1992) considering cultural, political, and ideological contexts. As well as Venuti's notions of the translator's visibility and voice (1995).

Moreover, The Arabic translator's strategies for conveying nuances of feminist expression will be categorized and discussed according to the feminist translation paradigms, approaches introduced and encouraged by feminist translation scholars such as "womanhandling" the text by Barbara Godard (1989), Sherry Simon's theory of feminist discourse in translation (1996), as well as the strategies presented by Luise von Flotow (1991-1997), and Hala Kamal (2016).

The study will additionally look at the translator's process and decision-making choices while translating specific linguistic, political, cultural and ideological aspects related to feminism whilst maintaining poetic essence through an analytical and textual examination of Haddad's translation.



This qualitative methodology enables a detailed understanding of how feminist essence and activism are adapted and presented through the translation process within the Arabic cultural context.

### **Structure of the study**

The first chapter section provides essential background on feminism to set the stage for the following analytical study. It begins by introducing feminism and feminist terminology before delving into feminism as an ideology, movement, and literary theory, with an emphasis on how literature and poetry have served as essential means for expressing feminist ideas and challenging gender inequities. The chapter highlights and traces the feminism's history of thought and activism throughout the world, including its emergence in the Arab world, where feminism intersects with translation. Additionally, it offers insights into the common agenda of translation and feminism and how they connect by rendering feminist works into diverse languages and cultures particularly Arabic.

The second chapter of the dissertation draws translation as a political act and a literary art while exploring intersections of translation, feminism, literature, and culture. It covers the fundamentals of Translation Studies, emphasizing literature and poetry translation challenges. The chapter introduces feminist translation within women's and gender studies, examining its development as a field and detailing feminist translation praxis. It concludes by addressing the application of feminist translation methods in the Arabic context, considering cultural implications and reader response.

The third chapter which serves as the practical part, shares a feminist lensed analysis of the poem “Lady Lazarus” by Sylvia Plath and its Arabic translation which was translated by the poet, journalist, and translator Joumana Haddad. Primarily, it explores the complicated, varied meanings and feminist discourses presented in Plath’s interesting work. This by examining the language, imagery, symbolism, and messaging of the poem, through a feminist lens. Afterwards, the chapter analyzes how Haddad translated Plath’s feminist poem into Arabic, by examining the strategies, approaches, and choices Haddad made to render the feminist and taboo contexts in a different cultural and linguistic setting while asserting her own feminist voice as well. The chapter examines the linguistic, cultural, and ideological challenges faced by Haddad in translating Plath’s feminist discourse into Arabic. It analyzes how Haddad controlled these challenges, bridging the gap between the source and target languages and cultures while emphasizing the feminist context and language. The analysis of the Arabic translation highlights Haddad’s process of intervening, asserting her own feminist voice, views, and emotions, and rendering Plath’s radical feminist thought more receptive yet impactful to an Arab target audience through her choices in language, tone, and phrasing.

In the end of an in-depth analysis of the intersections of translation, feminism, and literature, the study will provide a clear grasp of this intersection and within the Arabic context, specifically through the lens of Sylvia Plath's "Lady Lazarus".

# **THEORETICAL PART**

# CHAPTER ONE

(Understanding Feminism: Feminist Theory, History, and Practice)

## **Introduction**

The first chapter introduces and indicates the meaning and essence of feminism and its theories. It explores various perspectives within the ideology and reflects the development of the historical waves of the movement. It covers the feminist representations in literature and poetry, particularly in the Arabic context. Lastly, the chapter points the connection between feminism and translation, discussing translating feminism across borders, specifically the Arab world, setting the basis for further exploration.

### **1. Defining Feminism**

The term feminism was coined by Charles Fourier in 1837, it broadly covers a variety of ideologies, perspectives, and acts with the aim of challenging and ending systemic gender inequality and oppression. It is a system of ideas that examines the roots and reasons for women's subordination in relation to male masculine privilege challenging male-centered ideas and discourse. It is an ideology, and also a movement for socio-political change.

Feminism has been defined and redefined by several scholars, activists, and theorists, presenting its dynamic and evolving quality. Bell hooks, a well-known feminist theorist, defines feminism as "... a movement to end sexism, sexist exploitation, and oppression." In other words, "the movement is not about being anti-male... the problem is sexism." And sexism being the result of socialization from birth, can be a problem of and for both men and women. (hooks,

2000, vii-ix). Hooks proposed this definition of feminism in order to not simply fight for the equality of women and men of the same class, yet it's a definition of a movement that fights to end sexist oppression and exploitation without neglecting other forms of oppression such as racism, classism, imperialism and others. Niveta Menon, a feminist scholar questions what feminism is in her book "Seeing Like a Feminist", and she states that feminism is "... not about individual men and women, but about understanding the ways in which 'men' and 'women' are produced and inserted into patriarchies that differ according to time and place." (2012, viii). Menon argues that feminism is not concerned with looking at individual men and women. Rather, it investigates how the ideas and social constructions of 'men' and 'women' as groups are formed and positioned within patriarchal systems that vary across historical eras and cultural contexts. In other words, feminism aims to understand the systemic root cause of sexism rather than making particular claims about individuals.

## **1.1 Defining a Feminist**

A feminist, is one who subscribes to feminism(s). The term applies to anyone, regardless of their gender, who supports the principles of feminism and works towards achieving gender equality. A feminist encompasses both women and men who advocate for and support the rights and equality of women, recognizing that anyone can be a feminist.

The historian and scholar Karen Offen (1988), defines a feminist in three ways, these three definitions are considered as criteria that meet certain ideas and actions by a feminist. Offen posits that to be a feminist is to "recognize the validity of women's own interpretations of their lived experience and needs and acknowledge the values women claim publicly as their own

(as distinct from an aesthetic ideal of womanhood invented by men) in assessing their status in society relative to men.” She adds that feminists “exhibit consciousness of, discomfort at, or even anger over institutionalized injustice (or inequity) toward women as a group by men as a group in a given society.” Offen then elucidates that “they advocate the elimination of that injustice by challenging through efforts to alter prevailing ideas and or social institutions and practices, the coercive power, force, or authority that upholds masculine prerogatives in that particular culture.” (p. 152).

## **1.2 Feminist Terminology**

Feminism has established a rich and detailed terminology to voice its views and concepts. And some significant key terms consist of:

Patriarchy, the prominent feminist author bell hooks (2010) defined this term in her essay “Understanding Patriarchy” as “a political-social system that insists that males are inherently dominating, superior to everything and everyone deemed weak, especially females, and endowed with the right to dominate and rule over the weak and to maintain that dominance through various forms of psychological terrorism and violence.” Then she expands the definition a bit more stating that “patriarchy as a system has denied males access to full emotional well-being which is not the same as feeling rewarded, successful, or powerful because of one’s capacity to assert control over others.” As hooks explains that patriarchy is a system that puts males as dominant and superior, often enforcing their power through psychological terror and violence, she argues that this system not only oppresses women but also harms men by denying them emotional well-being, as they’re encouraged to suppress their feelings to maintain control over

others. This critique of patriarchy advocates for a change towards equality and emotional honesty, it also draws attention to the negative effects it has on all genders, as well as how this structured system encourages racism, imperialism, genocide, violence, and rape culture.

The second term feminism(s), refers to a span of movements and ideologies that seek to define, achieve, and defend equal political, economic, and social rights for women. Therefore, feminism is characterized by internal struggles based on differences of race, caste, and class. It is also rife with differences on modes of struggle much like many other movements. To this extent, it is a range of movements rather than a singular, homogenous point of view and mode of action.

The third term is sex/gender system, it is a term coined and concept presented by Gayle Rubin (1948) and defined as “set of arrangements by which a society transforms biological sexuality into products of human activity.” (p. 32). Discussing the term, Potter (2001) highlights that sex/gender system is “argued to be a set of arrangements by which a society transforms biological sexuality into gendered beings whose activities and roles are expected to correlate with biology; deviations from assigned and anticipated “entailments” from one’s biological sex are taken as signs of pathological or criminal behavior.” She adds emphasizing that “Within this (dichotomized) sex/gender system, then, biological sex is taken as given, and gender is assumed to “naturally” follow—as is the appropriate object-choice of desire.” In this regard, “Gender thus is an analytical category that refers to the social organization of the relation between the sexes” and the term gender is “...used to designate psychological, social, and cultural aspects of maleness and femaleness, although even biological sex as a natural kind is now questioned by many theorists. (p. 62). This concept stresses how societies regulate and control gender and sexuality through systemic structures, cultural norms, and social expectations, effectively changing biological sex into a set of gendered behaviors, tasks, and identities.



The fourth and last term is intersectionality. This term was originally coined by the lawyer and scholar Kimberlé Crenshaw as an analytical framework to understand oppression, and for understanding how aspects of a person's social and political identities combine to create different modes of discrimination and privilege. In other words, this term highlights how various categories of discrimination and oppression intersect and overlap, presenting unique experiences and challenges for individuals who are part of marginalized groups. In her seminal work, Crenshaw (1989) states that "Because the intersectional experience is greater than the sum of racism and sexism, any analysis that does not take intersectionality into account cannot sufficiently address the particular manner in which Black women are subordinated." (p. 140). Ultimately, according to Crenshaw in an interview of her, intersectionality is a metaphor for understanding how the multiple forms of inequality or disadvantage sometimes compound themselves and create obstacles that are often not understood within conventional ways of thinking about anti-racism, feminism, or whatever social justice advocacy structures the world have. Intersectionality is not so much a grand theory as it is a prism for understanding certain kinds of problems, as African-American girls are six times more likely to be suspended than white girls; this is most certainly a race and gender problem and not just a gender problem.

## **2. Feminist Theoretical schools**

Because not all feminists are created equally, and they do not have the same agenda or perspective, the feminist theoretical schools, also known as branches or types, offer a diverse range of perspectives that collectively seek to address the variety of gender inequality and

oppression. In this matter, Rosemarie Tong (1997) noted that “Feminists belong to a variety of schools of thought, each of which has its own politics.” (p. 76).

These schools of thought have evolved over time within the feminist movement, reflecting the diverse experiences and perspectives of gender intersectioned with other social constructs such as race, class, sexuality, and cultural contexts. Liberal, Marxist, Socialist, Radical, and Cultural are the prominent branches of feminism that discuss gender equality and challenge patriarchal structures. Considering several other experiences of feminists beside gender issues, other branches emerged to highlight the unique challenges faced by women from marginalized groups, some of these branches are Black or Postcolonial feminism, and Transfeminism.

Starting with Liberal feminism. This first type originates from the liberal political theory and thus focuses on equality. It can be seen as the application of liberal principles and practices of individual freedom and rights into the lives of women. Women would therefore be entitled to the rights and liberties enjoyed by men and in particular the right to vote. Liberal feminism advocates that women are rational beings. Thus, they have the right to choose their sociopolitical economy. It seeks equality through legal reform not through revolution, that is it seeks equality through changes in the law such as voting rights and the right to acquire property.

According to Lisa H. Schwartzman (2006) “the ideals and concepts of liberalism have been used in feminist struggles for liberation throughout recent history. From the time of the women’s suffrage movement to the more recent battles over abortion, women have formulated their demands in terms of equality, autonomy, and individual rights.” (p. 1) with using language of liberalism, equality, autonomy, and individual rights, liberal feminism advocates for changes that ensure women have the same freedom as well as opportunities as men.

Liberal feminists generally do not wish to abolish the distinction between the public and private spheres of life, thus they have not challenged the system of patriarchy. Additionally, they ignored issues like social class and race, and they have usually assumed that men and women have different natures and inclinations, so on this basis, women's leaning towards family and domestic life is influenced by natural impulses and so reflects a willing choice.

The second school of thought is marxist or material feminism. As liberal feminism is based on liberal philosophy, marxist feminism is based on the tenets of Marxist literature. It is based exclusively in Marxist theory and predicates its ideals on the ideas of capitalism and private property, which originated in the early 19<sup>th</sup> century. Marxist feminists took ideals from Marx's writing and applied them to the treatment of women during movements of the 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> centuries. Marxist feminism studies inequality in terms of both class and gender, marxist feminists believe a working-class woman is doubly oppressed, firstly she is oppressed by the bourgeoisie class, and she is also oppressed by the working-class men due to both her class and gender. They believe that the way to achieve women's liberation is to dismantle the capitalist society that allows women's labor to go unpaid.

Third type of feminism is the Socialist Feminism, which is a blend of Radical & Marxist Feminism. Socialist feminism is a type of feminism that believes gender, race, and class are all connected. It thinks that in order to achieve true equality, people need to work together to change the systems that keep people down. It says that women are oppressed not only because of gender but also because of race, age class and religion, and therefore they focus on culture change, changes in the society and the system, so it is not just about women's rights, it's also about making sure everyone has a fair chance.

Socialist feminism focuses on the intersectionality of gender, race, and class. It is different from other types of feminism because it recognizes that different forms of oppression are interconnected and that social justice movements must work together to achieve true equality. It believes that feminism that does not take into account the economic and political structures that perpetuate inequality is incomplete.

This feminist school of thought views and addresses the issue of body, sexuality, reproductive rights, etc. intrinsically bound with the economic issues. They argue that the relationship between the sexes is rooted in the social and economic structure itself, and that nothing short of profound social change, or a social revolution, can offer women the prospect of genuine emancipation.

Moving to the fourth type, Radical feminism, which occurred from the early 1960s into the 1980s and was most popular in the United States and Europe, this type of feminism aims to dismantle patriarchy rather than making adjustments through legal changes. It seeks to dismantle the belief system that says men are superior to women and tends to focus on culture change and wants to bring a revolution. Radical feminism theorizes patriarchy as a system of male dominance independent of and prior to all other systems of domination, that oppression based on sex is historically the oldest form of oppression shaping all others like racism and capitalism. Radical feminists have insisted that society be understood as patriarchal to highlight sex oppression.

They argued that individualism has limitations and may make it difficult for women to act collectively based on gender identity and sisterhood. Radical feminists viewed male supremacy as the oldest, most basic domination, with all other forms like imperialism as extensions. They fought to overthrow the patriarchal structure to free women from traditional

domestic roles. Radical feminism is the most extreme form, wanting to eradicate gender altogether by women controlling reproductive rights and not engaging in heterosexual relationships/marriage/motherhood involving men, which they view as a tyranny. Important issues included challenging heteronormative gender roles, raising awareness of sexual assault/harassment/objectification, and reproductive rights.

Cultural feminism on a different note, is a branch that refers to a philosophy that men and women have different approaches to the world, with feminine behavior like cooperation, kindness, nurturing, relationships, and peace benefiting society more than masculine traits like aggression and competitiveness. It emphasizes the value of women's contributions, experiences and perspectives, challenging the view that they are inferior. Taylor and Rupp (1993), stated that "cultural feminism is based on an essentialist view of the differences between women and men and advocates separatism and institution building" (p. 32).

Cultural feminists argue female qualities should be valued more and advocate creating female-only spaces to rewrite narratives controlled by patriarchal systems. Beliefs include promoting gender equality, celebrating women's contributions, empowering women, emphasizing female-centered values, promoting female identity, and challenging patriarchal norms.

As gender analysis recognizes racial discrimination affects women differently, leading to dual or multiple discrimination based on race, gender, religion, nationality, social class, caste, age and sexual orientation. Feminism emerged to challenge invisibility of marginalized communities but made mistakes of being racist, misogynistic and imperialist.

Other feminist schools such “Black Feminism” and “Post-colonial and Third World feminism” arose as women recognized oppression is intersectional and affects them differently based on identities. These emerged in response to mainstream feminism prioritizing experiences of white, middle-class women over unique struggles of women of color, developing world, working-class, and others with multiple marginalized identities.

Ultimately, all forms of Feminism believe that relationship between men and women is that of inequality and oppression, and also that women need financial independence.

### **3. The Movement of Feminism**

Feminism, is a cluster of movements for women’s rights that can be traced back to the late 18<sup>th</sup> century. Feminists and scholars mainly describe the varied developments in feminist thought as a sequence of three simultaneous waves, commonly referred to as the “three waves of feminism”. The three waves of feminism are recognized to have begun in the nineteenth century and have continued to explore new areas of feminist inquiry into the twenty-first century, inspiring what some critics call it as the fourth wave of feminism.

The first feminist wave began in the late 1700s and went all the way to 1900s. Though there were many feminist works prior to the nineteenth century, most scholars consider that first wave feminism emerged in the late nineteenth and early twentieth centuries in America and Europe. This time period witnessed the emergence of feminist theory and practice as an intentional and well-defined political movement.

First wave feminism began against the backdrop of the Women's Rights and Suffrage movements in America and Europe, which shaped its essential liberal concerns. It opposed the marginal status of women in society and asserted that men and women should be considered as equals, with women having economic rights, social, legal, and equal access to the opportunities that men enjoyed.

The right to vote was viewed as not solely a symbolic recognition of women's citizenship rights, but also a crucial step in empowering them. Mary Wollstonecraft was an early advocate of first-wave feminist liberalism, her seminal work "A Vindication of the Rights of Woman" (1792), written in the wake of the French Revolution, advocates for gender equality as well as women's civic and economic rights. Virginia Woolf and Simone de Beauvoir are two other prominent first-wave writers whose works echo the liberal concerns of the movement. Woolf's "A Room of One's Own" (1929), one of the most recognized novels of the twentieth century, gives an affecting analysis of women's oppression.

Taking up the charge of inferiority leveled against women, Woolf argues that genius is not a miraculous gift given to one at birth, but rather a talent that grows when two important criteria are met as firstly "a room of one's own", which represents independent space for the woman as an individual, and second, financial independence. Woolf, believes that women's oppression in society is caused by limiting social structures and relationships, as well as limited access to wealth. Simone de Beauvoir, a French existentialist philosopher, wrote "The Second Sex" (1949), which marked the transition from first to second wave feminism. According to Beauvoir, Western philosophy has defined women primarily through their physicality, while men have been defined through their intellect. This category replicates the mind/body division, which holds that the mind is superior to the body, allowing

man to take on the superior subject position through his association with the mind. Whereas women are assigned to the lower category of the “other” as stated in “He is the Subject; he is the Absolute. She’s the Other.” (Beauvoir, 2010, p.6).

Next, the second wave of feminism which took place in the early 1960s into late 1970s, have involved another revolutionary and cultural shift. This wave of feminism, therefore, is plural rather than singular. It became diverse, including concepts and approaches from a variety of critical philosophical and intellectual traditions. As a result, it enabled development for multiple schools of thought in feminism.

Second wave feminism continued the first wave’s advocating for women’s rights by altering the attention to a critique of sexual difference based on biology, experience, discourse, the unconscious, and social and economic conditions. During this wave, feminists focused on eliminating biological determinism, which holds that women’s fate is determined by their bodies, this viewpoint claims that as women’s body is created for reproduction, childbearing and domestic roles are their ultimate fate.

Some feminists challenge this view, claiming that women’s innate characteristics demonstrate their superiority, and that the feminine experience opens the door to a completely new way of thinking and feeling that is uniquely female. This later viewpoint is supported by the most influential figure of Anglo-American feminism, Elaine Showalter, who in her book “A Literature of Their Own” (1977), argues that women’s writings are inherently different from men’s writing because women write from their own unique feminine perspectives.



Discourse, is another aspect that debates of sexual difference are organized. Feminists including Dale Spender insist that language is “masculine” and not a neutral medium. In her book “Man Made Language” (1981), she asserts that language is a tool of patriarchy as it comprises different characteristics through which patriarchal assumptions are expressed. The second wave’s other focus is on the unconscious, as identified in the theories of French feminists Luce Irigaray, Hélène Cixous, and Julia Kristeva, who employed psychoanalytic theories of the unconscious, language, and materialism to study the root cause of women’s oppression.

One of the most significant contributions of French feminists is the concept of “L’écriture Feminine,” or women’s writing that can challenge male-centered language. The last focus arises from socialist feminists, who adopt Marx and Engle’s theories of capitalism and class struggle to link women’s inferior status to the connection of capitalism and patriarchy, in Kate Millett’s seminal work of this wave “Sexual Politics” (1969), which is a pioneering analysis of patriarchy in the representation of women in literature, she claims the idea that family life is the basic foundation of patriarchy, and this inspired radical feminists in social, political, and literary theory during the 1970s.

Audre Lorde, a poet and writer, was also an early feminist who followed in the tradition of black feminists from this era. Lorde, an advocate of black feminism, wrote this article “The Master’s Tools Can Never Dismantle the Master’s House” (1984), in which she contends that sexism, racism, and patriarchy cannot be dismantled.

Third wave feminism, which began in early 1990s, moved to expand the ideas resisting the white heterosexual middle class focus of second wave feminism. The third wave feminism emerged in the context of a new globalized world order designated by the collapse

of communism, the rise of a new postcolonial world system, the rise of ethnic and religious ideology, and the advancement of information technological trends such as modern technology and biotechnology. The writings of theorists such as Judith Butler, Kimberlé Crenshaw, and Luce Irigaray laid the basis for this wave.

This wave of feminism, which is highly influenced by a post-structuralist understanding of gender and sexuality, also criticizes the shortcomings of the first wave. Gender had evolved from a fixed or unchanging category to one that was flexible, individualized, negotiable, and in motion. Feminism study then increasingly includes analytical categories such as class, caste, race, and ethnicity.

#### **4. Feminist Literary Theory**

Literary theory is the sort of ideas, the foundation, the concept of looking at literature and analyzing it, it is looking at individual words, phrases, themes, and context in the history of what was going on at the time when the literature was produced. Hence, literary theory is a lens that is used to view the text being read, it is not the only way to view a text, rather, it is a lens that can be replaced with another one, based on a particular ideology criticism such as feminist literary theory, which is also a way in which a text or work is viewed. Literary theory generally assumes that there is no such thing as innocent reading of a text, it studies what elicits responses from the reader such emotional, spontaneous, or well-reasoned reaction to make sense of a text.

A well-defined, logical, and clearly articulated literary theory enables readers to consciously develop their own methods of interpretation, and justify their appraisal of a text in a consistent, logical manner. In one hand, literary criticism is the method used to interpret any given literary piece, it is “the comparison, analysis, interpretation, and/or evaluation of works of literature.

It is essentially an opinion, supported by evidence, relating to theme, style, setting or historical or political context.” (d.blockley, 2024, para. 2). Literary criticism helps to understand what is essential about the text, it allows to see the relationship between the authors, readers, and texts, and it enhances the enjoyment of reading the literary work.

#### **4.1. Feminist Literary Theory/Criticism**

Education, history, and most importantly literature, are public institutions that belonged to men for much longer than to women, so the feminist theory seeks to rescue literature from patriarchy by helping readers scan literary texts and genres so that readers can find the components of gender and gender-bias such how female protagonists are treated, or gender inequality shown in plays and novels.

Therefore, feminist criticism which arose from the patriarchal societies of Europe and America, focuses on the female writers ignored by the canon and it offers a criticism of the construction of gender, and also rejects the gender roles of the male and female.

The specific goals of feminist criticism include both the development and discovery of female tradition of writing, and rediscovering of old texts, while also interpreting symbolism of women’s writing so that it will not be lost or Ignored by the

male point of view and resisting sexism inherent in the majority of mainstream literature. Feminist criticism "is concerned with '... the ways in which literature (and other cultural productions) reinforce or undermine the economic, political, social, and psychological oppression of women'" (Tyson, 2006, as cited in Brizee et al., 2008).

So accordingly, the feminist literary criticism is performed when looking at literature and seeing how it is informed by feminist theory, or more broadly, by the politics of feminism, when looking also at the Interaction between genders related to oppression of women in the system of the patriarchy. Feminist literary criticism uses feminist ideology and principles to critique; reading between the lines in the language of literature to see how an analysis can be drawn from the reader's understanding, this thus means looking at the author's message, as what sort of messages and ideologies can be found in the text that are related to feminism or the dynamics between the genders.

In addition, feminist criticism seeks to analyze and describe the ways in which literature portrays the narrative of male domination, by exploring social, political, historical, and psychological forces embedded within the literary work. This effects the literature as it was written whether by a man or by a woman.

Feminist literary criticism involves asking new questions of old texts. The American-born author Lisa Tuttle (1986), cites in her book "Encyclopedia of Feminism" the goals of feminist criticism as firstly it aims to develop and uncover a female tradition of writing because many students of literature up until the third wave of the feminist criticism did not focus much on women writers or poets, and there were fewer well-known women writers from a period of time until the third wave of feminist movement when an explosion of female writers and voices happened.

One of the goals also of feminist criticism is to interpret symbolism of women's writing so that it will not be lost or ignored by the male point of view, this attempts to recover from women being replaced as other or being marginalized as differing from male norms and values, so it questions this whole concept of women differing from the norm and feminine qualities and experiences as being othered from traditional values. Third, it seeks to rediscover old texts that were written over hundred years in some instances, asking new questions of those texts as what were these women conveying in their works of literature and how can they be seen through new eyes and new understanding of the men and women dynamics.

Moreover, the fourth goal of feminist criticism is to analyze women writers and their writings from a female perspective and giving value to the female perspective which in the system of patriarchy is historically ignored, marginalized, quieted, or even dismissed. Furthermore, feminist literary theory aims to resist sexism in literature. And lastly, it is used to increase awareness of the sexual politics of language and style, how do the male-female dynamics and the traditional gender-based roles of them contribute to the creation of literature and more importantly to the reader's understanding of that literature.

Feminist critics seek to expose and critique patriarchal linguistic oppression, or to celebrate how some writers, particularly female writers, have successfully given women a voice in their literary works, feminist critics often examine and challenge also stereotypical representations of women (archetypes) in literature such as the "the madonna figure" representation from the character Lady Macduff in William Shakespeare's work "Macbeth", or the "the immoral seductress" which is for example Bertha in the novel "Jane Eyre" by Charlotte Bronte.

The feminist theory argues that these depictions of women are social constructions which either intentionally or unintentionally reinforce patriarchal power structures. So, in order to challenge these structures and achieve equality, these stereotypes need to be exposed as deeply flawed and real women need to be given a voice.

From the start of the 19<sup>th</sup> century, a great increase was noted in both male and female authors striving to write a more accurate version of femininity and female experience. However, because the majority of individuals have been raised with culturally-inscribed assumptions of gender and gender-roles, it can be difficult to get rid of these and truly articulate female experience. Some of the prominent works that tried to give women voice include Emily Bronte's "Wuthering Heights" (1847) which was originally published under the male pseudonym "Ellis Bell", and it articulates women's frustration at their limited opportunities in life, and shows the disastrous results of following a stereotypical pattern.

Another work by Kate Chopin "The Awakening" (1899) in which she focuses on psychological and sexual liberation whereas many earlier novels reflected on women gaining equal financial and intellectual independence, the ending, however, suggests a rather pessimistic outlook on whether this can be achieved. Also, Sylvia Plath's poems "Lady Lazarus" (1962), and "The Bell Jar" (1963) where she presents key themes of women's intelligence, their reality in a patriarchal society, them opposing male dominance, and most significantly mental illness. Lastly, Toni Morrison in her novel "Beloved" (1987) in which she links feminism with post-colonial themes, such as the traumatic legacy of slavery.

## 4.2. Feminist Poetics

Elaine Showalter, an American literary critic and feminist, and one of the founders of feminist literary criticism in United States, presents the concept feminist poetics in her essay “Towards a Feminist Poetics” (1979) where she tries to trace the history of women’s writing and their criticism, and encourage women to be writers.

The term feminist poetics is sort of a concept, a critical approach or a systemic way of how feminine literature works, a way that attempts to study women literature from a unique female perspective while employing female frameworks. Essentially, it strives to provide a space for female writers and critics to analyze and appreciate the diversity of female literature on their own terms, without being restricted by traditional male-centric literary criteria or interpretation.

As observed by Showalter, women have often been confined to roles such as translators, editors, and interpreters, while male critics have taken center stage and engaged in contestation with writers, thus celebrating the anonymous and patient work done for the advancement of women’s participation in literature is necessary rather than virtuous. According to Showalter, feminist criticism can be divided into two distinct varieties. The first one is women as readers also called “the feminist critique”, and the second type is women as writers or “gynocritics”.

Feminist critique is a thorough analysis of male writings from female perspective, here, women are the consumers of male-produced literature, that is the literature produced by men is analyzed and critiqued by women, this is because during those times

there were only very few women writers, and even among them, only few were known so the majority of literature was written by men.

The subjects that women analyzed include the images and stereotypes of women in literature, the omissions and misconceptions about women in literature, and the fissures in the male-constructed literary history, it is also concerned with exploitation and manipulation of female audience, especially in film, and popular culture. This type is also called traditional feminist criticism, because it is phallogentric, it is based on the work produced by men.

As women started to study literature, they started to analyze and notice the various important works in the literary canon, that the literary canon was male-centric, however it is supposed to have all the so-called high standard, thus works did not represent women enough and they started to question the reason why were women absent from the canon.

Therefore, comes the type of feminist criticism that is “gynocriticism”, which is concerned with women as writers. Gynocriticism focuses on woman as a writer, as a producer of textual meaning, it explores the history, themes, genres, and structures of literature created by women. This type delves into the psychodynamics of female creativity, the challenges of developing a female language within linguistics, the trajectory of individual or collective female literary careers, and in-depth studies of specific women writers and their works.

Showalter has adopted the French term “la gynocritique” and modified it as “gynocritics”. Gynocritics analyze the study of female experience, they do not support



male models so they rediscover the scores of women writers to make literature of women different and special.

Showalter compares feminist critique and gynocriticism presenting that feminist critique is more of a place where women are consumers only, and it is rooted in Marxist sociology and aesthetics, and is essentially political and hostile. Whereas in gynocriticism, women are producers, and it is more experimental and self-contained, engaging with various modes of new feminist research. Being a feminist herself, Showalter has supported gynocriticism.

According to her, the problem with feminist critique is that it is male oriented, and more dependent on male literary production, in this essence, studying about women, the stereotypes, fissures, and gaps etc... in the works written by men, does not mean learning what women have felt, it is only learning what men thought women felt. In this case, Showalter feels that gynocriticism is better than feminist critique and it is better for women to be literature producers than consumers.

Accordingly, a gynocritic constructs a female framework for the analysis of women's literature, hence, new models are developed based on the study of female experience, rather than an adaptation of male models and theories. Other than creating new works, gynocritics also reconstruct the past, rediscover the works by women; those where obscured by time, and establish a continuity of female tradition.

The gynocritics are encouraging women to be writers, as well as they are reconstructing the past works by women writers and trying to establish a female literary history, thus, looking at Austen, the Brontes and Eliot, or at a hundred and fifty or more

of their sister novelists or poets, patterns and phases in the evolution of a female tradition can be seen.

In her seminal work “A Literature of Their Own” (1977), Showalter reconstructs the past of literary history of women by dividing three stages of women writers, she traces different phases and the evolution of female tradition; the first one is “feminine phase” (1840-1880), the second phase is called “feminist phase” (1880-1920), and the last phase is the “female phase” (1970-onwards).

Showalter (1977) sees the first phase takes place from roughly 1840 to 1880 and she calls it “the feminine phase”. This is the phase when men pseudonym became a distinguishing feature of female writing. The few women who wrote literature in this period, particularly in England, used male name pseudonyms, because they wanted their works to be accepted by the society. Additionally, women wrote in an effort to equal the intellectual achievements of male culture and internalized its assumptions about female nature. Therefore, the feminist content of the so called feminist art is displaced and unclear, so one has to read in between the lines.

The second phase, which is the feminist phase, follows from 1880 to 1920. This phase begins after when women wanted the right to vote, unlike the previous phase, women writers and critics in this phase rejected the stereotypes of femininity and used literature to dramatize the ordeals of wronged womanhood. Hence, this phase was more radical, more reactive, and angrier than the feminine phase. In this feminist phase women started to protest using literature and started to show that the stereotypes by men were not the actual representation of women, therefore, they started to represent themselves more

radically through literature. Some of the prominent female authors of this phase are Virginia Woolf, Doris Lessing, Stein and others.

The last phase, female phase, according to Showalter, it covers the period of time since 1920 and continuing until this day. This female phase is the most important turning point of feminist literature. In this phase, women are neither imitating nor protesting for the reason that both imitating and protesting have dependency on male literature, so during this phase, female writers started to focus on female experiences as a source of their literary arts, they started to focus on their own experiences, rather than focusing on how women are portrayed; whether right or wrong representation and whether it is imitating or protesting. Prominent female writers and poets of this phase include Meena Alexander, Maya Angelou, Margaret Atwood, Rebecca West, Katherine Mansfield, and Dorothy Richardson. These women are part of the female writers that developed the idea of female writing to differentiate female writings from males, in terms of language. They rejected imitations and dependence over male writings and in this essence, they started to express their own attitude in the literary process by redefining and sexualizing external and internal experience.

### **4.3. Women's Writing**

Apart from writing being a literary art in poetry, drama, or essay, it also serves a significant role as a gateway to analyze and study society, politics, and culture. Furthermore, the writing's value grows greater when it is practiced by the underprivileged and marginalized in society, such as women.

Margaret Atwood, a poet and literary critic states that “when a man writes about things like doing the dishes, it’s realism; when a woman does, it’s an unfortunate feminine genetic limitation” (Atwood, 1982, as cited in Pirley et al., 2018). Atwood criticizes the gender bias in literature, in which men’s depictions of domestic tasks are viewed as realism, while women’s similar narratives are dismissed as gender limitations, and this reflects a discrepancy in the way male and female writings are valued and interpreted.

Women authors were both women and writers to their contemporaries during the nineteenth century. If a female writer wanted to be judged only on the uniqueness of her work, rather than how well she wrote in comparison to other female writers of her time, she frequently had to employ a male pen name. Women writers were often frustrated by the fact that their literary creativity would be neglected due to the numerous stereotypes associated with their gender.

Thus, women authors carried out a significant influence in addressing these ramifications and women’s literature has emerged as an independent literary tradition in recent decades. As a result of this development, a wide range of literary studies have emerged, focusing solely on works by women. Other critics, however, disagree to the use of the term “women’s writing,” claiming that it puts an author’s gender above her literary works and indicates that the privilege is intended to make up for the injustices they have faced.

According to Annette Kolodny (1980), feminist literary criticism pays “attentiveness to the ways in which primarily male structures of power are inscribed (or encoded) within our literary inheritance; the consequences of that encoding for women as

characters, as readers, and as writers” (p. 20). Books, like Judith Butler’s *Gender “Trouble: Feminism and the Subversion of Identity”* (1990), *“The Feminine Mystique”* (1963) by Betty Friedan, Kate Millet’s *“Sexual Politics”* (1970), and Simone de Beauvoir’s *“The Second Sex”* (1949), have inspired writing written by women all around the world. Hence, the goal of feminist literary criticism is to challenge the validity of masculine literary aesthetics and values that both male and female writers have adopted.

Despite being historically marginalized by men, women have questioned both traditional views of what constitutes literature as well as power and dominance mechanisms. Women’s writing is a different genre that differs from men’s writing in part because of the unique literary modes, narrative strategies, language, and style used. Therefore, the written word gradually evolved into a tool for empowering women.

One of the most well-known themes in women’s literature is the dedication to express and recognize women’s unique viewpoints on themselves and the world around them. Women’s writing has bravely moved forward in time toward the comprehension of a woman’s identity. Women writers have consistently strived to create literature that is rooted in the “Inner Space,” and “*A Room of One’s Own*” was a crucial symbol of their rejection of a masculine literary tradition. French feminism, in particular, emerged in the 1970s with the writings of Julia Kristeva, Helene Cixous, and Luce Irigaray, who thoroughly studied female subjectivity.

Cixous, who drew on psychoanalysis, thought that the only way to overcome literary “phallogocentrism” was to eliminate the linguistic hierarchies that exist in androcentric cultures. Instead of thinking of men and women as A and A, she saw them as A and B, or as separate creatures. Women would no longer be the “other” to men. Similar

to Kristeva, she suggested that because women were unable to actively engage in the “symbolic order,” their works expressed themselves through poetic language known as “genotexts,” which eluded linguistic conventions.

One of the key advancements in feminist theory throughout the 1980s was the recognition that language is a tool of oppression in the hands of patriarchy. Many feminists have said that language has the ability to manipulate social interactions in ways that we are unaware of, masking patriarchal ideals with deceptive language.

Dale Spender’s book “Man Made Language” (1980) delved further into how, in contrast to men’s confident and strong writing style, women’s writing was often submissive and apologetic in tone. Since then, many feminists have argued that language possesses a power to control social interactions in ways we are not aware of. Spender goes on to point out that masculine word forms have more positive consequences than their feminine counterparts. To demonstrate this idea, she uses the word pair master-mistress. Because language is unconsciously biased in favor of men, it became evident that women writers needed to develop “their own” language.

The “*écriture féminine*,” as the French writer and feminist literary critic Hélène Cixous referred to it in “The Laugh of the Medusa” (1975), is reflected in writers from the last three decades of the 20<sup>th</sup> century, including Jeanette Winterson, Angela Carter, Fay Weldon, and Kathy Acker. Their writings are a reflection of a feminine consciousness, which results in styles, subjects, language, and tropes that are fundamentally different from those used by male authors.

It became fashionable to use mystic language, puns, word games, and even graphic modifications like hyphens and parenthesis. “*Écriture féminine*”, which is the

original term of the English translation “Women’s Writing”, is a genre of literary writing that deviates from traditional masculine styles of writing, women’s Writing emerged to advocate for a unique female literary voice.

It rejects the dominant patriarchal language by striving to represent women’s experiences accurately and express the feminine mind and body. It signifies a change toward acknowledging and appreciating female narratives, so contributing to the diversity of literary expression. This area of study involves any work of art such as the writings of fiction, non-fiction, drama or poetry, it supports the feminist goals of defining, establishing and defending equal civic, political, economical and social rights for women.

Language needs to be a medium to express ones thought and feeling, and it should be free from bias, however, this language is constructed by men to express their views. Therefore, it is not a neutral medium rather it is mostly influenced by men and patriarchal domination (Spender, 1981). Cixous in her work “The Laugh of the Medusa” invites women to tap into their inner creativity and embrace their unique perspectives in order to unleash a powerful and revolutionary feminine voice, she encourages women to write and speak without fear or hesitation, defining their own linguistic and literary forms, and this new writing style would not follow the linear and rational structures of traditional literature but rather embrace ambiguity, multiplicity, and fluidity, representing the complexity of women’s experiences.

Écriture féminine does not seek to replace or dominate male writing but rather to complement and challenge it, its aim is to acknowledge their bodily experiences, desires, and sensual pleasures in their writing, rejecting the notion that femininity should be hidden or denied. The characteristics of women's sentence in their writing are that the

clauses are linked in looser sequences instead of balanced and patterned as in male prose. Cixous in “The Laugh of the Medusa” (1975) stresses the use of free play of meanings, and loosened grammatical structures to be practiced in the women’s writings.

In her essay “The System and the Speaking Subject” (1975), Julia Kristeva emphasizes on two different aspects of language while she explains women’s writing, these two aspects are symbolic and semiotic. The symbolic aspect is associated with authority, order, fathers, repression, and control. This aspect reminds of the structuralists who insist in orderly strict structures, and also Saussurean “network of differences”. Whereas, the semiotic aspect is characterized not by logic and order. It is linked with the maternal rather than the paternal. Kristeva sees the semiotic as the language of poetry as opposed to prose.

Ultimately, women’s writing plays a very significant role in giving voice to the marginalized, with its fluid, and non-linear style, it challenges male-centric literary norms and celebrates ambiguity and female experience and point of view. Its rise is key for achieving gender equality in literature and beyond.

## **5. Feminism in Arabic Literature: Women Writers and Voices**

The feminist movement as known played out in the context of the post-Enlightenment West and had largely remained confined to Western Europe and America, at least till the 1980s and 1990s. Since then, feminist movements officially have become more inclusive of race and class and have consequently spilled beyond the bourgeois white woman centric discourse into different borders and cultures including the Arab world and Middle East.



Arab feminism, which has deep roots in the region's history, connects with the national consciousness that evolved after independence, particularly in Egypt. Early feminist awareness, while not being self-identified as feminism, emerged alongside the struggle for national independence, and eventually switching to women's rights, education, and suffrage. Therefore, the emergence of women's publications in Cairo and Alexandria presented an opportunity for feminist expression and activism, challenging traditional organizations that attempted to limit women's roles into only domestic roles.

The evolution of Arab women writers and poets is thus broad, it extends back to pre and during Islamic periods, as women such as Al-Khansa who is known by her elegies poetry, and Aisha, the Prophet Muhammad's wife, who published religious interpretations, both played major roles in publishing, producing, and voicing.

By the nineteenth century, the Arab women benefited from education, hence contributing to a cultural renaissance while establishing women's journals and publications that supported feminist activism. The struggle for women's rights in Arab societies goes on, as education and public support essential for addressing feminist issues, and despite societal and political controls, Arab women have made major contributions to works of literature that critiques sexism and advocates for equality, so their voices and publications have played an important role in developing feminist discourse, exposing the continuous struggle against gender-based constraints in the region.

Arab women's feminist literary contributions saga shows their significance in promoting the feminist movement and addressing major feminist issues in Arab societies, during the late nineteenth century, pioneering poets such as Nasif al-Yaziji and Aisha Taymur emerged as Arab feminism's leaders, sharing emotional literary works that celebrated the

start of a revolutionary period. Their intellectual activities not only inspired a cultural renaissance, but also established a strong platform for accomplishing feminist movements.

Women-centric publications such as “Al-Mara al-Misriya” (1937) and “Ahfad” (1984) appeared as legitimate symbols of feminist discourse, providing an essential platform for Arab women to express their stories, challenge rooted patriarchal norms, and fight for gender equality. In the 1980s, important female writers such as Suhayr al-Qalamawi, Ulfat Idlibi, and Latifa al-Zayyat left a significant impact on Arabic literature with their profound novels and short stories. Their literature delves into the conceptual diversity of feminism, societal reconstruction, and the deconstruction of patriarchal powers, bringing in an evolution in the field of literature and inspiring a new wave of female writers across Arab countries.

Moreover, and within the rich and variety content of Arabic feminist literature, prominent modern Arab authors and poets such as Joumana Haddad, Nawal El Saadawi, Assia Djebar, and Fadwa Tuqan have diversely explored the complexity of gender, identity, and societal standards, creating works that resonate to readers from across cultures.

Nawal El Saadawi is an Egyptian feminist writer and activist whose writings have contributed to promoting discussions on issues as female genital mutilation, domestic violence, and patriarchal structures that promote women’s subjugation. Her books, including “Woman at Point Zero” and “The Hidden Face of Eve” (1977), deeply analyze the oppression of women in Arab societies, questioning traditional gender roles and fighting for women’s rights.

Joumana Haddad, a pioneering Lebanese feminist poet, novelist, and a journalist who made significant contributions to Arab feminist literature, is known for her emphasis on

breaking taboos in her writings, and how these writings challenge readers to question standard structures and embrace their diverse identities. Her book, “The Third Sex: What Plato Told Me on His Deathbed” (2015) breaks down traditional gender roles, celebrating female desire, agency, and rebellion. Her other works, “Superman is an Arab: On God, Marriage, Macho Men and Other Disastrous Inventions” (2012) and “I Killed Scheherazade: Confessions of an Angry Arab Woman” (2010), give provoking and unapologetic perspectives that challenge patriarchal norms and confront taboos related to female sexuality and identity.

Another prominent feminist figure is Assia Djebar, an Algerian writer and filmmaker who emphasizes reclaiming history and integrating feminism into historical narratives. Her writings put light on Algerian women’s lived experiences, highlighting their struggles and persistence during the colonial and post-independence periods. Djebar’s literary works, notably “Women of Algiers in Their Apartment” (1980) and “Fantasia, an Algerian Cavalcade” (1989), offer insights into the life of Algerian women throughout generations and also explore the intersections of gender, colonialism, and national identity.

Fadwa Tuqan is another influential feminist writer, she is a Palestinian poet who is known for her poetic resistance and celebration of Palestinian identity. Tuqan’s feminist poetry covers themes of resistance, love, and the Palestinian cause, encouraging women, and particularly Palestinian women, to embrace their identities and build their autonomy. As in her prominent works “Alone with the Days” (1955) and “A Mountainous Journey” (1990), she blends all together concepts of love, exile, and political struggle, while also addressing women’s agency and challenging traditional gender norms.

## 6. Translating Feminist Works

Feminism, at its core, seeks to amplify women's voices and ensure their ideas reach a global audience, it aims to convey their experiences to be seen and heard to the world. Translation, in this essence, has been developed as a significant tool in this endeavor, serving as a medium for feminist ideology and literature, and has become a vital approach to express women's ideas across linguistic and cultural boundaries. Hence, the intersection of feminism and translation has given rise to feminist translation, as practice and theory that aims to challenge and subvert patriarchal language and representations in translation.

Throughout history, men's work in almost any field and area of literature has been actively common, therefore, the recognition of women writers became minimal. And consequently, the recognition of women's value to be translated has been relevant to the process of selecting what is considered to be excellent literary writing as several woman writers and translators have been consistently neglected. Apparently, women have disappeared from the history of translation. Thus, there have been a lot of literary activist effort done to revive women as writers and uncover the lost voices of feminist translators in history. And as this feminist form of translation of reviving translators from oblivion seeks to arise feminist voices in translation, it gives significance to the connection between femininity and visibility in the text.

To illustrate in this regard, "A Room of One's Own" (1929), the feminist book by Virginia Woolf, and as well as her other feminist literary works are best examples. Woolf's work has been actively translated at different parts of the world, almost since the 1950s. However, in most of the translations of her novels and short stories, she has been completely neglected, and ignored as a feminist. Similarly, this issue takes place in many translations, therefore women disappear,

either in the text where the feminine disappears under the masculine form, which is supposed to encompass both, or, it is the absence of women translators from the scene. And this can be attributed primarily to the reason that translation as an area has been mainly controlled by elderly white men.

Translation, still, serves as a great form of feminist activism by amplifying women's voices, challenging patriarchal narratives, and promoting feminist perspectives. Feminist translators consciously select works by women authors or with feminist themes, resisting the marginalization of women's narratives. Through interventionist approaches, they manipulate linguistic and cultural structures, disrupting mechanisms that have historically silenced women's voices. Feminist translation challenges traditional notions of fidelity and equivalence, asserting that translation should reshape narratives from a feminist perspective.

Feminist translators aim to restore and revive the feminist dimensions of works that may have been lost or overlooked in previous translations. Overall, feminist translation is a conscious political activity that seeks to intervene in structures of domination, amplify feminist voices, and create a feminist consciousness through manipulating and intervening in source texts.

As translation is becoming a powerful tool for the politics of the oppressed to gain representation and challenge dominant narratives, feminist translators aim to disrupt the status quo by translating works by women authors or those that challenge patriarchal rules. Sherry Simon (1996), states that the feminist translation theory seeks to "identify and critique the tangle of concepts which relegates both women and translation to the bottom of the social and literary ladder." She adds that to make this act happen, the feminist translation theory "must investigate the processes through which translation has come to be "feminized," and attempt to trouble the structures of authority which have maintained this association" (p. 1).

Accordingly, the intersection of feminism and translation goes beyond just translating texts, as it includes critically examining the assumptions, views, and power dynamics established in language structure and translation methods. Feminist translators and scholars, including Luise von Flotow, Hala Kamal, Sherry Simon, and Barbara Godard, have even developed strategies and approaches to resist and break patriarchal linguistic norms and representations, and these strategies recover and rewrite the works of women authors while also challenge sexism in language and translation practices.

Feminist translation emerged in Canada in the 1980s and 1990s, led by scholars and translators like Barbara Godard, Susanne de Lotbinière-Harwood, and Luise von Flotow. These pioneers recognized translation's ability to bring out marginalized voices and oppose the mainstream, male-centric discourse in literature and language. And by time feminist translation theory and practice have grown globally, adapting to many cultural and linguistic contexts as feminist translators played a powerful role as cultural mediators in introducing feminist works to new audiences, and contributing to the global dialogue on gender equality.

Feminist translation pioneered where Canadians were typically translating contemporary writers from Quebec, from French into English, and the writing they chose was often experimental feminist writing which critiques conventional misogynistic language and sorts of foreground female experiences. They also took an "interventionist" approach as their aim is to "make the feminine visible in language" in order for women to be "seen and heard in the real world" (Lotbinière-Harwood, 1989, as cited in Flotow, 1997, p. 29).

More recently, there have been various efforts to apply more up-to-date ideas about gender and intersectionality to translation practice, however, the conceptualization of feminist

practices remains quite persistent, as feminist translation still is being linked to "intervention" and to the ethical, celebratory recognition of translator's visibility (Castro & Ergun, 2018).

Ultimately, the connection of feminism and translation has led to an active and ongoing dialogue regarding the portrayal of women's perspectives, the challenge of patriarchal language and norms, and translation's potential to encourage cross-cultural empathy and solidarity.

Through the works of scholars and translators such as Luise von Flotow, Hala Kamal, Sherry Simon, Barbara Godard, Gayatri Spivak, and Susanne de Lotbinière-Harwood, feminist translation has grown as an influential and diverse approach to raise marginalized voices and challenge traditional narratives in literature and language.

### **6.1. Translating Feminist Works in the Arab World**

Whilst the Canadian feminist translation school is involved essentially with the first wave of feminism that it is Western-centric, transnational feminist translation emerged beyond the Canadian school from the 1990s within the second wave, finding its way broadly into different parts of the world crossing with the emerge of intersectionality, diversity and other ideas calling for inclusivity. Françoise Massardier-Kenney (1997), as she encourages for a redefinition of woman and feminism, asserts to translate women's works in settings where gender issues are more silenced and not explicit, stating that "translation is a crucial form of cultural production" (p. 66).

In this track, as the second wave of feminism inspired and encouraged a new feminisms inclusivity, Arab feminist writers and translators emerged in particularly the field of literature to

rebel against the Arab patriarchal system too. So as consciousness and recognition of feminism keep on rising in the Arab regions, it is noteworthy how translation of texts identified as feminist into Arabic, and the concept of feminist translation itself are growing and merging as well.

Amongst the significant contributions to translate feminist works into Arabic is translating the literary works of the prominent figure for second-wave feminism, Simone de Beauvoir, especially the one she is known for, named “Le Deuxième Sexe” (1949), where she introduces radical views on women’s status and as her existentialist philosophical stance was greatly influencing, Beauvoir’s book has been translated and examined in numerous languages, including Arabic. Though her works were even controversial and problematic in the Western area, many of Beauvoir’s major feminist writings have been translated into Arabic, with her influential essay being translated into Arabic for the first time in 1969. This was noteworthy given the conservative nature of the Arab world and the significant observance of religious teachings, especially Islam.

Arab feminists, particularly in Lebanon have conveyed their feminist messages through various ways. As an example, there is the Arab Institute for Women (AIW) at the Lebanese American University (LAU), which has been operating at the intersection of academia and activism in Lebanon and the Arab region. Alongside its educational and development programs, the Institute publishes the interdisciplinary journal Al-Raida, encouraging discussions by and for women in the Arab region.

Egypt and Lebanon have proven to be pioneers in the field of translation in the Arab world. In Lebanon, publishers like Dar al-Adab initiated a translation project to transfer the Western literary and cultural canon to the Arab world. Suhayl Idris, the writer and translator who initiated this project in 1956, along with his wife Aida Matarji Idris, “undertook to summarize,



translate, and critique works by such existentialists as Simone de Beauvoir...” (Spanos, 2017, p. 110). In fact, almost all of Beauvoir’s works were translated in Beirut, with occasional translations adopted by other Arab countries like Syria and Jordan.

Moreover, the Arab Lebanese writer and translator Joumana Haddad is another example, known for her rebellion against traditional ideas and notions of Arab patriarchy. Haddad founded the Joumana Haddad Freedoms Center (JHFC), a Lebanese youth-centered, secular, and independent human rights organization. Her feminist literary work “I Killed Scheherazade: Confessions of an Angry Arab Woman” (2010), originally written and published in English and then translated into Arabic, is considered a prominent contribution in translating feminism into Arabic, as this work serves as an important reference on Arab feminism, along with early 20<sup>th</sup> century Arabic works by Arab women like leading Egyptian feminists Nawal El Saadawi and Huda Shaarawi.

Hala Kamal, a feminist scholar, translator, an academic specializing in feminist literary criticism at Cairo University, and a member of the Women and Memory Forum (WMF), embarked on a personal journey to translate foundational Anglo-American essays and articles in feminist literary theory and criticism into Arabic. This endeavor was driven by her recognition of the lack of academic writings in this field within Egypt and the Arab world, attributing it to the limited availability of critical works beyond the modernist period in Arabic translation.

Kamal’s initial intention was to translate a selection of feminist literary writings, believing that feminist approaches to literary work and feminist writings themselves would not develop without providing young Egyptian feminists, critics, and writers access to the existing body of theory and criticism from other languages, particularly Anglo-American feminist theory.

Furthermore, she held the view that a deeper appreciation of the history of Arab women's feminist writing could be revived and revised through the lens of feminist critical theory.

Kamal's translation project was later expanded into a series titled "Feminist Translations" by Hoda Elsadda, the founder and director of the WMF. The series aimed to target young Egyptian and Arab scholars whose limited access to Western feminist scholarship placed them at a disadvantage within the context of Western academic dominance over knowledge production. The "Feminist Translations" series encompassed several volumes, including *Reader in Gender and Political Science* (2010), *Feminism and Religious Studies* (2010), *Feminism and Historical Studies* (2015), *Gender and the Social Sciences* (2015), *Feminist Literary Criticism* (2015), *Women and Psychoanalysis* (2016), and *Feminism and Sexuality* (2016). Through her efforts and contributions, Hala Kamal sought to bridge the gap in Arabic feminist literary criticism by making foundational Western works accessible to Egyptian and Arab scholars, fostering a deeper understanding and development of feminist approaches within the region.

## **Conclusion**

This chapter explored essential concepts and theories in feminist thought. Feminism, as a broad ideology, seeks to address systematic sexism and oppression by emphasizing women's voices and lived experiences, feminism's key theories analyze patriarchal power structures and the social construction of gender roles. The feminist views have influenced a variety of fields, mainly including literature and translation studies, by offering opposing narratives to male-dominated canons and allowing works to express feminist ideologies across languages and

cultures. In essence, the feminist thought through different fields of study promotes sociopolitical change toward gender equality by deconstructing the core causes of gender oppression in academic research and creative literary expression.

# CHAPTER TWO

(Translating Feminism: Exploring Translation Intersections Within Feminism, Literature,  
and Culture)

## **Introduction**

The second chapter explores the broad connections of translation, feminism, literature, and culture. It investigates the importance of translation in managing the complexity of feminist discourse, while addressing literary approaches, and delving into the politics and activism inherent in the act of translating. Furthermore, it looks into feminist translation theories and practices, with a particular emphasis on the Arabic context. Additionally, the chapter discusses the cultural reception and response to translated feminist works, considering the strategies used to preserve poetic and feminist essence while expanding availability and appeal within the Arabic literary setting.

### **1. Translation Studies and Literature Translation: Literary Approaches and Theories**

Translation is known as a very broad activity that refers to conveying meaning and ideology from one language to another with overpassing the complicated nature of linguistic, cultural, and contextual differences. Translation mainly serves as a link that promotes multi-cultural communication and understanding, as well as a medium for the transmission of knowledge, ideas, and artistic works across borders of languages and cultures.

According to Roger T. Bell (1991, p. 5-6), translation is the expression in another language (or target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences, he defines translation also as the replacement of a

representation of a text in one language by a representation of an equivalent text in a second language.

In this essence Peter Newmark provides the definition of translation generally as a “a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language” (1981, p. 7). In accordance to Newmark’s definition, translation is the process of attempting to recreate a written message or statement from one language into another language, with the goal of preserving the original meaning and intent as much as possible. This highlights the inherent challenges of translation, as it involves navigating linguistic and cultural differences to produce an equivalent version that captures the essence of the original text.

Translation studies is an academic interdiscipline dealing with the systematic study of the theory, description and application of translation, interpreting, and localization. As an interdiscipline, translation studies borrow much from the various fields of study that support translation. These include comparative literature, history, linguistics, philosophy, semiotics, and others. Translation studies involves a wide range of approaches and theories that have allowed understanding the challenging process of transmitting meaning across languages and cultures. One approach within contemporary translation theory is literary translation, which emphasizes that a translation is a literary endeavor rather than a linguistic one. Therefore, language contains energy, which manifests itself through words formed as a result of cultural experiences. This notion is what gives it power and ultimately, meaning which the translator should convey.

Translating literary works encompasses a unique set of challenges and concerns, guiding the development of specialized literary approaches and theories. Thus, literature translation plays

a significant part as it involves a complicated process of transferring literary nuances, cultural references, and ideological foundations from the source text to the target language.

At the core of literary translation, lies the difficult balance of maintaining the essence of the original text while dealing with the nuances of language, culture, and artistic expression. Literary writings, specifically poetry, have layers of meaning, metaphor, and stylistic elements that necessitate a deep comprehension of both the source and target languages and cultures. As considering literary translation, it is essential to recognize the translation scholars' various approaches, theories, and strategies of translation that shape the translator's decision-making process to preserve the stylistic and contextual faithfulness.

The theory of translation involves recognizing that languages encode concepts differently, as well as it provides translators with strategies for transmitting the intended meaning, while submitting to the linguistic sets of each language. It encompasses principles for expressing figurative expressions, resolving lexical differences, retaining rhetorical devices, maintaining textual cohesiveness, and addressing a variety of other issues essential to producing high-quality translations.

Translation within any specific genre presents a multitude of approaches that hinge on the translation brief, the text in question, and prevailing standards and preferences. Shaped by long-standing traditions, literary translation is a multifaceted process of decision-making. Central to the translator's choices and guiding translation theory is the determination of which aspects of the original text should be maintained and conveyed in the translated work.

Since translation is considered as a decision-making and a problem-solving activity, it is significant for the translator to have well knowledge of both source and target texts, as well as

and importantly knowing the process of translation which can be described as methods, techniques of transferring from the source into the target language, as strategies to resolve problems encountered in translating, and as approaches such as the semantic, communicative, idiomatic approaches along with equivalence, foreignization, domestication, adaptation, word-for-word, literal, faithful, free translation... etc. Translation theorists, scholars such as Peter Newmark, Lawrence Venuti, Malcolm Harvey, André Lefevère, Vinay and Darbelnet, and others have delineated those different types of translation theories, strategies, and methods, each reflecting distinct philosophical orientations and methodological approaches.

Equivalence, as a significant approach and concept in translation studies, it addresses the relationship between the source and target texts, it explores the extent to which the translated text can convey the same meaning, intent, and effect as the original text. And its notion has been differently discussed and debated by various scholars and translators, leading to the development of different approaches and strategies.

Some scholars who in favor of a linguistic approach to translation, consider translation as merely a matter of linguistics. Whereas the other group view that the translation process deals with two different cultures thus they consider equivalence essentially as a functionally oriented translation approach that aims to convey the source message. According to Mona Baker (1997), some theorists who emphasize that equivalence is a requirement for translation have made an effort to develop typologies of equivalence, with attention on the type of meaning as denotative, connotative, pragmatic, and others, or the rank of the word, is it sentence, or text at which equivalence is supposed to achieve.

The prominent linguistics figure Roman Jakobson (1959), was the one who introduced the concept of “equivalence” in his study of translation. Through his semiotic approach he



proposed three distinct types of translation, the first is Intralingual translation which involves rewording, paraphrasing within the same language. The second type interlingual translation refers to the traditional understanding of translation, where the transfer of meaning occurs between two different languages. And lastly the third type was Intersemiotic translation where the translation occurs between different sign systems or modes of representation, such as converting a written text into a visual or auditory form, or vice versa. Jakobson's categorization of translation types revolutionized the theoretical analysis of translation, recognizing the diverse forms in which the transfer of meaning can occur, both within a single language and across different semiotic systems.

At the core of equivalence lies the aim to strike a balance between fidelity to the source text and the need for the target text to resonate with the target audience. Therefore, those translators have proposed the methods and strategies to achieve equivalence in translation, particularly when dealing with literary texts. These approaches range from semantic translation, which prioritizes the precise transfer of meaning, to communicative translation, which emphasizes the conveyance of the intended message and effect on the target audience.

Lawrence Venuti, was one of the scholars that contributed to translation studies and its approaches, in his work "A History of Translation" (1995), he introduced the concepts "visibility" and its opposite "invisibility". Venuti's idea of visibility refers to a translation strategy that deliberately preserves the foreignness of the source text within the target language. The translator within this approach aims to make their presence and identity visible, allowing the readers to experience the linguistic and cultural differences inherent in the original work.

In literary translation, visibility can manifest through the preservation of the source text's unique literary style, linguistic structures, and cultural references. The translator deliberately

avoids domesticating the work to conform to the target language's conventions, instead embracing and showcasing the new elements. This visible translation approach is often favored by feminist translators and scholars, for instance Barbara Godard and Luise von Flotow, as it keeps the feminine visible through language, and challenges the dominant cultural norms and conventions of the target language, giving voice to marginalized perspectives and resisting the erasure of cultural and linguistic diversity.

On the other hand, Invisibility refers to a translation strategy that prioritizes fluency and naturalness in the target language, making the translator's intervention invisible to the reader where the translation appears as if it were the original work written in the target language. In the literary translation, translators adapt invisibility to conform to the cultural norms of the target audience and to produce a target text that is read naturally and transparently, minimizing the foreignness and linguistic barriers.

Though invisibility can enhance the readability of literary works for the target audience, it has been criticized by feminist translators and scholars for perpetuating cultural hegemony and suppressing the voices and perspectives of marginalized groups, since feminist translation has an interventionist approach to translation (Flotow, 1991).

Venuti's other contribution to translation (1995), is his presenting of the translation strategies domestication and foreignization, which are two contrasting strategies that have significant implications for how translators handle the cultural and linguistic differences between the source and target texts. These approaches, are closely connected to his notions of invisibility and visibility.

Domestication, in connection with invisibility, refers to the translation strategy that seeks to minimize the foreignness of the source text by adapting it to the linguistic and cultural norms of the target language and readership. In literary translation, domestication may involve replacing culturally specific references, idioms, or literary devices with more familiar equivalents in the target language, prioritizing fluency over the preservation of the source text's cultural and linguistic distinctiveness.

The foreignization approach, on another side, is a translation strategy that highlights the cultural and linguistic differences presented in the source text. This strategy connects with visibility which emphasizes the foreignness of the original work, making the target audience engage directly with the foreign elements of the work that may be unfamiliar or challenging. Through foreignization, feminist translators can preserve the linguistic and cultural elements of the source text, highlighting the experiences, identities, and worldviews of women and other marginalized groups. This approach not only promotes cultural diversity but also challenges the hegemonic norms and conventions that have historically silenced or marginalized certain voices in literary works.

Both domestication and foreignization have their merits and limitations in literary translation, and the choice between these approaches often depends on the specific goals and contexts of the translation process. While domestication may prioritize accessibility and readability, foreignization offers the opportunity to celebrate cultural and linguistic diversity and resist the erasure of marginalized perspectives.

Ultimately, these were only few of the various approaches and strategies reflecting the complexity of achieving equivalence in literary translation, where linguistic, cultural, and ideological factors intertwine. The ongoing discourse on equivalence highlights the continuous

efforts of scholars and translators such as Vinay and Darbelnet (1958), who proposed a comparative stylistic approach, identifying direct and oblique translation strategies. Malcolm Harvey (2000) who introduced the cultural-bound terms related techniques while considering equivalence as a theory, and André Lefevère (1975), who emphasized the role of ideological factors and cultural constraints in shaping translations and introduced the seven strategies for translating poetry. And these efforts were mainly to navigate the balance between fidelity to the source text and the need for effective communication in the target language and culture.

## **2. Translation and Literature**

Translation at large, seeks to create different ways of representation, since the translation process does not only hold the meaning of the author, rather, it holds as well the translator's agenda in the sense that he/she translates the text through their interpretation, ideology, and understanding. Through translating, different voices and narratives form their own representation, thus in order for the people to register their perspectives and stories of life in broader public domains such as literature, they either produce their cultural, ideological, and linguistic works, literature, in their own modes of expression, or they translate the works where they find and hear their voice into another language.

Throughout times, different artistic works have been produced in different and various languages, furthermore, since no person can master all languages, the literary translation becomes an essential approach for literature to reach across borders. Many literary works of many stories, ideologies, and voices found a way to become adapted in other cultures and

languages because of translation, and individuals have been capable to express and share their emotions and experiences expressed in other foreign works.

Translation and literature are closely connected approaches in translation studies. “Literary translation is a genre of literary creativity, in which work written in one language is recreated on the other.” (Azurit, 2017). Literary translation encompasses translating creative literary works like poetry, prose, plays, and short stories from one language to another. Its main aim extends beyond conveying the source text’s meaning, thus, it also strives to capture the original work’s unique literary quality and style.

At its most basic, literary translation is taking a text and giving it a life in another language. The translation of literature seeks to recreate poetry in a new language, and a big challenge is to find the balance between staying faithful to the original work and creating something distinctive that evokes the same feelings and responses as the original in another language. The translator in this sense should be imitative, loyal to the original source meaning, and also should try to make it beautiful by bringing creative abilities.

Furthermore, among the significant challenges faced by translators in literary translation is the preserving of the original work's tone, style, and voice in the target language. As well as dealing with cultural references, idioms, and wordplay that may not have direct equivalents in the target language. Therefore, literary translators should carefully consider the original literary elements; tone, register, and metaphor...etc. And convey these elements in the target language functionally, strategically while remaining faithful to the original text.

Additionally, as literary translation is considered one of the most challenging types of translation, within it, things are not straightforward. There are countless other challenges that

literary translators have to deal with, such creative wordplay in which translators must be careful not to disrupt the creative flow of thoughts and ideas, and solving this issue involves translators to use equivalent interpretive, approximate creative language that emphasizes the intended meaning and context by the original author. The other challenge is ensuring that the translation stays faithful and does not change the author's original tone.

Furthermore, literary works are considered creative expressions, that provoke feelings and understandings, Therefore, literary translations need to keep the author's unique expression and writing style, and this requires learning and questioning about the author, and understanding his/her motives, experiences, and background that contribute to their unique literary writing style.

Since literary translation also raises important ethical and political questions, especially in translating works from marginalized and oppressed communities for instance feminist works, the translator must consider issues such as cultural sensitivity, power dynamics, and the potential to effectively adapt the original culture and ideology in the target text, in other words, reappropriating or appropriation of cultural works.

As mentioned before, one of the primary challenges in literary translation is capturing the stylistic elements and poetic devices employed by the author. Poetry, in particular, is a heavy form of expression that abounds in figures of speech such as simile, metaphor, irony, paradox...etc. Along with phonological, syntactic, and semantic patterns such as rhyming, alliteration...etc. also in syntagmatic, paradigmatic relationship between words.

Therefore, unlike the other forms of literature, poetry is more difficult and complicated, thus it may lose many of its structural and essential original meaning. Translators, as mediators

must deal with these complicated poetic structures while attempting to preserve the emotional and thematic sense of the original work.

## **2.1. Translating Poetry**

Poetry is an aesthetic form of literature characterized by its use of sound, rhythm, and imagery to evoke emotions and convey meanings in an artistic and musical manner. Poetry as a genre of literature, explores various cultural themes and contexts, and stylistic devices, offering a vision into human experiences and perspectives. William Wordsworth (1798), defined poetry as a “spontaneous overflow of powerful feelings.” While Emily Dickinson in her work, “Selected Letters” (1971) says “If I read a book and it makes my whole body so cold no fire can warm me, I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry”. Poetry is characterized by a number of features which can be classified under four main categories that consist of sound, structure, meaning, and culture.

Poetry translation, as a unique approach of literary translation, is considered as the ultimate challenge for translators as they do not only have to translate the meaning, but also, they need to translate the musicality and beauty of the poem. Translating poetry, is as said considered as one of the most difficult type of translation. Therefore, several scholars believed that the translation of poetry is an impossible task, and others find that only a poet can translate poetry in a good way. On another side, many other scholars believed that poetry is translatable as any other type of text. In fact, the difficulty in translating poetry actually lies in the distinctive values of

poetry including rhythm, rhyme, meter, specific structures and specific expressions which needed to be reflected in a way or another during the translation.

Moreover, the main difficulty that faces the translator of poetry is that its beauty and aesthetics are not only realized through the choice of words or metaphoric language like in prose, but also with the creation of rhythm, rhyme, meter, specific structure, and specific expressions. Peter Newmark (1988), states that “the translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned” (p. 70). This tells that literal translation of poetry may structurally and aesthetically produce a poor poem, while the creation or the production of new independent poem may preserve the structure and the aesthetic aspects of the original poem. On the other hand, other scholars see that the degree of difficulty in the translation of poetry varies according to the nature and the purpose of the poetry under translation.

Robert Frost comments on poetry that it “is what gets lost in translation” emphasizing the challenge of fully conveying the beauty and essence of poetry when translated into another language. Some of the reasons why Frost gives that comment is the following problems of translating poetry, and the first problem is the literary echoes which refer to the difficulty to find equivalent words of literary echoes in the target language. Another problem is allusions, also known as references, and because allusions create ambiguity, they cannot be recognizable for the common people, therefore, they are difficult to be effectively translated. Ornamental words can be considered as problem in translating poetry as it is almost impossible to translate rhetoric words based on lyricism. Rhythm as well, is one of the basic ingredients of poetry but it is untranslatable. Figures of speech such as similes, metaphors, irony, paradox... etc. make the job of the translator highly difficult and confusing too. And lastly, syntactic patterns, such as



morphological parallelism, syntactic parallelism and above all syntagmatic and paradigmatic relation between words also make the process of translating very complicated.

Within the field of literary translation. Poetry, was more being devoted to investigating in the problems of translating poetry by translation scholars than any other literary form. In this essence, many scholars suggested strategies to deal with poetic texts in the translation process.

## **2.2. The Seven Strategies of Lefevere**

André Lefevere, a pioneering translation scholar, in his seminal work, “Translating Poetry: Seven Strategies and a Blueprint” (1975), introduces seven different strategies for poetry translation, and these seven strategies cover all the poetic values; forms and contextual, and they range from literal translation, which prioritizes fidelity to the source text, to various forms of adaptation, such as re-creation, which involves composing a new poem inspired by the original.

### **2.2.1. Phonemic Translation**

This strategy focuses on reproducing the sound patterns and phonetic elements of the original poem, often at the expense of meaning. In other words, this strategy stands to imitating the source text sound, trying to reproduce the source language sound in the target language, with producing an acceptable paraphrase of the sense.

### 2.2.2. Literal Translation

Though this strategy is considered undesirable, where the focus is on translating each word of the original instead of giving the meaning of each sentence and expression, however, Lefevere emphasized the need for this strategy as a tool to help the translator to understand the original text, and this translation of Emily Dickinson's poem can be a good example of literal translation:

And sweetest in the gale is heard;

And sore must be the storm

That could abash the little bird

That kept so many warm.

- "Hope is the thing with feathers". By Emily Dickinson

وأجمل ما في العاصفة يُسمع،

ولا بد أن الإعصار صعب

قادرٌ على إرباك الطائر الصغير

الذي بقي دافئاً مرات عديدة.

-ترجمة فاروق هاشم.

### 2.2.3. Metrical Translation

This strategy depends on the creation of the same meter of source text in the target text, however as a result, the structure and the meaning in this strategy become neglected, which what produces linguistically a poor translation. For example, this translation of Emily Dickinson's poem "A Bird, came down the Walk":

A Bird, came down the Walk –

He did not know I saw –

He bit an Angle Worm in halves

And ate the fellow, raw,

- "A Bird, came down the Walk". By Emily Dickinson.

طير أتى في آخر الممر:

لم يلاحظ أنني رأيته؛

قضم ظهر دودة الطعم نصفين.

وأكل وجبته نيئة.

-ترجمة فاروق هاشم.

#### 2.2.4. Poetry Into Prose

This is another strategy that seeks to produce the source text poem into another different literary genre that is prose. This means that meter and rhyme scheme will be lost in the translation as well as the structures and expressions created specifically in poetry. And here is an example of this strategy:

Success is counted sweetest

By those who ne'er succeed.

To comprehend a nectar

Requires sorest need.

- "Success is counted sweetest". By Emily Dickinson

النجاح يُعتبر الأكثر عذوبة

لأولئك الذين لم ينجحوا

ولكي نستسيغ الرحيق

لابد من مرارة شديدة.

-ترجمة فاروق هاشم

### 2.2.5. Rhymed Translation

This strategy aims to transfer the rhyme created in original text to the target text. And this strategy requires rhyming the translation according to the rhyme scheme of the target language.

For example:

Hope is the thing with feathers

That perches in the soul,

And sings the tune without the words,

And never stops at all,

- “Hope is the thing with feathers”. By Emily Dickinson.

الأمل شيء ذو ريش

يقبع ضمن الروح

ويعزف اللحن بدون كلمات

ولا يتوقف أبداً.

-ترجمة فاروق هاشم

### **2.2.6. Blank Verse Translation**

This strategy seeks to produce a translation of the original poem without rhyme. Lefevere states that this kind of strategies tries to provide a translation for the original poem with the stylistic qualities of the target language culture.

### **2.2.7. Interpretation**

Interpretation generally involves creating a new poem inspired by the original, while capturing its essence and themes rather than adhering strictly to the source text. This strategy depends on preserving the content or the substance of the original poem, in the same time make a complete change on the form, which means that the translator would produce a new poem of his/her own where he/she paraphrases the lines of the original poem, however the content would be preserved.

Within the context of the feminist poetry translation, the use of specific strategies could be appropriate to the translator's objectives and the translation's intended message. For instance, a translator might choose a literal or metrical translation strategy to preserve the original's linguistic and structural elements that are important to the feminist discourse. On another hand, a translator may employ an interpretive approach as a strategy to convey the essence of the feminist themes, while adapting the expression to resonate effectively with the target audience.

Translators of feminist literature in this essence, are expected to manage the challenges of conveying the feminist ideologies and cultural contexts presented in the source text while

keeping the relevance and accessibility for the target audience. This process according to the feminist translation theorists requires making different choices to achieve a balance, between faithfulness to the original work essence, and adaptation to the target cultural context, using different strategies for dealing those challenges.

### **3. Translator's Role**

Through the process of translation, and within various significant positions, the translator steps in, going beyond conveying just the language across borders and taking the position of a cultural, ideological mediator. Translators go through a complicated navigation of several intersections of language, culture, politics, ideology, and others, together with handling, using their unique status and way to bridge disparate worlds, while also balancing freedom and fidelity.

In his seminal work, "How to Translate Well from One Language to Another" (1540), the French humanist Etienne Dolet established five principles for translators. While recognizing that translation was not just a mechanical process but also a dynamic interplay of cultural mediation, his principles emphasized fidelity to the source text but at the same time allowing a creative adaptation. Dolet's principles for translation, include that translators primarily must fully understand the sense and meaning of the original author, have a perfect knowledge of both the source language and target language, avoid word for word renderings, use forms of speech in common use, and lastly choose and order words appropriately to produce the correct tone.

The translator's role indeed has evolved to extend beyond linguistic boundaries, touching and engaging with diverse of theories, ideologies, and cultural contexts as the translator for instance can pull the role of a cultural mediator, negotiating complexities of ideologies across different sociocultural and historical contexts, or can become an active participant in the text itself drawing upon various theories, areas while developing a critical consciousness, and as well as presence in the text. Within also the feminist theory, feminist translation theory has played a role as well as it radically redefined the translator's position, moving beyond the traditional view of the translator as a mere linguistic renderer, as the translator pulls a more engaged, interventionist stance.

When translating about women with the knowledge of feminist translation theory, or feminist ideology, the translator covers and guards marginalized voices and experiences, therefore, this activity positions the feminist translator as a rewriter, an active reader, and an activist who challenges conservative norms of fidelity and hierarchies of authority inherent in traditional translation practices.

One of the earliest concepts in feminist translation was raised by the Canadian feminist translator and theorizer Barbara Godard (1990), in which she highlights the translator's position as a rewriter, asserting that the translation is a process of transformation, and positioning it as an ideological re-inscription, thus, the translator is rewriting. In this essence, feminist translators, through their rewritings, intervene in the source text, consciously subverting patriarchal language structures and voicing marginalized feminine perspectives.

The post-colonial feminist thinker, Gayatri Spivak (1993), discusses translation as submission, emphasizing that the translator is essentially a reader, as he/she has to submit to



the source text, especially a text with a feminist/feminine thought. Through her focus that the translator has to submit to the source text, Gayatri was particularly referring to a post-colonial structure, mentioning British former colonizers that take the power to translate literature into English with a sense of control rather than submission while imposing certain understanding which is not necessarily true, therefore she asserts that translator should be culturally aware before imposing their ideology or manipulating the source text.

According to the feminist translation scholar, Luise von Flotow (1997), the translation is actually an act of activism, since the translator takes different approaches of translating the text, as he/she chooses what text they translate, and how they want to translate it, therefore, they are intervening and are practicing activism through translation. This can be applied to Palestinian translators, as they are more aware than the average translator of the politics behind translation, and also applies to the feminist translators as they as well take an intervening feminist approach to translate, selecting what text, way, aim, and what target audience they seek to reach.

The power of involving activism in the process of translation reinforces the feminist translator's role as an agent of social and political change, helping them actively challenge issues of representation, identity, and resistance through their translation choices, and their work, thus, becomes a platform for asserting agency and reclaiming narratives often suppressed or distorted by dominant discourses.

### **3.1. Translation for Activism**

Translation and activism are considered as two prominent means and complementary elements that highlight the power of language, and the possibility of exploiting it to achieve certain goals in the field of translation (Borges, 1943). Thereby, the activist focuses to translate the message she/he tends to convey behind the practice of activism on several different fields whether literary, cultural, political, or others as well, as this contributes to positive change.

The connection between what is intended to be communicated and the dimensions to be achieved, are embodied in modifying the text in a way that can help the activist and serve the ideas that he wants to convey to the target text and readers, without ignoring that the translation is based on fidelity, however, at the same time this activity can be seen as a great intervention and manipulation, as they move away from applying literal translation which keeps the essence and intention of the original text. Hence, this is what makes those who practice activism and translation different, more specialized and aware than the regular translators.

Translation plays a large and important role in conveying the voices of activists in various fields and on broad dimensions represented in challenging cultural and linguistic differences, achieving goals that may be political, such as electoral influence and others moreover it can solve a difficult and complicated problems that are considered sensitive in society, such as defending marginalized communities and minorities. These social problems are often classified under the category of the most prominent goals of the translator's activity for its ability to blur the differences and complexities between societies and all segments.

The translator's activities are numerous and expand according to what he wants to convince the recipient of in the environmental, medical, such as those that fight the occupation, and sensitive branches of what mentioned above, such as refugee issues, the rights of indigenous people, and ethnic issues, therefore, the practice of this activity for the translator is not just a linguistic transformation, but rather it represents motivating the reader and the audience to take necessary acts and change their views and opinions on the topic presented in the original text, in which the translator adopts certain terms that change the weight of the applicable message and interjects with appropriate meanings that may serve each field.

Indeed, language and translation are neither neutral, nor innocent acts (Simon, 1996), as they both serve well as tools to legitimize and subvert the status quo. According to Luise von Flotow (2012), "the past forty years of the women's movement, feminist politics, and feminist scholarship have been strongly affected by translation: not only in English-speaking countries but all over the world" (p. 128).

Translation along with activism have notably been deeply intertwined with feminist politics and the women's movement over the past four decades in a global effect. This includes pushing for gender equality, and women's rights recognition in society, as these issues are classified as thorny and sensitive in all societies around the world. The translator activity in this essence, works to impose the dominance of feminism, and maintain its influence while aiming to spread the idea through cross-cultural activism and the dissemination of words, terms, and symbols that help keep this issue transparent and alive, trying to lead to the result of human and social justice.

Furthermore, the activist focuses on making women's voices heard through the practice of translation, since it is a powerful tool that can be used for activism, also by bridging linguistic

barriers through presenting a specialized language to convince the recipient of the readers with his/her point of view as an activist in this field and as well adapting the culture of the recipient, in order to change the perspectives on the important points he/she is discussing about the topic, which generally focus on preserving and imposing the feminist voice in all its details, goals, perspectives, and most importantly, completely eliminating and combating biased literary language by trying to impose comprehensive terminology that serves both genders, in this sense, the translator here works particularly and mostly with and on works that revolve around this sensitive case; books, poems, letters, and others.

Ultimately, the role of feminist translation in shaping and growing feminist politics is definitely significant and noteworthy since its contribution of rising an objective ideologically cross borders communication, resistance, and solidarity.

#### **4. A Feminist Translation Approach: Theories and Contexts**

The movement of feminism as whole influences the society through many aspects; economically, politically, culturally, and particularly and especially intellectually, as it essentially ensures the voice of women as creators of literature, and also as translators, thus it marks an important contribution on translation.

Feminist translation scholars within the feminist translation theory consider the position of translation as a lower parallel to the original writing, and it is suppressed in both literature and culture, just as how women are oppressed both in literature and culture (Munday, 2008).

According to Simon (1996), historically, the translator and the woman both have been seen in

weaker positions, since a translator was always considered as a “handmaiden to author” and a “woman inferior to man” (p. 1). Thus, for these feminist theorists, this was the essence of feminist translation; that is, it seeks to recognize and critique the system of beliefs that places women and translation at the bottom of the literary and social rules (Simon, 1996, p. 1).

The feminist approach to translation has emerged as a response and a new theoretical base that mainly aims to challenge the traditional translation practices. Feminist translation approach seeks to address gender favoritism, to give rise to women’s voices, and to advocate for social change through translation. Feminist translation theory and practice have evolved since the 20<sup>th</sup> century, providing a critical view to investigate and deconstruct the patriarchal and hegemonic structures that have historically shaped translation processes and products.

The pioneering feminist translator and scholar Luise von Flotow (1991), sums the feminist translation as “a phenomenon intimately connected to a specific writing practice in a specific ideological and cultural environment, the result of a specific social conjuncture” and she asserts that it is “an approach to translation that has appropriated and adapted many of the techniques and theories that underlie the writing it translates.” (p. 74). Moreover, according to the feminist theorist Showalter, feminist translation is the "shift of attention from 'andro-texts' (books by men) to ‘gynotexts' (books by women)" in order to voice women as writers and translators (Showalter, as cited in Barry, 2002, p. 123).

Feminist translation was developed in the late 1970s and early 1980s, when feminist writers in Quebec created feminist translation as a means of translating their critique of “patriarchal language.”. These Quebec writers were producing highly experimental works that aimed to attack, deconstruct, or bypass conventional language perceived as inherently misogynistic (Flotow, 1991). Their work focused on the materiality of language through a

formalist approach, dissecting traditional lexicon, while examining women's experiences that had not yet been articulated, and developing a new feminine idiom to convey women's utopia and bodily experiences/sensations.

They used a variety of strategies, including breaking down words to reveal hidden meanings, neologisms, puns, language fragmentation, and utilizing the silent "e" that denotes feminine gender. Despite their differing approaches and political, cultural views, these writers agreed that in order for women's words to grow, find a voice, and be heard, traditional "patriarchal language" needed to be challenged. Therefore, feminist translation emerged as a byproduct of this experimental feminist writing in Quebec, adapting the theories and strategies that emphasized the writing it translated. It also resulted from particular ideological, cultural, and social contexts that were closely linked to the practice of feminist writing in Quebec.

Feminist translation in this essence, was a response to and an increase of the feminist writers' attempts to challenge and demolish patriarchal language norms through their experimental writing. It adopted similar strategies to render these feminist works in translation while maintaining their radical spirit and linguistic revolutions.

According to Flotow (1991), among the theories that influenced the feminist approach to translation were the post-structuralist and deconstructionist discourses, which eroded the authority of the author and original text, and so this gave translators more freedom to creatively engage with the source text, along with these theories there are Derrida's ideas about the instability of meaning and the need to "abuse" the source text to capture nuances encouraged experimentation in translation practice. Also, most importantly, the feminist theory within the second-wave feminism has empowered feminist writers and translators to challenge patriarchal

authority and language, paving the way for more translators to be resistant, aggressive and creatively intervene in texts.

Influenced by gender theory as well, which illuminated the gendered metaphors underlying traditional translation concepts like the connection of fidelity and mimesis, the feminist translation was inspired to take down traditional language and translation norms, such as the traditional metaphors of translation that reflect misogynistic gender roles, depicting translation as passive reproduction of male-authored originals, and women as subservient reproducers lacking agency or originality, for example the expression of “les belles infidèles”, which was highly used in the field of translation studies, and it refers to the inaccurate and mistranslations that, despite not accurately conveying the original meaning, are however meaningful and pleasant.

This concept according to von Flotow (1991), “has maintained the double standards based on traditional gender stereotypes” (p. 82), and she elucidates that term means “beautiful texts and beautiful women can only be unfaithful, and faithful texts are by definition ugly, just as ugly women (a contradiction in terms) can’t help but be faithful.” (p. 82). Hence, by practicing creative non-traditional approaches and making their presence felt, feminist translators challenge these traditional metaphors of translation, their work opens translation to supplementation, and linguistic change with feminist consciousness, thus the feminist translation unleashes the transformative potential to creatively rewrite language and meanings from an openly feminist perspective.

In this regard, Simon in her work, “Gender in Translation: Cultural Identity and the Politics of Transmission” (1996), presents how feminist translators in Quebec aim to assert their identity and ideological stance in the translation project as women.

Barbara Godard, for instance, the feminist theorist and translator, who emphasizes on the manipulation, introduces the theory of “womanhandling” a text in translation, Godard states that “the feminist translator, affirming her critical difference, her delight in interminable re-reading and re-writing, flaunts the signs of her manipulation of the text.” (Godard, 1990, as cited in Simon, 1996).

One more feminist translator, Susanne De Lotbinière-Harwood, also describes her translation strategy in the context of politics as a translation practice that is more of a political act that seeks to make the language voice women, therefore her translation practice uses every possible translation strategy to interact with the text in a creative way, to emerge new meanings, and to re-gender the language, making the feminine visible in the target text (Lotbinière-Harwood, as cited in Simon, 1996).

The rise of feminist translation theory has given life to the field of translation studies, creating a reevaluation of traditional translation approaches. Feminist translation perspectives have been offering new theories upon the structuralist translation theories to urge a reconsideration of norms, strategies, and the role of the translator’s own agency. Some of these perspectives consist of primarily bringing down the “faithfulness” concept of traditional translation theory that asserts on “fidelity” as an essence for the translation, and rather emphasizing the “creative betrayal”.

Therefore, feminist translators stress delivering women into the text, by using the methods pushed by the feminist writers to manipulate the text with feminist visibility. The feminist translation as well considers the translation status as equal as the original work, emphasizing them as both equally valid shaping of human expression and contexts, and that the translation extends the source text’s possibilities into new and broader range of ideologies and



views. Thus, through these perspectives along with different ones too this has led to a recognition of deeper aspects of translation ethics and practices which are beyond the cultural contexts.

## **5. Feminist Translation Studies**

The pioneering feminist translation scholar Luise von Flotow, differentiates between feminist translation and feminist translation studies, asserting that feminist translation, in the first hand, comprises actions, activities, and interventions undertaken in texts by translators, editors, or publishers in the name of feminist politics, feminist culture, ideology, change and others, therefore, it is considered as the work on the text that is feminist translation, and it includes also the selection or deselection of which text the translator is going to translate or do not wish to translate.

On the other hand, feminist translation studies is considers more of an academic approach to studying translations from a feminist perspective, thus, studying the methods that have been deployed by scholars, journalists, or academics to write about translations, or to focus on women writers and the translations done of their work, or to address women experiences, for instance, what happens with women's health texts, as in the famous book "Our Bodies, Ourselves" (1970), and how it is translated into Arabic or into other languages. Therefore, in short, feminist translation studies is focusing on an analysis from a feminist perspective.

As a farther and another field within the translation studies, the feminist translation studies emerges, pushed by the recognition that language, literature, and translation are

inseparably linked to gender representations, power dynamics, ideology, and indeed the need of the visibility of women's voices in translated texts.

Feminist Translation studies exist at the intersection of feminist theory, literary theory, and translation studies, as it explores the interaction between gender, language, and cultural representation in the context of translation. Feminist translation studies in this essence draws upon literary and feminist theories to examine the representation of gender in literary works and to explore how translation can either reinforce or subvert gender norms and power dynamics, therefore, aiming to develop new approaches to translation that prioritize gender equality, challenge patriarchal narratives, and emphasize a more inclusive and unbiased representation of diverse gender identities and experiences across linguistic and cultural boundaries.

In view of the fact that the emergence of feminist translation studies is the outcome of the feminist practice of translation, particularly in late 1970s, the investing of gender consciousness into literary writings has effectively raised the translators' feminist and gender sensitivity. Moreover, as feminist translators and scholars advocate for a conscious and ethical approach to translation that challenges gender stereotypes, and amplifies marginalized voices for social justice, any feminist translator, is seen as active participant in the process of cultural and ideological transfer, and he/she recognizes the agency and responsibility of translators in shaping cultural representations and perceptions of gender, through their choices in different aspects, as voice and authority, visibility, agency and others.

According to Simon (1996), feminist translators do "quite willingly acknowledge their interventionism" (p. 29). Hence, the feminist translation sees translation as a production activity rather than reproduction, as feminist translators employ and emphasize their agency and creativity in their own translation practice in the aim of asserting and highlighting their feminist

agenda. And that being so, the feminist translators that have been overly interventionists, have effectively contributed brought interests for new criticisms and formed feminist translation studies as a new and vital field of translation studies.

### **5.1. Feminist Translation Praxis**

It has been noted that feminist translation practices have been controversial already from the beginning and they have been critiques on various counts. Feminist translators have often justified their position by referring to their foremothers, and in particular the subversive and interventionist women translators of the English Renaissance for instance, whose works are distinguished by what Barbara Godard, one of the Canadian feminist translation scholars in the 20th century, calls strong translation practices and significant changes. Other feminist translators and critics have as well evoked women who translated in the past to justify what they are doing now in the 20th and 21th centuries. This thus has become almost the sort of origin story for feminist translation and feminist translation studies.

In this essence, Barbara Godard, was quite explicit about this topic linking contemporary practice to the history of the practice of women translators and notably in the English Renaissance, as she states that expanding the canon by finding evidence of women's literary activities in the past constitutes a tradition to legitimate the practices of today's women translators. To give an example of the interventionist feminist translations tradition that started in the English Renaissance, there is Aphra Behn, who is known as a playwright and poet, however she practiced several translations as well, and critics often written about her translation of

Bernard le Bovier de Fontenelle's book "Entretiens sur la Pluralité des Mondes" (1686), which is translated into "A Discovery of New Worlds" (1688).

On Behn's translation of this book, Cottegnies (2004), points that Behn's intervention in the text is a "feminist agenda" intervention, arguing that she had an explicit and overly political and feminist agenda and stating that "the most spectacular correction she imposes on the text is the systematic editing of all references to men in general, which become 'men and women'." And "through this political act, Behn in an absolutely unprecedented way makes women feature in the philosophical discourse on an equal footing with men" (p. 228).

Within feminist translation practice, translators focus mainly on circulating women and feminist works, and challenging the patriarchal translations of women's works, the practices of feminist translation also involve translating women's work, feminist works, and challenging patriarchal translation of the women's texts (Simon, 1996, as cited in Irshad & Yasmin, 2022 ). According to Lotbinière-Harwood, feminist translators in their practice of the feminist translation aim primarily to "imbue translation praxis with feminist consciousness", and this for the translation to make "women visible and resident in language and society" (Lotbinière-Harwood, as cited in Flotow, 1997, p. 27).

Within the sense of the encouragements of feminist translators to make women translators and writers visible, feminist translation actually has taken various forms to enhance the visibility of women since decades, and even before the emergence of the Canadian school of feminist translation, and this form of amplifying the women presence; visibility of female writers and translators, is one of the earliest forms among others too, the focus first was to raise women's voices through the literary sphere, by encouraging female translators to work on all

kinds of texts, feminist or otherwise, and this aligned with the goals of the first-wave feminism to increase women's representation and participation in the world of literature.

Nevertheless, the scholar Chamberlain (1988, p. 472), asserts that it is important for the feminist translator to go beyond the consideration of just the author/translator's sex. To do so, feminist translators effectively approached various strategies to make newer, interventionist feminist translation practices such "womanhandling" the text, leaving their mark, and making themselves visible as feminists and translators, rather than the approaches used that could go in accordance to a patriarchal code.

## **5.2. Feminist Translation Strategies**

As the feminist translation studies intersect with various areas, including gender and postcolonial theories, culture, politics, literary criticism, and others. These intersections as well have enriched and challenged feminist translation practices, offering the different strategies for addressing issues of power, representation, and identity within translation. And these strategies were later categorized by different scholars of feminist translation.

Within various different "direct or indirect discussions of feminist translation strategies" (Yu, 2015, p. 21), that have been presented by different scholars to assert the feminist discourse presence, were in fact adopted from existed interventionist translation approaches and strategies, and some have practically and frequently been used by feminist translators to disrupt systemic bias.

So additionally, these strategies used by feminist translators as observed by Zhongli Yu (2015), are "resourceful selection of general or conventional translation strategies to render the source text for feminist purposes." (p. 26). Therefore, in the aim of intervening through a feminist ideology in the target text, the feminist translator appropriates already existed approaches that reinforce the feminist voice, hence, "what is 'new' is the purpose of the translation rather than the approach. They are feminist in ideology rather than in technique." (Yu, 2015, p. 26).

### **5.2.1. Strategies Used by the Feminist Translators**

As tools to help feminist translators explain their purposes or rewritings while carrying female subjectivity and identity, feminist translators like primarily Luise von Flotow (1991; 1997), have introduced various feminist translation strategies. Mainly, Flotow (1991, p. 74-80), puts forward three major translation strategies which are very known and commonly used by the feminist translators to interfere in the text, and they are "prefacing and footnoting", "supplementing", and "hijacking".

#### **5.2.1.1. Supplementing**

This strategy can be described generally as "over-translation" (Flotow, 1991, p. 75), and as the creative activity to balance the differences between two languages. Through supplementing, von Flotow draws inspiration from Walter Benjamin's notion of translation of

giving the source text a new lease of life, she states accordingly that "the ST (source text) is supplemented by its translation, matured, developed, and given an afterlife" (Flotow, 1991, p. 75).

Therefore, this strategy involves deliberately modifying or expanding the translated text, voicing the translator's presence as he/she takes an interventionist approach here, and hence, the feminist translator through this strategy imbues the target text with a feminist sensibility (Flotow, 1991). By implying the translator's intervention, supplementing also compensates for language and cultural gaps and differences, von Flotow (1991), asserts that "even if [a language] doesn't have exactly the same problems of gender or etymology, there are other places in the text where a similar *déplacement* of language can be carried out" (p. 75), so the supplementing strategy effectively allows translators to mainly compensate for the linguistic differences and make interventionist, political, feminist visibility. In this essence, Massardier-Kenny (1997, p. 55), discusses that supplementing closely refers to the conventional translation strategy "compensation". As through employing it by the feminist translator, the translation becomes feminist since the translator here is determined to convey and emphasize the source text's feminine perspective carrying it into the target text.

#### **5.2.1.2. Hijacking**

Hijacking refers to the appropriation, manipulation of feminist translators with feminist preference to texts which have no intention related with feminism (Simon, 1996, p. 15). Through hijacking the ST, the translator makes extreme interferences in the translation

process (Flotow, 1991). According to Flotow (1991), in her illustration of de Lotbinière-Harwood's translation approach in translating Lise Gauvin's "Lettres d'une Autre" (1984), she explains that this translator used hijacking as an approach through feminizing the TT, making the feminine visible, stating accordingly that the translator "hijacked the text, appropriated it and made it her own to reflect her political intentions" (p. 79). Therefore, in contrast to supplementing, hijacking means appropriating a non-feminist or even anti-feminist ST by intervening as a feminist translator in the TT with the intention of imposing feminist perspectives, thus making the woman visible.

#### **5.2.1.3. Prefacing and Footnoting**

This strategy refers to the use of prefaces and footnotes by feminist translators while "womanhandling" the ST to show the female active voice as the translator sheds light to the process of translation. Thus, by using prefaces and footnotes, the feminist translator indicates his/her presence in the TT. Flotow (1991), states regarding the strategy that "it is becoming almost routine for feminist translators to reflect on their work in a preface, and to stress their active presence in the text in footnotes" (p. 76), so feminist translators in prefaces and footnotes show the audience that this process is a political feminist activity, as "they function to make the translator visible, and give the robbed status back to the translator, emphasizing that this is a writing project, challenging patriarchy, and that it is a co-work" (Bozkurt, 2014, p. 110).



Additionally, Flotow (1997, p. 18-34), speaks of other specific techniques as well that feminist translators use to intervene in the text as feminists. These techniques consist of "neologism, reclaiming some derogatory terms to develop new terms, feminization, translating word play with other word play, over-translation, corrective measures, and self-censorship" (Flotow, 1997, as cited in Yu, 2017, p. 22).

### **5.2.2. Strategies of Translating Feminist Literature into Arabic**

In the context of translating feminist literature into Arabic, Hala Kamal (2016, p. 62-71), suggests strategies for feminist translation, as tools for feminist translators to convey well the feminist voice in the Arabic text.

#### **5.2.2.1. Feminization**

Feminizing language is one of these strategies to translate feminist elements into Arabic. According to Kamal (2016), this strategy involves deliberately blending the feminine grammatical structures into the translation to oppose the conventional masculinity inherent in Arabic. Kamal (2016), discusses that Arabic nouns, adjectives, and verbs are inherently gendered with the masculine forms acting as the default, unless when specified as feminine, consequently, in translating gender-neutral phrases from English into Arabic, the traditional approach employs essentially masculine forms, then effectively erasing or obscuring female presence.

She illustrates and suggests feminizing the language, giving the example of the Arabic translation for "translator", that would be translated both "mutarjim" (masculine) or as well "mutarjima" (feminine), rather than just "mutarjim". Additionally, in the plural case, rather than defaulting to the masculine plural that subsumes women, the translation would juxtapose the feminine and masculine plurals, for example translating "translators" into "al-mutarjimat wa-l mutarjimun". "The feminisation of Arabic here means the insertion of women, and the assertion of their presence in the translated text." (Kamal, 2016, p. 70). Therefore, the presence of women in the text is emphasized through feminizing the language.

In this essence, Kamal (2016), asserts that her feminization approach does not entail violating Arabic grammatical rules, rather, it involves supplementing existing grammatical constructions with feminine forms to assert the visibility of women, while maintaining linguistic credibility and adherence to conventional grammatical norms.

Furthermore, considering that feminist translators as well raise questions as said before about foreignization, visibility, voice, authority, affinity, agency...etc. according to Hala Kamal (2016), these also could be used as strategies for feminist translation as the feminist values could be manifested in these concepts (p. 62).

Starting with foreignization, which is one of the strategies used for a feminist translation practice, that helps to bring the reader to the text and bring the text to the reader in the feminist context. Lawrence Venuti (1995), connects domestication with invisibility and violence, and foreignization with resistance. According to him, if the translator foreignizes a text, then he/she keeps the text as it is, thus the translator in foreignization neither transforms it, nor domesticating it, and not also turning it into a simplified version to be easily embraced by the target language reader, rather, the translator here keeps the sense of its foreignness.

Considering feminist translation, it tends practically towards foreignization, as it reflects and methodologically coincides with feminist ethics in different ways, for instance in the context of translating a feminist text into Arabic, the translator is trying to establish the text's feminism rather than trying to mute it to fit the cultural reservations or tendencies towards more reserved, more conservative ideology than there might be in the feminist text.

Second, and regarding the concepts of visibility, voice and authority, Venuti (1995), states that "the translator's invisibility is thus a weird self-annihilation" and also "a way of conceiving and practicing translation that undoubtedly reinforces its marginal status in Anglo-American culture" (p. 8), thus, the reader cannot sense that the text is translated since the translator is invisible. Therefore, attaining visibility is significant in feminist translation, and translation studies in general indeed emphasizes for the translator to write an introduction, and include footnotes, glossary...etc. in the process of translating as signs that the translator is present/visible and is part of the production of the text in the target language.

Maggie Humm (1990), in regard of feminist translation theory, states that "feminist literary theorists argue that the representation of the voice in literature by women writers is a textual strategy used writers to deconstruct images of women inherited from old literature" (p. 232). In this essence, in the concept of voice in literature or in a text that is being translated, the translator who is sensitive, can attain his/her presence and his/her voice as a translator can appear.

The third strategy regarding translation concepts in relation to the feminist approach to translation, there's affinity. According to Venuti (1995), while considering his concept of "simpatico translator", for a good translation, the translator should like and be comfortable with the material he/she is translating, as for example if an Arab or a feminist person

translates a text that is anti Arab or feminism, then he/she would have a sort of position that can lead to ethical questions in the translation, therefore, for him it is better for a translator that feels strongly against a text, not to translate it unless if he/she is translating is for a certain purpose such as political.

Though Venuti has abandoned this concept as a translator, claiming that it could lead to transparency and fidelity to the source text, therefore the voice of the translator is absorbed by the original author's, however, the feminist translator Hala Kamal (2016), asserts from a feminist perspective that "the implied affinity between author and translator is an advantage." Since the feminist translation emphasizes that "for a translation to be feminist, both author and translator should be feminist in the first place" (p. 65) as the feminist translation is drawn out of a writing with feminist ideology. Therefore, a degree of affinity to feminism for a feminist translator is required, otherwise the translated text could become non-feminist or even anti-feminist.

Similarly to affinity, specialization refers to the requirement for the translators to translate across specialization, in other words, to be a good and professional translator regarding the material he/she is translating. Immanuel Wallerstein (1981), states that "the translator must be someone not merely skilled in translation as a generalized technique but familiar with the literature of the subfield over a long period of time, and preferably someone with a direct interest in the material under discussion in the text" (p. 18). Hence, a translator of feminist texts, should have specialized knowledge of feminist theory and terminology, in addition to linguistic and stylistic ability.

## **6. Cultural Context and Feminist Discourse: Reception and Reader Response**

Culture is essentially confronted through different everyday practices such language, literature, and arts, and as well as in various angles of fields of studies such as linguistics, literature, and translation. Therefore, culture cannot be distanced from any human activity or artful production.

As translation used to be a subset of linguistics and communicative studies, there have been later from the mid 1950s till the late 1970s, an intense focus on translation in the matter of questioning the linguistic equivalence, correspondence, between the source and target languages, thus the paradigm shift in this field came in the 1980s and later during 1990s as a distinguished field of academics. And consequently, translation studies gained recognition as it was associated with the works of the scholars Susan Bassnett, André Lefevere, and Lawrence Venuti (Martinetti, 2011), focused on a cultural context in translation rather than just a linguistic transfer.

According to Bassnett and Lefevere (1990), translation is primarily contextual, and it is a fact of history and product of the target culture, since it neither can be conveyed through only a linguistic correspondence across languages, nor be introduced, perceived, and explored by different world standards (Bassnett & Lefevere, 1990, p. 3). Therefore, by moving the focus beyond language into culture, translators draw upon significant “theoretical developments” as “power” and “discourse”, hence apply them to delimit translation contexts (p. 6), by manipulating texts pushing their own agenda, ideology, and discourse, or also adapting to the target culture (p. 88).

Regarding this cultural turn in translation studies, Sherry Simon (1996), points out the power of culture within translation stating that “instead of asking the traditional question which has preoccupied translation theorists—“how should we translate, what is a correct translation?”—the emphasis is placed on a descriptive approach: “what do translations do, how do they circulate in the world and elicit response?”” (p. 7). Therefore, this turn perfectly matched with the aim of feminist theory as Simon considered it as a “fruitful encounter with feminist thought” (p.7) since feminism itself in translation process proceeds towards intervention of ideology and culture, which gave a newer impulse to a “cultural turn” in translation studies because of its discourse (Lefevere 1992).

Indeed, the translation process became an act of rewriting that bring into the table the manipulation, ideology, and power dynamics, (Lefevere, 1992, as cited in Levy, 2000), however, there was still no strong acknowledgement to the issue of ideology within translation (Baumgarten, 2012), until the feminist theory in translation rose more highlighting well a feminist discourse and ideology.

According to Barbara Godard (1990), the feminist discourse aims at uncovering “ideological modes of perception through an expansion of messages in which individual and collective experience originate from a critical stance against the social contexts of patriarchy and its language.” (p. 44). Making thus a theory in translation of text transformation, and production “as performance as a model for translation.” (p. 47).

Translation within the feminist discourse, helps women writers to convey their perspectives and experiences, communicating in a new context in the target text while transferring a cultural reality, hence challenging and radically interrogating the dominant discourse (Godard, 1990).

“Translation can reconstitute traditions that have been ignored because of their radicalness or their difference, or it can show how isolated voices could be seen as constituting traditions” (Massardier-Kenney, 2009, p. 6). According to Massardier-Kenney in this essence, feminist translators as feminist activists as well can contribute to clear up those “bridges and solidarities between cultures and activist practices to foster clearer and more nuanced understandings of social and political realia” (Affeich & Hilal, 2020, p. 65). Therefore, feminist translators for instance would create spaces for cross-cultural communication, mutual understanding, and the potential for transformative change in how gender and women’s experiences are perceived and valued across diverse contexts and cultures.

The influence of the target culture indeed plays an unavoidable role in the process of translation, as translating politically or culturally controversial texts, feminist texts particularly, may cause misinterpreting perspectives by the target readership. Luise von Flotow comments regarding this issue that “all translation is faced with negotiating cultural difference. And since feminism means something different in every culture, the issue is heightened in texts where gender is foregrounded” (Flotow, 1997, p. 92). Thus, the translator as a mediator between two cultures and especially two far and different cultures, “pays attention to the connotations of the two cultures, particularly to the differences between the nature and content of the source culture and the target culture” (Yu, 2017, p. 55).

As the influence of the target culture can be a vital part of translator’s decision of the selection of what text he/she translates and introduces, it influences as well how the translator handles the process of the translation in order to introduce the theme effectively to the target

audience, paying well attention to their cultural system especially when translating western themes into Arabic.

In the context of feminist theory of translation, where the translation process encourages creative co-production rather than a reproduction, as the feminist translator is required to be interpreting, mediating, transforming, and directing his/her fidelity “toward neither the author nor the reader, but toward the writing project – a project in which both writer and translator participate” (Simon, 1996, p. 2). Considering also that equivalence should not be a fixed notion, and can be varied along with the various contexts, texts, cultures, ideologies.

Translators here balance the need to remain faithful to their source project and feminist discourse in the objective of raising awareness to women’s experiences, and making a positive change in society aiming for gender equality, while also maintaining an adaptive approach in awareness of readership perspective, and how the readers’ presuppositions essentially shape the reception of literature, in particular feminist literature, and the translations of Simone de Beauvoir’s important work “Le Deuxième Sexe” into Arabic can be considered as a perfect example in this issue, as it was translated seeking a feminist awareness, however ended up undergoing into several adaptations, as in the case of Al-Sahly’s translation of this book, which was reduced into 100 pages as excerpts from chapters, causing a misrepresentation of Beauvoir’s point.

And another translation as well of this same book, which was entitled as “kayfatufakkir al-mar’ah”, in English means “How Women Think”, instead of “The Second Sex”, and was translated in an adaptive approach ending up as “a patriarchal interpolation on feminist discourse” (Sami, 2020, p. 207), where the translator presents Beauvoir’s feminist



views, however keeping the Arab culture and Muslim values into consideration by “quoting from the Koran on several occasions” (2020, p. 207) and apologizing to the Arab readers for presenting such Western ideas that can go against Arab and Muslim society. Nevertheless, it is necessary to note that this translation contributed as well to a feminist consciousness and recognition.

According to Alanoud Alsharekh (2016), “the legal and social position of women progressed at widely differing rates in the various Arab countries, and thus produced a varying range of engagements with feminist thought, texts and translations” (p. 2). The Arab world covers a diverse range of countries, each with its own cultural and sociopolitical context and thought, and this diversity, is seen in the different levels of progress in women’s rights acknowledgment, and the reception of feminist ideas and views across the region.

Therefore, translating feminist texts into such varied cultures, where the dominant discourse around gender and feminism differs, is definitely complicated regarding the “post-liberation statehood projects” (Alsharekh, 2016, p. 2). So, the readers response can vary widely from one country, society to the other; as some readers may perceive the feminist views as eye opening and empowering, resonating with their own lived experiences, such in liberal and progressive countries like Lebanon, Tunisia, where those are already engaged with feminist thought, thus may embrace the translated work as a powerful voice for change. In other countries such as Saudi Arabia, or Egypt, where traditional gender roles and patriarchal structures are more entrenched, may perceive the feminist discourse in translated works as a threat to their cultural identity and values, hence, responding with resistance, discomfort, or even rejection.

Moreover, the translator's own voice, visibility can as well shape the reader response. Through actively emphasizing their feminist agenda and making their interventions transparent, translators can provoke readers to engage critically with the text and its feminist ideology, rather than ignoring it. This visibility can lead to a more communicative relationship between the text, the translator, and the reader, allowing for a more recognition of the feminist ideas within the target cultural context.

## **Conclusion**

The chapter explored the intersections of translation, feminism, literature, and culture. It highlighted the importance of translation in navigating feminist discourse, literary approaches, and cultural politics. The role of the feminist translator was explored as well, emphasizing their different position as rewriters, activists, and cultural mediators. Various feminist translation theories, approaches practices, along with its strategies were discussed. The chapter also addressed the cultural reception and response to translated feminist works, considering the need for adaptation while preserving feminist essence.

# **PRACTICAL PART**

# CHAPTER THREE

(A Feminist Analysis of “Lady Lazarus” and its Arabic Translation)

## **Introduction**

This chapter of the dissertation presents Sylvia Plath's feminist confessional poem "Lady Lazarus" (1962) as the corpus of this study with its Arabic translation by Joumana Haddad. It provides a feminist lensed analysis of both the source and target texts, focusing on Haddad's translation and how it aims to radically bring the feminist ideology, along with different taboo concepts and themes such as suicide, revenge, and mental illness. It discusses as well how Haddad applies the feminist translation theories, approaches, and strategies when intervening in the text as a feminist, while at the same time adapting to the target culture without erasing her feminist and revolt visibility.

### **1. Corpus Identification**

"Lady Lazarus" is a confessional, feminist poem that was published in 1965, in Sylvia Plath's poetry collection "Ariel", two years after her suicidal death. The poem serves as a representation of the poet's psychological condition during a difficult time, when her mind was consumed by suicidal thoughts. It is also regarded as a very significant radical feminist literary work, as she challenges and criticizes the sexism inherent in her society, and describes the oppression she faces from this patriarchal society by alluding men to Nazi Germany of the World War Two period.

Sylvia Plath titles the poem 'Lady Lazarus' to make the readers expect that there is a reference to taboo and dark themes such death and feminism. The word "Lazarus", is

an allusion to the biblical character “Lazarus of Bethany”, who is a man, and whom Jesus’ magical power saved him from dying. The speaker of “Lady Lazarus” explicitly positions herself as the female version of the male Lazarus. She compares herself to this male figure as she tries to kill herself several times but fails to do so, since she was saved from death by those around her. In this context of how Lazarus was a man that was resurrected by Jesus, seeing the title Lady Lazarus, brings to noting that this poem is a feminist approach to resurrection.

Similarly, but in contrast to the male “Lazarus”, who was resurrected joyfully, the female speaker “Lady Lazarus” dies multiple times, however is not always happily resurrected. The speaker compares her revivals to a circus performance for an eager audience seeking to witness her scars. Ultimately, she prophesies that one day she will rise from the ashes and metaphorically devour or overcome men. Plath refers to those who have denied her desired state of death, despite her wish to remain dead. In this essence, she gives insights on the woman’s fear of living in a patriarchal world, and a critique of the fascination with suffering prevalent in society. While Lazarus’s revival was celebrated, the speaker views the efforts to revive her as selfish acts denying her desired state, subverting the expectation that resurrection should be joyful.

Additionally, “Lady Lazarus” is told from a woman’s perspective in a male-dominated society. In the poem, the female speaker keeps pointing fingers at the men around her, blaming them for the suffering she endures. It implies that it is the mentioned men who are the ones bringing the speaker back to life, which illustrates how little autonomy women can hope for in such a patriarchal world. In this context, the metaphorical use of death and resurrection in a feminist way in the poem reflects how societal forces aim to exert control over women’s bodies and their existence. Ironically, the only way to regain control over the speaker’s life is to end it abruptly. This implication intensifies the speaker’s pain in light of her inability to die.

Plath's poem "Lady Lazarus" discusses various themes and topics including feminism, depression, anxiety, mythology, the holocaust, power, identity, revenge, suicide...etc. the main themes and topics include primarily death, rebirth, and the endurance of suffering, drawing parallels to the biblical figure of Lazarus, secondly, depression, as she was deeply unhappy and depressed, and she tried to kill herself a number of times throughout the early 60s then in February of 1963, she succeeded, although she was a successful poet, a mother, and a wife. Moreover, sexism, oppression are amongst the main themes and topics in the poem since she explicitly addresses men as her enemies, calling out the patriarchal system oppressing her voice and choices.

In light of the angry, bitter, bold, and rebellious nature of Plath's poem, Joumana Haddad, the translator of "Lady Lazarus", finds herself choosing and translating this poem as it parallels and suits well her intended feminist, taboo ideological writings, and her tones of anger and resistance against the patriarchal Arab society.

Joumana Haddad, is an Arab Lebanese poet, translator, actress, journalist, and activist for women's rights. Haddad as a writer and a translator is very celebrated by critics in both the Arab world and in the West, as she widely contributed for feminism, literature, and translation in different works and languages.

She has written feminist literary works in different languages, including the confessional autobiographical piece, "I Killed Scheherazade: Confessions of an Angry Arab Woman" (2010). Also has published several works of translation, as the anthology of Lebanese modern poetry in Spanish, and her most prominent publication is the anthropology of 150 poets, who committed suicide in the 20<sup>th</sup> century, named "Death Will Come and It Will Have Your Eyes" (2007), in Arabic, *الموت وستكون له عيناك*, in which she translated Sylvia Plath's poem "Lady Lazarus".

With her writing the anthology “sayajyyuǎlmaǎtu wa satukawīnuluḥu ‘aǎnāki”, and specifically her translation of “Lady Lazarus,” the Lebanese poet Joumana Haddad breaks through a critical path that no one had ever broken through. Haddad counted 150 poets who all committed suicide in different ways, and most of them were in the throes of youth, from the East and the West, she translated great and young poets, both men and women, and demonstrated various of their creativity, including the suicidal feminist poet Sylvia Plath, who is rarely found in the Arabic literature by the Arab reader.

Haddad’s translation of Lady Lazarus played a significant contribution to spread feminine perspective as well as an awareness to mental illness. Bearing in mind that the act of suicide itself in the Arabic culture is something that is silenced, and considered a taboo, as whoever discusses this issue may be encountered with rejection, or even attack, since the person who commits suicide in this culture is seen a deviant, misguided, or a desperate person. The same applies to the feminist thought, as often in the Arabic context if a translator tries to introduce whether feminism, the feminine voice, perspective or sexuality in literature, it can be perceived with great disdain because the Arab society considers these issues as threat to its values and morals.

Essentially, the Arabic translation of the poem “Lady Lazarus” with its richness of feminine rage, pain, voice, and views, has provided a great contribution to an Arabic feminist translation rise, to Arabic literature, and the Arab feminism movement in general. Haddad effectively brought transnational feminism and literature closer to the Arab reader, whether feminist or not, and who did not have access to these poetic models in their mother tongues, especially, with her touch of fluency coinciding with visibility, translating directly from other cultures and ideologies while emphasizing throughout the process her own voice of resistance.



## 2. Reasons for Choosing the Corpus

The selection of Sylvia Plath's poem "Lady Lazarus" and its translation by Joumana Haddad stands as a required choice for this dissertation, as it embodies the essence of feminist translation theories and practices. The poem itself is a powerful representation of the feminine voice, exploring themes of oppression, identity, and the suffering of sexism within a patriarchal society. Plath's work resonates with a distinct feminist perspective, challenging societal norms and exposing the subjugation of women's autonomy and agency.

Haddad's translation of "Lady Lazarus" into Arabic serves as a significant act of feminist intervention, introducing the Arab reader to a literary work that unapologetically embraces taboo themes and confronts the patriarchal structures prevalent in both Western and Arab societies. By translating this poem, Haddad not only brings Plath's feminist voice to a new linguistic and cultural landscape but also asserts her own feminist visibility as a feminist translator.

Furthermore, the choice of this corpus aligns with the broader objectives of feminist translation studies, which aim to dismantle the patriarchal hierarchies and power structures that have historically governed the field of translation. By centering women's voices and experiences, this dissertation contributes to the ongoing efforts to reimagine translation practices through a feminist lens, challenging the notion of a single, authoritative interpretation and embracing the multiplicity of perspectives and subjectivities.

Ultimately, the selection of Sylvia Plath's "Lady Lazarus" and Joumana Haddad's Arabic translation exemplifies the intersection of feminist literature, translation theories, and cultural resistance. This corpus presents a unique opportunity to explore the complexities of feminist

translation, the negotiation of fidelity and subjectivity, and the role of translation in amplifying marginalized voices and challenging patriarchal structures within literary and linguistic realms.

### **3. Feminist Analysis of “Lady Lazarus” Arabic Translation**

The Arabic translation of Sylvia Plath’s poem “Lady Lazarus” by Joumana Haddad represents a great example of feminist intervention in translation. Through her translation choices, Haddad “womanhandles” the text, asserting her feminist subjectivity and amplifying the poem’s feminist voice in the target text. Amongst the most noteworthy aspects of Haddad’s Lady Lazarus translation is her determined approach to preserving the bold and taboo language presented in the original poem. Plath’s unapologetic use of dark imagery and allusions to femininity, death, suicide, and the Holocaust is maintained in the Arabic version, defying cultural taboos and challenging the reader’s sensibilities. For instance, the lines “My skin / Bright as a Nazi lampshade” and “As a seashell. / They had to call and call / And pick the worms off me like sticky pearls” are translated with remarkable fidelity, the feminist translation encouraged fidelity towards the project itself, capturing the shocking and graphic nature of the source text.

Through Haddad’s rejection to soften or censor these provocative elements, Haddad not only remains faithful to the feminist essence of the poem, but also emphasizes her own feminist stance as feminist translators assert and encourage. Her translation becomes an act of resistance against the patriarchal norms and societal modesty and control that often seek to silence or marginalize women’s voices, particularly when they express raw emotions, bodily experiences, or taboo subjects.

Moreover, Haddad's translation decisions effectively convey the underlying feminist critique presented in Plath's work. The repeated references to men as "enemies" and the portrayal of the speaker's resurrection as a spectacle for the "peanut-crunching crowd" are rendered with precision, maintaining the accusatory tone and the condemnation of patriarchal objectification. The closing lines, "Out of the ash / I rise with my red hair / And I eat men like air," are translated with correspondent power, preserving the bold and challenging assertion of female power and anger.

In the target text, Haddad amplifies the feminist voice that resonates throughout the poem, giving it visibility and trace within the Arabic literary landscape, while Haddad introduces this work to an Arab readership, she serves her own radical, revolt feminist agenda as it resonates with the source text, she challenges cultural boundaries and expands the perspectives of feminist discourse, allowing Plath's subversive and transgressive perspectives to transcend linguistic and cultural barriers.

Haddad's approach in her translation aligns with the principles of feminist translation theories, particularly the concept of "womanhandling the text." Instead of adhering to a neutral or objective stance, she actively engages with the source text through a feminist lens, imbuing her translation with her own subjectivity and ideological agenda. This intervention is noted in her translation strategic approach, her preservation of taboo elements, and her commitment to conveying the bitter emotions and disturbing imagery that underscore the poem's feminist essence. Furthermore, Haddad's translation contributes to the broader goals of feminist translation studies, which aim to dismantle the patriarchal hierarchies and power structures that have historically governed the field of translation, with centering women's voices and experiences, her translation embraces the notion of multiplicity of perspectives and

subjectivities. It is noteworthy that Haddad's translation does not merely reproduce the source text, but rather engages in a process of creative re-interpretation and re-imagining. While asserting the taboos, along with the feminist essence and spirit of the poem, she adapts certain linguistic and cultural references to resonate with the Arab reader, for instance, the line "My right foot / A paperweight" is translated as قدمي اليمنى مثقلة للأوراق (qadamī al-yumnāmuthqalahlil-awrāq), which conveys the imagery of a weighted foot more effectively in Arabic.

Ultimately, Joumana Haddad's Arabic translation of "Lady Lazarus" is another noteworthy feminist intervention in translation, through her approaches and strategies, Haddad womanhandles the text, asserting her feminist subjectivity, amplifying the poem's feminist voice, and challenging cultural taboos and patriarchal norms. Haddad's employment of her own visibility, along with the visibility of Plath's feminist subversive and transgressive perspectives within the Arabic literary landscape, contributes to the transnational goals of feminist translation studies for spreading the feminist discourse across linguistic and cultural boundaries.

#### **4. Feminist Voice**

In "Lady Lazarus," the feminist voice marked a very noteworthy and resonant presence, mirroring the author's rebellion against patriarchal oppression and her articulation of female suffering. Plath's work as appeared, stands as a witness to the struggles of women in a male-dominated society, where her protagonist, embodying both victimhood and defiance, challenges oppressive forces. The poem's feminist voice is manifested through its themes of resurrection (Lady Lazarus), defiance (I eat men), and critique of male authority figures (I am your opus).

Considering the feminist voice in translation, it is notable how there are mainly two dominant voices which are the author’s feminist voice in the source text and the additional translator’s feminist voice in the target text. Therefore, Haddad in her Lady Lazarus translation as a feminist translator, is cautious not to end up eliminating the author’s feminist voice, while in the process of asserting her own (translator’s voice). Haddad faces the task of preserving and conveying this feminist voice to an Arab audience, maintaining the poem’s aim while navigating cultural and linguistic differences.

In the Arabic Translation of “Lady Lazarus”, Haddad’s translation of “Lady Lazarus” into Arabic carefully navigates the feminist themes of the original, ensuring that the feminist voice remains potent and clear. The following examples illustrate how Haddad achieves this.

#### 4.1. Example (1): Defiance and Resurrection

Source Text	Target Text
Out of the ash	من بين الرماد
I rise with my red hair	سأنهض بشعري الأحمر
And I eat men like air.	وألتهم الرجال كالهواء.

This closing stanza of the poem effectively covers Plath’s theme of resurrection and defiance. The imagery of rising “out of the ash” signifies rebirth, while the assertion “I eat men like air” conveys a potent message of dominance and dismissal of male oppression.

- **Analysis**

Haddad’s translation transmits the graphic imagery and the aggressive tone of the original. The phrase “من بين الرماد” literally translates into (from between the ashes), accurately captures the notion of emerging from destruction, while “سأنهض بشعري الأحمر” (I will rise with my red hair) maintains the original’s defiant resurrection imagery. And the important part, “والتهم” (and I eat men like air), effectively conveys the dismissive attitude towards men, mirroring Plath’s challenge to patriarchal authority.

Also, Haddad’s choice of the term “التهم” which translates literally as (I devour), is particularly effective, as it emphasizes aggression and power, reinforcing the feminist voice in this context. The translation thus preserves the poem’s assertion of female resistance and strength.

#### 4.2. Example (2): Victimhood and Resistance

Source Text	Target Text
A sort of walking miracle, my skin	لكأني معجزة نقالة،
Bright as a Nazi lampshade,	بشرتي براقية
My right foot	كظلال مصباح نازي

In this example, Plath uses fierce, provocative imagery to convey the horrors of victimization. The comparison of the skin to a “Nazi lampshade” evokes the brutality of the Holocaust, symbolizing extreme dehumanization and suffering.

- **Analysis**

Haddad’s translation in these lines effectively conveys the harrowing imagery of death. The term “معجزة نقالة” (walking miracle) retains the original’s juxtaposition of miraculous survival and twisted victimhood. Moreover, “بشرتي برّاقة” (my skin bright) and “كظلال مصباح” (like the shadow of a Nazi lampshade) literally translates into (like the shadow of a Nazi lampshade) conveys the disturbing visual of dehumanization.

Haddad’s translation choices here aim for preserving the feminist voice, with adding her double feminist voice as well to assert more the original, rendering the disturbing imagery, she stresses the poem’s views on female suffering under patriarchal violence, and aligning with Plath’s intention to highlight the intensity of victimhood and resistance.

### 4.3. Example (3): Self-Assertion and Confrontation

Source Text	Target Text
Peel off the napkin	إنزع القشرة عنه
O my enemy.	يا عدوي!
Do I terrify?	أتراني أخيفك؟

This stanza translation portrays the feminist bold attitude of challenging and confronting explicitly the men as their enemies since they are considered as the patriarchal oppressive force that the feminism is against.

- **Analysis**

In this example, Plath's feminist voice is evident in her direct confrontation with the patriarchal "enemy." Challenging this oppressive force (men) to truly see her for who she is deep down, but doubts anyone would want to peer into her soul and know her inner self. She believes if people could truly know her, they would be terrified by what they discover. Then boldly asking if she terrifies them (men). Haddad's translation captures this defiant tone in using the Arabic terms "أَنْزِعْ" as a commanding, challenging tone towards men, "عَدُوِّي" (my enemy), and "أَخِيفُكَ" (terrify you) directed to men; and here she uses the Arabic diacritical mark that emphasizes the masculine form, which assert the speaker's feminist stance against patriarchal dominance. The translator's choice of these terms conveys the source feminist voice, portraying it through her own (translator) resistance and steady confrontation.

In summary, Joumana Haddad's Arabic translation of "Lady Lazarus" adds its own feminist voice and agency along with the source text's feminist voice, allowing Plath's tone and views to collide with her own goal and perspective. Haddad shows boldly a sensitivity to the feminist voice, both in preserving Plath's original intent and in asserting her own interpretive stance as a feminist translator.



## 5. Re-writing, Female Subjectivity, Feminist Intervention, Visibility

In feminist translation, re-writing and female subjectivity are significant concepts that reconstruct the translator's role. Feminist translation questions and often rejects traditional notions of fidelity, directing it not towards the author or reader but towards the project. This collaborative approach challenges patriarchal discourse, emphasizing the translator as an active agent who co-creates the text. Feminist translators, therefore, re-write and re-create the source text, imposing their female subjectivity and feminist perspective into the translation. This approach is particularly relevant in translating Sylvia Plath's "Lady Lazarus" a poem already rich with feminist themes, into Arabic. Joumana Haddad's translation shows this feminist translation praxis, transforming the poem while emphasizing female subjectivity.

Haddad's translation of "Lady Lazarus" employs the feminist approaches of re-writing and female subjectivity to transform the original text. This transformation involves more than linguistic translation; it is a process of cultural and ideological re-contextualization. Through engaging deeply with the poem's themes of resurrection, autonomy, and defiance against patriarchal oppression, Haddad re-writes the text to resonate with the project subjectivity mainly then the Arabic-speaking audiences while maintaining the poem's feminist essence. This re-writing process shows also Haddad's own female subjectivity, as she collaborates with Plath's voice to create a doubly authored text that challenges and subverts patriarchal norms in both the source and target cultures.

### 5.1. Example (1): Re-writing for Female Subjectivity

This following example illustrates how Haddad’s use of re-writing emphasizes female subjectivity:

Source Text	Target Text
A sort of walking miracle, my skin	لكأنني معجزة نَقَّالة،
Bright as a Nazi lampshade	بشرتي برّاقة
	كظلالِ مصباحِ نازيِّ

In the original, Plath uses the phrase “Nazi lampshade” as a graphic metaphor to describe the speaker’s skin tone, drawing a parallel between the speaker’s body and the atrocities committed during the Holocaust. However, Haddad’s translation takes a different approach, rendering the phrase as *كظلالِ مصباحِ نازيِّ* literally, (like the shadows of a Nazi lamp).

#### • Analysis

This re-writing choice by Haddad is significant in terms of female subjectivity. Through shifting the focus from the lampshade itself to the shadows it casts, Haddad introduces a layer of ambiguity and distance, allowing the female speaker to reclaim agency and control over her own representation. Rather than being directly equated with the lampshade, a symbol of violence and

objectification, the speaker is positioned as separate from the Nazi imagery, observing and commenting on its effects.

Furthermore, Haddad's decision to use the term " ) ظلل shadows) instead of a more direct translation of "lampshade" adds a poetic and metaphorical quality to the translation. This aligns with the notion of re-writing as a creative and dynamic process, where the translator collaborates with the author in shaping the text's meaning and expression.

Through this example, Haddad demonstrates her commitment to feminist subjectivity by re-writing the source text in a way that challenges objectification and empowers the female speaker. Rather than replicating the original metaphor verbatim, Haddad infuses her own feminist perspective, transforming the text and creating a co-produced, doubly authored work that emphasizes female agency and autonomy. The creative co-production evident in Haddad's translation highlights her active role in re-shaping the narrative to stress female subjectivity. Haddad's translation choices demonstrate a deliberate effort to engage with the source text dynamically, ensuring that the feminist voice in "Lady Lazarus" is not only preserved but amplified in its Arabic rendition.

## **5.2. Example (2): Feminist Intervention**

As indicated by scholar such Simon (1996), and Godard (1989), The feminist translation approach emphasizes the translator's active role in intervening within the text to highlight and amplify feminist themes. This approach involves the translator moving beyond a mere reproduction of the source text, actively reshaping it to emphasize feminist discourse. Joumana

Haddad's translation of Sylvia Plath's "Lady Lazarus" into Arabic illustrates this interventionist approach. Through her "womanhandling" the text, Haddad reinterprets and recreates the poem to resonate within the cultural and linguistic context of Arabic readers, making the feminist voice more vivid and clearer.

In translating "Lady Lazarus," Haddad engages in feminist intervention correcting the false traditional equivalence between the source text (author) (male), and its translation (translator) (female), thereby asserting the translator's dominance and presence. This intervention is not about erasing the original author's voice but about actively participating in the creation of meaning. Haddad's translation reflects a deliberate effort to "womanhandle" the text, a term used by Godard (1989, p. 50) to describe the feminist translator's role in reshaping the target text.

The feminist intervention is noted in Haddad's choices that emphasize the visibility and agency of the translator, her approaching an interventionist style, amplifies more certain feminist elements of Plath's poem, aligning them with contemporary feminist discourse in the Arabic-speaking world. This process involves not just linguistic translation but also cultural and ideological translation, wherein the feminist message is adapted to be more impactful and accessible to Arabic readers.

This notable example of Haddad's feminist Intervention in her translation is found in the following lines:

Source Text	Target Text
-Dying	-الموت فنّ
Is an art, like everything else.	على غرار كل ما عداه.
I do it exceptionally well.	وإني أمارسه بإتقان.
-I do it so it feels like hell.	-أمارسه حتى يصير جهنّم
I do it so it feels real.	أمارسه حتى يبدو حقيقةً

In the source text, Plath employs a detached tone in describing her experience with death and suicide attempts. However, Haddad's translation amplifies the graphic intensity of these lines, giving them a higher sense of suffering and desperation.

#### • Analysis

Haddad's choice of the word (أمارسه) which it translates literally to (I practice it), instead of a more literal translation of "I do it". She imbues the act of dying with a sense of deliberate, ongoing effort a "practice" rather than a mere occurrence. Additionally, her use of the phrase حتى (حتى يصير جهنّم), meaning literally (until it becomes hell) and حتى يبدو حقيقةً (حتى يبدو حقيقةً), literally meaning (until it appears real), she infuses the lines with a palpable, solid sense of torment and suffering, amplifying the emotional weight of Plath's words.

Through these interventions, Haddad actively participates in the creation of meaning, womanhandling the text to emphasize the female experience of trauma and despair. Her translation choices shed light on how women's issues, in this case; the struggle with mental

illness and suicidal ideation, can be represented in new, more disturbing ways within the Arabic cultural context.

Haddad's feminist intervention in this example subverts the traditional power dynamic between author and translator, asserting her agency as a collaborator in shaping the text's feminist message. Haddad amplified the emotional intensity of Plath's words and reframed them through an Arabic cultural lens, Haddad thus created a space for women's voices and experiences to resonate more vividly, expanding the boundaries of feminist discourse.

### **5.3. Example (3): Visibility**

Lawrence Venuti's notion of visibility emphasizes the overt presence of the translator as an agent who creatively mediates between the source and target languages. This approach aligns with feminist translation theory, which rejects the fallacy of transparency and seeks to highlight the translator's visibility and voice as a strategy. In the context of the poem "Lady Lazarus" and its Arabic translation, the feminist translator, Joumana Haddad, employs this approach to emphasize the female identity, reinforce the visibility of women, and assert the plurality of voices, including her own as a translator.

Haddad's translation of "Lady Lazarus" into Arabic shows the feminist translation approach of visibility, through Haddad's rejection of transparency, she makes her presence as a feminist translator openly visible in the target text. This approach not only reinforces the female identity and visibility of women in the poem but also offers Haddad an equal degree of exposure and self-representation as that granted to the author, Sylvia Plath.

This is a great example of Haddad’s visibility as a feminist translator which is in these lines:

Source Text	Target Text
The nose, the eye pits, the full set of teeth?	الأنف، محجرا العينين، طقم الأسنان كاملاً؟
The sour breath	لا تقلق، النَّفْسُ النتن
Will vanish in a day.	سوف يختفي في غضون يوم.

● **Analysis**

In the original, Plath uses the phrase “sour breath” to describe the unpleasant smell associated with death. However, Haddad’s translation takes a different approach. Instead of a literal translation, she opts for the phrase “لا تقلق” (don’t worry), which is not present in the source text. This addition of “لا تقلق” is a deliberate intervention by Haddad, asserting her visibility as a translator while also reinforcing the female voice and perspective.

As Haddad includes this phrase, she establishes a more intimate and reassuring tone, as if speaking directly to the reader. This choice not only highlights her presence as a translator but also emphasizes the female voice and experience. It is a feminist act of asserting visibility, rejecting the notion of transparency, and maintaining a balanced visibility between the author (Plath) and the translator (Haddad).

Furthermore, Haddad’s decision to translate “sour breath” as “النَّفْسُ النتن” (rotten breath) is another instance of her visible intervention. The Arabic word “النتن” carries a stronger and more visceral connotation than the English “sour,” adding a layer of intensity and vividness to the

description. This linguistic choice notes Haddad's visibility as a translator, as she actively shapes the language and nuances of the target text.

In summary, through this example, Haddad's translation of "Lady Lazarus" covers the feminist translation approach of visibility, she rejects transparency by openly asserting her presence as a translator, while also asserting the female identity, reinforcing the visibility of women, and maintaining a balanced visibility between the author and herself. Haddad's choices, such as the addition of "لا تعلق" and the use of the evocative phrase "النفس النتن," highlight her self-assertion as a feminist translator and her commitment to amplifying the female voice and experience in the target text.

## **6. Haddad's Strategies**

### **6.1. Lefevere Poetry Strategies**

André Lefevere (1975), proposed seven strategies for poetry translation: phonemic, literal, metrical, poetry into prose (prosaic), rhymed, blank verse, and interpretation. These strategies aim to solve the complexities of rendering poetic works across languages while preserving poetic elements (sound, structure, meaning, and culture) for different contexts.

The interpretation, blank verse, and rhymed strategies appear particularly relevant for feminist poetry translation. Interpretation approach allows for rewriting and reframing the original to assert feminist perspectives and amplify marginalized voices. And there is blank verse



which maintains a poetic structure while granting flexibility in diction to flow naturally. Rhymed translation can capture the playful, defiant spirit presented in much feminist poetry.

When translating Sylvia Plath’s feminist poem “Lady Lazarus” into Arabic, the translator Haddad amongst several strategies employs these three key strategies through a feminist lens. Her choices align with feminist translation theories advocating for “feminist intervention” to make women’s voices more audible, for “womanhandling” to center gender issues, promoting a distinctly “feminist voice”, and for ensuring the translator’s own attitude is reflected.

Haddad’s application of Lefevere’s interpretation, blank verse, and rhymed strategies enables her to render the provocative feminist essence of “Lady Lazarus” into an enhanced Arabic feminist consciousness. Her translation asserts both the source poem’s bold feminine spirit and her own Arab feminist narrative as the translator.

### 6.1.1. Example (1): Interpretation Strategy

Source Text	Target Text
Flesh, bone, there is nothing there	لحمٌ، عظمٌ، ما من شيءٍ هنا.
A cake of soap,	لوحٌ صابونٍ،
A wedding ring,	خاتمٌ زواجٍ،
A gold filling.	سنٌّ من ذهبٍ.

In this passage, Haddad takes an interpretative approach to translate “A wedding ring” as “خاتم زواج” which translates literally into (a marriage ring). This rewriting has feminist implications.

### ●Analysis

As Haddad is explicitly rendering it not just as a “wedding” ring but as a “marriage” ring, she makes an interpretative intervention that ties the ring to the patriarchal institution and objectification of women through marriage. The choice of “زواج” over just “خاتم زواج” amplifies the feminist critique of how marriage traditionally confines and subordinates the feminine identity.

This interpretive rewriting aligns with feminist translation approaches of “womanhandling” emphasizing gender issues as the systemic oppression of women. Haddad ensures the subversive feminist messaging about the physical and symbolic objectification of the female body resonates clearly in Arabic. At the same time, her choice maintains the poetic symbolism and intensity of the original lines. The imagery of reducing the female form to mere objects like “soap,” a “ring,” a “gold filling” remains vividly evoked. Haddad thus balances asserting a feminist consciousness with preserving the poem’s raw, provocative aesthetics.

Through this interpretive translation decision, Haddad shows how a feminist translator can critically rewrite parts of the source text to amplify its feminist spirit and themes when rendered into another cultural context and linguistic form. Her rewriting sheds the light to the feminist persistence placed in “Lady Lazarus” for an Arabic audience.

### 6.1.2. Example (2): Blank Verse Strategy

Source Text	Target Text
Dying	الموت فنّ
Is an art, like everything else.	على غرار كل ما عداه.
I do it exceptionally well	وإني أمارسه بإتقان

- **Analysis**

This example illustrates Haddad's use of a blank verse strategy, maintaining the poetic form without forcing, following rhymes or strict meter. The natural but not similar cadences like "الموت فنّ" and "وإني أمارسه بإتقان" allow the provocative feminist sentiments to resonate organically though it does not parallel the source text rhythmically.

The blank verse here imbues the lines with a different Arab feminist musicality. The aggressive merging between death and artistry flows, captures Plath's reclamation of feminine trauma as almost ritualistic act. Thus, Haddad's blank verse facilitates this feminist confession through an Arabic feminist consciousness.

### 6.1.3. Example (3): Rhymed Strategy

Source Text	Target Text
Herr God, Herr Lucifer	يا سيدي الله، يا سيدي إبليس
Beware	إحذرا
Beware	إحذرا

In the Arabic translation, Haddad uses the rhyming command “إحذرا” which is a dual and masculine form as she used “Herr” which is the German word for “Mister”.

#### ● Analysis

As Haddad employs the masculine dual “إحذرا إحذرا” to rhyme the warning to both “الله” and “إبليس” she maintains the original poem’s addressing of the two dominant (and patriarchal for her) male figures of God (referring to her father and the doctor) and Lucifer, the Devil, (referring to her husband who left her for another woman)

The rhymed translation effectively captures the formal tone, implying the tone of the original stanza through the rhyming invocations in Arabic. The masculine duality reinforces how the female voice is challenging and defying the both strong masculine symbols of authority.

In summary, as Haddad uses interpretative rewriting, blank verse flowing, and aiming rhyming, her Arabic feminist translation focuses more on creating a more vivid feminist consciousness for Arab readers than strictly following the original structure. Her translation brings the strong feminist assertion of “Lady Lazarus” to life in Arabic.

## 6.2. Feminist Strategies

Feminist translation strategies are tools for rewriting and translating while asserting feminist ideology and subjectivity, allowing feminist translators to make interventions and disruptions in traditional translation practices. As many of these strategies were adopted from existing interventionist translation approaches, feminist translators employed them specifically to render the source text for feminist purposes and to carry female subjectivity and identity.

The strategies introduced by the feminist translator and scholar Luise von Flotow (1991), supplementing, prefacing and footnoting, and hijacking, are the most well-known and widely used by feminist translators, as these strategies serve the feminist theory to make feminist translators visible, leaving their mark on the text, and challenging patriarchal codes in translation.

Joumana Haddad as a feminist translator who seeks to assert the female subjectivity and feminist perspective effectively makes use of Flotow strategies in her translation of “Lady Lazarus”, particularly, supplementing and hijacking (1991, p. 74-80), as well as feminization strategy which she discussed later in (1997, p. 18-34). The strategy of feminization will be examined according to Hala Kamal’s description (2016, p. 69-71), as it is identical to Flotow’s feminization, however it is more relevant in the Arabic context.

### 6.2.1. Example (1): Supplementing Strategy

Supplementing is one of Flotow's most used strategy to translate for a feminist interest. It is considered as an over-translation technique and a creative act to bridge the gaps between languages. Through supplementing, the source text is compensated, enriched, and matured in its translation. This strategy entails the deliberate modification or expansion of the translated text, asserting the translator's presence as she adopts this interventionist approach. Thus, this strategy is used by the feminist translator to mainly imbue the target text with a feminist sensibility. Through intervening, supplementing also addresses linguistic and cultural differences, thus effectively enabling feminist translators to primarily compensate for linguistic differences and establish interventionist, political, and feminist visibility.

Supplementing strategy served Haddad's aim of delivering a feminist agency into the target text while compensating for linguistic and cultural differences between the two languages. In her translation of Lady Lazarus through supplementing, she intentionally modifies and expands the translated text, asserting her presence as a feminist translator taking an interventionist approach. Haddad effectively carries out a "déplacement of language" as Flotow describes (1991, p. 75), to convey the source text's feminist essence in a way that resonates with the Arabic-speaking audience. She strategically inserts supplementary elements, such as cultural references, to bridge the linguistic and cultural differences while maintaining the poem's feminisms.

This is an example where she employs supplementing to compensate the source's aim asserting a feminist perspective:

Source Text	Target Text
Peel off the napkin	إنزع القشرة عنه
O my enemy!	يا عدوي!
Do I terrify?	أتراني أخيفك؟

### ● Analysis

First, in the Arabic translation, Haddad supplements the phrase “) عنه” (from it), which can be interpreted as referring to the speaker’s face or true identity from the previous stanza. This supplementation expands on the source text’s “Peel off the napkin”, amplifying the symbolism and inviting the reader to understand more, also this supplemented detail in the TT raises the feminist lower voice of self-revelation and challenging societal expectations existed in the ST. The speaker’s invitation to “peel off the napkin” and to witness her true identity resonates with feminist views of asserting the woman’s voice and identity.

Second, Haddad’s translation of “napkin” into “) قشرة peel or skin) is another example of supplementing, while “napkin” literally translates to “) مائدة table napkin). Plath in the ST uses “napkin” to evoke an image of her face compared to “fine Jew linen”, as indicated in the previous stanza:

My face a featureless, fine وجهي كتانٌ يهوديٌّ ناعم

Jew linen بلا قسّمات

Haddad's choice of "قشرة" refers to peeling off the skin from her face, symbolizing the revelation of her true identity. This compensation addresses the linguistic and cultural differences between English and Arabic. If the translation had remained "منديل مائدة", the intended metaphor and feminist discourse might not have been clear to the target audience. Thereby employing "قشرة", Haddad ensures that the feminist element of unveiling one's true self is effectively conveyed, thus compensating for cultural and linguistic differences.

Third, Haddad uses supplementing also in the phrase "أتراني" (do you see me) before the question "Do I terrify?". This addition emphasizes the speaker's provocative challenge, directly confronting the "enemy" with the question of whether her true self, once unveiled, infuses terror, and discomfort in them (men). This supplementation reinforces the speaker's confrontation and unapologetic assertion of her identity, aligning with feminist perspectives that celebrate women's voices and reject societal attempts to silence or diminish their experiences.

Through these supplementary elements, Haddad actively modifies and expands the translated text, asserting her presence as a feminist translator and imbuing the target text with a feminist sensibility that celebrates self-revelation, defiance of societal norms, and the assertion of one's authentic identity. She compensates for linguistic, cultural gaps by introducing vivid imagery and provocative language that resonates with the Arabic-speaking audience, while amplifying the feminist essence from the source text.



### **6.2.2. Example (2): Hijacking Strategy**

This another applied interventionist strategy, hijacking, which was introduced by Flotow (1991, p. 78-80), is found in different parts of Haddad's translation. It involves the appropriation and manipulation of texts by feminist translators to insert their feminist visibility when the original text has no feminist intent or does contain a sense of sexism in some parts of it.

The translator through hijacking, makes significant interventions in the translation process which makes the feminine visible and allows the translator to take control of the text, rewording it to reflect their political intentions. While supplementing only compensates the feminist discourse, hijacking involves appropriating a non-feminist or anti-feminist ST, or parts of it, and altering it in the TT to impose the translator own feminist perspectives.

It is noteworthy how Haddad employs this strategy with Lady Lazarus, though the poem is a heavy feminist work. Haddad as a feminist translator with her own ideological, political intentions, makes an interference in the process of translating and hijacks parts of the poem to assert more the feminist discourse first, and also intervenes reflecting her own feminist perspective, and personal intentions more strongly amplifying the feminine voice in the target text.

This example illustrates how Haddad intervenes in the translation process using hijacking:

Source Text	Target Text
So, so, Herr Doktor.	هكذا إذا سيدي الطبيب.
So, Herr Enemy.	هكذا إذا يا أيها العدو.

### ● Analysis

In this stanza, Plath addresses her enemies (men) using the German honorific “Herr,” which translates to “Mister” or “Sir” in English. However, Haddad’s translation avoids a literal rendering of this term in the second line. While she translates “Herr Doktor” as “سيدي الطبيب” (my mister/sir the doctor), she hijacks the second line dialogue by replacing “Herr Enemy” with a more confronting tone “يا أيها العدو” (O enemy/ Hey enemy).

Haddad here omits the honorific “سيدي” (my mister/sir) before “العدو” (enemy), she throws away the sense of respect or politeness traditionally associated with addressing someone as “Herr”. Haddad instead employs the vocative particle “يا” followed by the demonstrative pronoun “أيها” (O), which carries a more direct, bold, and challenging tone.

This deliberate manipulation of the source text reflects Haddad’s feminist agenda, her desire to amplify more the source confrontation, and reflects her own angry and bold voice instead of the source submissive tone. Thus, rather than maintaining the formal and respectful language of the original, Haddad appropriates the text and infuses it with her own personal intentions, which involve challenging patriarchal norms and asserting an unapologetic feminist perspective.

The phrase "يا أيها العدو" (O enemy) resonates with a sense of anger, confrontation, and resistance. It is a direct address that rejects the notion of showing respect to the patriarchal figure represented by the "enemy". Through the strategy hijacking, Haddad in this line, intervening in the translation process to produce a target text that makes the feminine voice visible and confrontational.

### **6.2.3. Example (3): Feminization Strategy**

Feminization strategy is one of the feminist translation strategies suggested by Flotow (1997) that can be found in Haddad's translation of "Lady Lazarus", it involves using gender-neutral or female-centered language, emphasizing the feminine agency, and embodying feminist perspective, all aimed at promoting the feminist ideologies in the target text. Similar to this approach, Hala Kamal (2016) suggests this strategy in the context of translating literature into Arabic, therefore Haddad's use of feminization will be discussed according to Kamal's explanation which is more relevant.

Feminizing language refers to the integration of feminine grammatical structures in the target text for a female-centered language, particularly to subvert the traditional masculine grammatical structures inherent in Arabic. As the masculine form is considered the default structure for gender-neutral language, the feminist translator feminizes the target text inserting the woman, and asserting of her presence in the translated text without violating the target text's grammatical rules.

Haddad in the Arabic translation of Lady Lazarus effectively makes use of feminization considering that the masculine form dominates the Arabic grammar. Therefore, she applies the strategy making sure not to ruin the aesthetic, and grammatical forms of the poem in the TT, while intervening in the process of translation emphasizing the presence and visibility of femininity through adding feminine forms to existing grammatical structures.

The strategy can be found in the following example:

Source Text	Target Text
Shoves in to see	يتدافع ليراها

Through this example, Haddad effectively employs the feminization strategy, intervening in the translation process to subvert the masculinity of gender-neutrality in Arabic, and impose a feminine form.

● **Analysis**

In the source text, Plath uses the gender-neutral phrase “to see,” which could be interpreted as referring to any subject or object when reading it while she actually refers to the female speaker/herself. However, in the Arabic translation, Haddad deliberately feminizes the grammatical structure by employing the feminine pronoun “ها” (her) in the phrase (to see), so it becomes “تدافع ليراها” (to see her).

Haddad chooses the feminine pronoun “ها” to subvert traditional gender-neutral translation, and explicitly associates the act of “seeing” with the female speaker (see her). This

choice of a feminine grammatical structure asserts the feminine presence and agency in the target text, promoting a female-centered language that aligns with the feminist perspective of the source text.

It's important to note that Haddad could have opted for a gender-neutral alternative, such as using the masculine pronoun "هو" (he) or the gender-neutral expression "ليرى" (see), which would have been grammatically acceptable in Arabic. However, by consciously choosing the feminine pronoun "هي", Haddad makes a feminist choice to integrate feminine grammatical structures and assert the visibility and agency of women in the translation.

Haddad's use of feminization in this line does not violate the grammatical rules of Arabic; rather, it demonstrates her manipulation of linguistic structures and her intentional decision to impose a female-centered language that resonates with the feminist essence of the source text.

# CONCLUSION

Translation, enables the transmission of literature, ideologies and activist voices across cultures. Feminist translation in particular, plays a significant role in encouraging feminist writers and translators to challenge patriarchal traditional norms, raise the marginalized voices, and amplify their perspectives through literature. Considering the nuanced linguistic and cultural contexts between languages is crucial in translating feminist works for the purpose of transferring feminist expression and resistance. Therefore, translating radical feminist poetry into Arabic involves critically navigating complex linguistic, cultural, and ideological gaps. And this is what the translator Joumana Haddad managed to bridge in her process of translating the confessional poem "Lady Lazarus", by Sylvia Plath, which contains different taboo subjects as well as disturbing, provocative, and feminist themes that would result discomfort and negative response, however, Haddad effectively navigates the challenge of conveying these themes for an Arab audience, keeping the same essence while reflecting them with her own feminist tone and voice, that is considered in some parts of the Arabic version more intense, though, she delivers this feminist discourse with a resonate to both the linguistic and cultural contexts of Arabic language without erasing her revolt and angry views. This research, thus, mainly focused on analyzing the Arabic translation of Sylvia Plath's "Lady Lazarus" by Joumana Haddad, examining the translator's choices approaches, strategies for introducing provocative feminist discourse to Arab audiences while preserving the original feminist essence while intervening with her own feminist perspectives.

The first chapter of the research introduced the feminism background as an ideology, movement, literary theory, highlighting the literature and poetry's role in expressing feminist

ideas and challenging gender inequalities. It traced the feminism's history, emergence in the Arab world, intersections with translation, and the common agenda of translation and feminism in rendering feminist works and voices across languages and cultures, particularly Arabic.

The second chapter provided a closer look into the intersection of translation with literature and feminism. It explored translation theories, approaches for literary/poetic works, and feminist translation concepts, paradigms, strategies for transmitting feminist context, and feminist translation praxis within the Arabic context, addressing culture and reader response.

And the third chapter, which is the practical part, presented the corpus of this research which is the poem "Lady Lazarus" along with its translation to provide a feminist lensed analysis on the translator's decision-making process in translating the poetic and feminist elements into Arabic while asserting her own voice. It explored how the linguistic and cultural differences effect the translation, and how the Arabic language serves in introducing the feminist themes more objectively and in a more impactful sense.

Ultimately, this study analyzed and concluded that feminist translation theories and approaches play a significant role for facilitating the circulation of feminist thought and activism through literature, and enriching the feminist literary canon in Arabic, as it encourages the feminist translator to impose his/her voice even in translating feminist works to ensure that every individual perspective and view (especially women's) is clear and heard. Haddad's translation shows how effectively she introduces the feminist and taboo elements of Lady Lazarus into Arabic imposing a dominance of the feminist thought while reflecting her own views and perspective through intervening in the translation process. Haddad as well, uses the broad linguistic and cultural potential of Arabic in inserting her feminisms, as it served her intensifying her revolt and feminist thoughts in the target text, while resonating with the Arab audience. In



essence, the translator's own choices through the target language can shape the target text's reception and impact, with bridging gaps between source and target cultures.

Ultimately, this study seeks for a growing field of feminist translation studies by providing a nuanced exploration of the translator's agency in introducing feminist discourse to new linguistic and cultural contexts. It highlights the potential of feminist translation for women who seek to voice their experiences, challenge the traditional and patriarchal system in different areas, and promote more inclusive, gender-sensitive expressions and language within the Arabic translation and literary spheres.

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## ملخص البحث

### الإشكالية

تلعب الترجمة دوراً هاماً بتأثيرها على طريقة الفهم والاستقبال بين الثقافات. وبذلك، تقوم الترجمة النسوية بتحدي الأعراف التقليدية وتسعى في توسيع المنظور النسوي والأنثوي بنقل الاصوات المهمشة عبر الأدب والترجمة.

لأن الأدب والشعر يكونان شكلاً من أشكال التعبير والمقاومة النسوية، تسمح الترجمة بذلك للأصوات النسوية من خلال الأدب بالوصول إلى جمهور أوسع. بينما الترجمة النسوية تساهم بشكل أوسع في نقل الصوت النسوي للعالم حيث أنها تؤكد على السياق في الترجمة أكثر من التكافؤ، ومعارضة لغة النظام الأبوي، واستعادة اللغة لخدمة المرأة للتعبير عن تجاربها ومواجهة النظام العرقي، وبالتالي فهي تعتبر أداة حية توفر للمرأة رأياً وصوتاً.

ترجمة الأعمال النسوية إلى اللغة العربية في هذا الجوهر، تنطوي على نقل الفروقات الثقافية واللغوية، والسياقات الاجتماعية والسياسية، وسد الفجوات بين اللغة المصدر والقارئ العربي المستهدف. بذكر الفجوات والسياقات اللغوية والثقافية، تتناول هذه الدراسة هذه الفجوات من خلال تحليل الترجمة العربية لقصيدة سيلفيا بلاث "السيدة لعازر" بترجمة جمانة حداد. وتسلط الضوء على عملية ومنهجية المترجمة في تقديمها الخطاب النسوي إلى القراء العرب، وعلى قوة تأثير اللغة العربية في نقل الفكر النسوي الراديكالي، وأيضاً الاستراتيجيات المستخدمة لاجتياز فراغ الاختلافات اللغوية والثقافية والأيدولوجية بين الشعوب مع الحفاظ على الجوهر النسوي من اللغة المصدر، وكذلك فرض المترجمة لمنظورها النسوي والسياسي في اللغة الهدف.

## أسئلة البحث

### أ. الأسئلة الرئيسية:

١. كيف للترجمة العربية القدرة على تشديد أو تخفيف العناصر النسوية في ظل اللغة، واختيارات المترجم، ورد فعل

القارئ العربي؟

٢. كيف عالجت المترجمة تحديات نقل الخطاب النسوي الدقيق؟

### ب. الأسئلة الفرعية:

٣. كيف تساهم ترجمة الأعمال النسوية في تعزيز الأدب العربي النسوي؟

٤. ماهي الاستراتيجيات المستخدمة من أجل نقل الجوهر الشعري والنسوي في الترجمة العربية؟

٥. كيف لاستراتيجيات الترجمة النسوية إمكانية التأثير على مكانية وصول القبول للأدب النسوي في السياق العربي؟

## الفرضيات

تفترض الدراسة مقدما أن الترجمة العربية لقصيدة "السيدة لعازر" تساهم فعليا في تقديم أيولوجية الشاعرة سيلفيا بلاث وأسلوبها الشعري إلى القارئ العربي، وبالتالي فهذه الترجمة تساهم في تعزيز الفكر النسوي في الأدب العربي. نقطة أخرى وهي بإمكان المترجم إنتاج ترجمة فعالة من خلال توظيف استراتيجيات محددة للحفاظ على الجوهر الشعري للنص المصدر و النسوي مع التكيف للثقافة المستهدفة.

من ناحية أخرى، تنص فرضية إضافية أنه رغم التحديات المواجهة للمترجم في نقل ما يلي من النص الأصلي من الفكر النسوي والمُحرم، وانتقادات النظام الأبوي مع المعايير المفروضة على الجنسين، فإن تأثير الترجمة العربية في التشديد على العناصر النسوية أو التخفيف منها قد يختلف بناء على سيطرة اللغة العربية، قرار المترجم، وتوجه الفكر الثقافي للقارئ العربي نحو النظرية النسوية. وبذلك قد يكون هناك معاندة أو رفض، أو عدم الإلمام نحو الرسائل الصريحة والنسوية بين بعض القراء، في حين أنه يمكن لأخرين مطلعين على السياق الأيديولوجي النسوي أن ينظروا بشكل إيجابي نحو التعبير النسوي في

الترجمة. و خلاصة لكل ذلك، فإن استراتيجيات ومناهج الترجمة النسوية المستخدمة تؤثر بشكل كبير في دخول الأدب النسوي في السياق العربي.

### الهدف من البحث

١. القيام بتحليل دقيق فاحصاً لترجمة الأدب النسوي من اللغة الإنجليزية إلى اللغة العربية مع تقديم نظرة قريبة لتعقيدات هذه العملية من خلال تحليل ودراسة حالة القصيدة "السيدة لعازر" لسيلفيا بلاث وترجمتها العربية للمترجمة جمانة حداد.

٢. التعرف على استراتيجيات وأساليب الترجمة المستعملة من طرف المترجمة لنقل أعمال الأفكار النسوية إلى اللغة العربية.

٣. فحص تأثير اللغة العربية في نقل الفكر والحس النسوي.

### أهمية البحث

تتناول الدراسة الأدب النسوي المترجم في الأدب العربي، وترتقب في تسليط الضوء لاهتمام أكثر على مجالات المرأة، والجنس، والنسوية، والأدب، والترجمة. وبالفعل فقد نال مجال "دراسات الترجمة النسوية" اهتماماً مضاعفاً في عدة مجالات، ولكن يؤكد كلاً من الباحثين كاسترو و ارغون أنه لا يوجد إجماع على اسم هذا المجال، الذي يبحث في نظريات و ممارسات الترجمة والتي تم تطويرها وتنفيذها من وجهات نظر نسوية متعددة (٢٠١٨، ص ١٧٥).

إذن، فيما يتعلق بدراسات مجالات مختلفة، غالباً ما تركز هذه الدراسات على حياة المرأة وتجاربها كضحية فقط، بدلاً من رد فعلها في النشاط والمقاومة باستخدام مجالات عدة كالترجمة والأدب. بذلك، تحاول هذه الدراسة ملئ هذا الفراغ، لاسيما الدراسات التي تستكشف تداخل المرأة مع مجالي الترجمة والأدب، وعلى وجه التحديد داخل السياق العربي حيث تواجه المترجمة العربية تحديات عدة منها اللغوية، والسياسية، والثقافية.



## خطة البحث

يتناول الفصل الأول من البحث أساس النظرية النسوية كأيدولوجية، وكحركة، وكنظرية أدبية. مع إبراز دور الأدب والشعر في التعبير عن الأفكار النسوية وتحدي عدم المساواة بين الجنسين. أيضا يقوم هذا الجزء باقتفاء أثر تاريخ النظرية النسوية عبر السنوات الماضية، وخاصة ظهورها في العالم العربي، وتداخلها مع مجال الترجمة حيث يشتركان في الهدف نوعا ما، في تقديم الأصوات والأفكار النسوية عبر اللغات والثقافات، خصوصا اللغة والثقافة العربية.

يقدم الفصل الثاني نظرة فاحصة على تداخل الترجمة مع الأدب والنظرية النسوية. من خلال ذلك يفحص أيضا نظريات ومنهجيات الترجمة من أجل نقل الأدب والشعر، ويكتشف مفاهيم، ومناهج، واستراتيجيات الترجمة النسوية لنقل السياق والفكر النسوي، يسلط الفصل الضوء أيضا على تطبيق الترجمة النسوية من خلال سياق اللغة العربية مع معالجة الثقافة واستجابة القارئ.

أما الفصل الثالث والذي يعد الجانب التطبيقي للبحث، يعرض قصيدة "السيدة لعازر" للشاعرة سيلفيا بلاث وترجمتها من قبل جمانة حداد كمرجع لهذه الدراسة، من أجل تقديم تحليل بمنظور نسوي حول قرارات المترجمة في عمليتها لترجمة الجوهر النسوي والشعري في القصيدة إلى اللغة العربية. يكشف هذا الفصل أيضا كيف تؤثر الاختلافات اللغوية والثقافية على عملية الترجمة، وكيف تخدم اللغة العربية في تقديم المواضيع النسوية بشكل هادف ومؤثر أكثر من اللغة الأصل.

## مفهوم النسوية: نظرية النسوية، وتاريخها، وممارساتها

### النظرية الأدبية النسوية

النظرية الأدبية هي الأساس، مفهوم النظر إلى الأدب وتحليله الكلمات الفردية والعبارات ، المواضيع والسياق في تاريخ إنتاج الأدب. هي عدسة تستخدم لعرض النص الذي تتم قراءته ، والتي يمكن استبدالها بعدسة أخرى تستند إلى نقد أيديولوجي معين مثل النظرية الأدبية النسوية.

تزعم النظرية الأدبية عموماً أنه لا توجد قراءة بريئة للنص ما يثير ردود فعل عاطفية أو عفوية أو منطقية من القارئ لفهمه. تمكن النظرية الأدبية المحددة جيداً القراء من تطوير طرق التفسير الخاصة بهم وتبرير تقييمات النص بشكل سلس ومنطقي

النقد الأدبي هو الطريقة المستخدمة لتفسير قطعة أدبية (مقارنة وتحليل وتفسير أو تقييم الأعمال الأدبية) هو رأي مدعوم بأدلة تتعلق بالموضوع أو الأسلوب أو الإعداد أو السياق التاريخي والسياسي. يساعد النقد الأدبي على فهم ما هو أساسي في النص ، ورؤية العلاقات بين المؤلفين والقراء والنصوص ، ويعزز الاستمتاع بالعمل الأدبي.

### النسوية في الأدب العربي: كاتبات وأصواتهن

لعب الخطاب والأدب النسوي دوراً محورياً في العالم العربي حيث أعطى صوتاً لكفاح المرأة، وتحدي المعايير الأبوية، ودافع عن المساواة بين الجنسين. يمكن إرجاع أصول النسوية العربية إلى تاريخ المنطقة حيث ظهرت جنباً إلى جنب مع الوعي الوطني الذي تطور بعد الاستقلال، وخاصة في مصر حيث تجلّى الوعي النسوي المبكر ، على الرغم من عدم تصنيفه صراحة على هذا النحو في الكفاح من أجل التحرر الوطني وحقوق المرأة والتعليم والاقتراع.

إن تطور الكاتبات والشاعرات العربيات هو نسيج غني، يمتد إلى فترات ما قبل الإسلام، حيث تساهم شخصيات مثل الخنساء وعائشة، زوجة النبي محمد، في المشهد الأدبي من خلال مراثيمهم الشعرية وتفسيراتهم الدينية.

وبحلول القرن التاسع عشر، مكنت النهضة الثقافية للمرأة العربية من الاستفادة من التعليم، وأنشأت مجالات ومنشورات نسائية تدعم النشاط النسوي و توجهاته حيث كان للمساهمات الأدبية للمرأة العربية دور فعال في تعزيز الحركة النسوية ومعالجة القضايا الرئيسية في مجتمعاتها. برز شعراء رائدون مثل ناصيف اليازجي وعائشة تيمور كقادة للنسوية العربية، وتقاسموا أعمالاً أدبية عاطفية احتفلت ببداية فترة ثورية. لم تلهم أنشطتهم الفكرية نهضة ثقافية فحسب، بل أنشأت أيضاً منصة قوية لإنجاز الحركات النسوية.

ظهرت المنشورات التي تركز على المرأة مثل "المرأة المصرية" و"الأحفاد" كرموز مشروعة للخطاب النسوي، حيث وفرت منصة أساسية للنساء العربيات للتعبير عن قصصهن، وتحدي الأعراف الأبوية المتجذرة، والنضال من أجل المساواة بين الجنسين. في ثمانينيات القرن العشرين، تركت كاتبات مهمات مثل سهير القلماوي وألفت إدلي ولطيفة الزيات تأثيراً كبيراً على الأدب العربي برواياتهن العميقة وقصصهن القصيرة، واستكشاف التنوع المفهومي للنسوي، وإعادة بناء المجتمع، وتفكيك القوى الأبوية والسلطة.

استكشف مؤلفون وشعراء عرب بارزون في العصر الحديث، بما في ذلك جمانة حداد ونوال السعداوي وآسيا جبار وفدوى طوقان، بشكل متنوع تعقيد النوع الاجتماعي والهوية والمعايير المجتمعية، وابتكروا أعمالاً يتردد صداها عبر الثقافات. تتعمق كتاباتهم في قضايا مثل تشويه الأعضاء التناسلية للإناث، والعنف المنزلي، والهيكل الأبوية التي تخضع المرأة، واستصلاح الروايات التاريخية من منظور نسوي.

من خلال أصواتهن الأدبية القوية، ساهمت هؤلاء الكاتبات العربيات في تعزيز المناقشات حول حقوق المرأة، وتحدي الأدوار التقليدية للجنسين، والاحتفاء برغبة المرأة وقدرتها على التصرف والتمرد. كان لأعمالهن دور فعال في تطور الخطاب النسوي في العالم العربي، وألهمت موجة جديدة من الكاتبات والناشطات لمواصلة النضال ضد القيود القائمة على النوع الاجتماعي والنضال من أجل المساواة.

## ترجمة الأعمال النسوية

تهدف الترجمة النسوية إلى تشديد أصوات النساء عبر الحدود اللغوية والثقافية بتحدي اللغة والتمثيلات الأبوية ويسعى إلى إحياء الكاتبات والمترجمات المُهملات من غياهب النسيان، وجعل المؤنث مرئيا في النصوص.. غالبا ما تم تجاهل أبعاد نسوية محورية مثل أعمال فرجينيا وولف النسوية أو فقدانها في الترجمة.

تختار المترجمات النسويات بوعي الأعمال ذات الطابع النسوي، باستخدام استراتيجيات تدخلية لإعادة تشكيل الروايات من منظور نسوي. إنهم يقاومون تهميش روايات المرأة ومعايير الإخلاص التقليدية. الهدف هو استعادة الأبعاد النسوية والتدخل في هياكل الهيمنة وخلق الوعي النسوي.

برزت عدة رائدات في كندا في ثمانينيات القرن العشرين مثل باربرا غودار ولويس فون فلوتو، تنتقد نظرية الترجمة النسوية كيف تم "تأنيث" الترجمة وتهدف إلى المتاعب السلطة اللغوية الأبوية.. تستعيد الاستراتيجيات أعمال المرأة بينما تتحدى التحيز الجنسي في اللغة نفسها.

في نهاية المطاف، الترجمة النسوية هي نشاط سياسي مستمر يرفع الأصوات المهمشة، ويشجع التضامن بين الثقافات بشأن المساواة بين الجنسين من خلال أعمال المترجمين مثل شيري سيمون وهالة كمال وجاياتري سبيفاك. يتكيف مع سياقات متنوعة بينما يربط باستمرار بين التدخل والرؤية الأخلاقية للمترجم.

## ترجمة الأعمال النسوية في العالم العربي

وجد ظهور الترجمة النسوية عبر الوطنية خارج مدرسة الترجمة النسوية الكندية طريقه على نطاق واسع إلى أجزاء مختلفة من العالم، متقاطعا مع ظهور التقاطع والتنوع والأفكار الأخرى التي تدعو إلى الشمولية و التعميم. أصبحت ترجمة الأعمال النسوية إلى اللغة العربية ذات أهمية متزايدة، لا سيما العمل المؤثر "الجنس الثاني" لسيمون دي بوفوار، وهي شخصية بارزة في الموجة النسوية الثانية. على الرغم من الطبيعة المحافظة للعالم العربي، ترجم نص بوفوار الأساسي إلى العربية لأول مرة في عام 1969، مما ساهم في نمو الخطاب النسوي في المنطقة.

لعبت الكاتبات والمترجمات النسويات العربيات دورا حاسما في التمرد على النظام الأبوي العربي من خلال الأدب..

ينشر المعهد العربي للمرأة (AIW) في الجامعة اللبنانية الأميركية (LAU) مجلة رائدة متعددة التخصصات، لتشجيع المناقشات من قبل النساء ومن أجلهن في المنطقة العربية. أثبت لبنان ومصر أنهما رائدان في مجال الترجمة في العالم العربي، حيث بدأ ناشرون مثل دار الأدب مشروع ترجمة لنقل الشريعة الأدبية والثقافية الغربية إلى العالم العربي، بما في ذلك ترجمة أعمال يوفوار.

قدمت جمانة حداد، وهي كاتبة ومترجمة عربية لبنانية معروفة بتمردها على الأفكار والمفاهيم التقليدية للنظام الأبوي العربي، مساهمة كبيرة في عملها الأدبي النسوي "قتلت شهرزاد: اعترافات امرأة عربية غاضبة"، الذي يعتبر مثالا بارزا على ترجمة النسوية إلى العربية.

علاوة على ذلك، شرعت هالة كمال، الباحثة النسوية والمترجمة في جامعة القاهرة في رحلة شخصية لترجمة المقالات والمقالات الأنجلو أمريكية التأسيسية في النظرية الأدبية النسوية والنقد إلى اللغة العربية من خلال سلسلة "الترجمات النسوية" التي ينشرها منتدى المرأة والذاكرة (WMF).

تهدف هذه السلسلة إلى تزويد الباحثين المصريين والعرب الشباب بإمكانية الوصول إلى المنح الدراسية النسوية الغربية، وسد الفجوة في النقد الأدبي النسوي العربي وتعزيز فهم أعمق للمقاربات النسوية في المنطقة. لعبت الترجمة دورا حاسما كشكل من أشكال الإنتاج الثقافي، مما سهل تبادل الأفكار وعزز تقديرا أعمق للمقاربات النسوية في العالم العربي.

## الترجمة النسوية: فحص تداخل الترجمة مع نظريات النسوية والأدب والثقافة

### الترجمة والأدب

يعتبران كلا من مجال الترجمة والأدب نهجان مترابطان بشكل وثيق، حيث تتضمن الترجمة الأدبية إعادة إنشاء أعمال إبداعية كالشعر والنثر والمسرحيات والقصص القصيرة إلى لغة أخرى، بهدف نقل مضمون النص المصدر مع الحفاظ على جودته وأسلوبه الأدبي. وذلك بالفعل يتطلب إيجاد توازن بين الإخلاص للعمل الأصلي والإبداع أي خلق حس مميز يثير نفس المشاعر والاستجابات في اللغة الهدف.

يعد الحفاظ على نبرة النص الأصلي وأسلوبه وصوته في اللغة الهدف، إلى جانب التعامل مع مرجعيات ثقافية والتلاعب بالألفاظ تحديًا كبيرًا حيث يجب على المترجم الأدبي أن يأخذ بعين الاعتبار العناصر الأدبية كالوزن والقافية والصوت والاستعارة وغيرها، وأن ينقلها وظيفيًا ومنهجيًا مع الحفاظ على جوهر النص الأصلي.

تشمل تحديات أخرى على المترجم الأدبي التعامل مع التلاعب اللفظي دون خرق سيولة و سلاسة الإبداع في الأفكار، حفاظًا على تعبير الكاتب الأصلي وأسلوبه من خلال فهم دوافعه وخلفيته.

مع كل ذلك، قد تثير الترجمة الأدبية أيضًا بعض الإشكاليات فيما يخص ترجمة أعمال من قبل أصوات لمجموعات مهمشة ومضطهدة، مما يتطلب مراعاة الحس الثقافي وديناميكيات السلطة في المجتمع، مع إمكانية تكييف ثقافة اللغة الأصلية بشكل فعال في اللغة الهدف.

### ترجمة الشعر

تعتبر ترجمة الشعر التحدي الأكبر بالنسبة للمترجم، حيث يجب عليه ليس فقط ترجمة المعنى والجوهر ولكن أيضًا صوتية ووزن القصيدة وجمالها. يعتقد العديد من الباحثين في الترجمة أن ترجمة الشعر مهمة مستحيلة، بينما يعتقد آخرون أن

الشعراء وحدهم هم من يستطيعون ترجمة الشعر بشكل فعال. ومع ذلك، اعتبر العديد من الباحثين أن الشعر قابل للترجمة كأى نص آخر، مع صعوبة انعكاس القيم الشعرية المميزة مثل الإيقاع، والقافية، والوزن، والتعبيرات... إلخ.

تكمن الصعوبة الرئيسية في ترجمة الشعر في أن جمالياته لا تتحقق فقط من خلال اختيار الكلمات واللغة المجازية، ولكن أيضًا من خلال خلق الإيقاع والقافية والوزن والهياكل والتعبيرات المختلفة على حسيه. حيث قد تنتج الترجمة الحرفية قصيدة ناقصة بُنيويًا وجماليًا، في حين أن إنشاء قصيدة مستقلة و جديدة قد يحافظ بشكل أفضل على بنية القصيدة الأصلية وجوانبها الجمالية.

### استراتيجيات ليفيفار السبعة لترجمة الشعر

#### 1. الترجمة الصوتية

الترجمة الصوتية هي إعادة انتاج الصوت ونقله من جديد من النص الأصلي إلى النص المصدر، وتكون هذه الصياغة مقبولة من ناحية المعنى.

#### 2. الترجمة الحرفية

وعلى الرغم من أن هذه الاستراتيجية غير مرغوب فيها حيث يتم التركيز على ترجمة كل كلمة من النص الأصلي بدلا من اعطاء المعنى لكل جملة، لكن شدد ليفيفار على الحاجة لهذه الاستراتيجية كأداة لمساعدة المترجم على فهم النص الأصلي.

### 3. الترجمة الوزنية

تعتمد هذه الاستراتيجية على انشاء نفس الوزن من اللغة الأصل إلى اللغة الهدف. ونتيجة لذلك، يتم تجاهل البنية والمعنى في النص، مما ينتج ترجمة ضعيفة من الناحية اللغوية.

### 4. ترجمة الشعر إلى نثر

نتاج هذه الاستراتيجية هو نوع أدبي آخر وهو النثر، وهذا يعني أن الوزن والقافية تفقد جماليتها عند الترجمة، وكذا الحال مع الهيكلية والتعبيرات التي تم انشاءها وكتابتها خصيصا للقصيدة.

### 5. ترجمة القافية

تهدف هذه الاستراتيجية إلى نقل القافية من اللغة المصدر إلى اللغة الهدف.

### 6. الترجمة دون القافية

أهداف هذه الاستراتيجية هو انتاج ترجمة لقصيدة أصلية دون قافية، حيث ذكر ليفيفار هذا النوع من الاستراتيجيات لإعطاء الترجمة جمالية بالرغم من عدم وجود قافية فيها.

### 7. الترجمة من خلال التأويل وإعادة الصياغة

تهدف هذه الاستراتيجية على مضمون القصيدة الأصلية وفي ذات الوقت يقوم المترجم بإجراء تغيير كامل على القصيدة بحيث يُنتج قصيدة جديدة خاصة به، بإعادة صياغة أبيات القصيدة الأصلية مع الحفاظ على المحتوى.



## دراسات الترجمة النسوية

يختلف مفهوم ومنهج الترجمة النسوية عن مفهوم دراسات الترجمة النسوية، حيث فرقت الباحثة والمترجمة النسوية لويز فون فلوتو بينهما موضحة بشأن الترجمة النسوية بأنها عبارة عن العمل على النصوص من قبل المترجمين والناشرين ذوي الأهداف النسوية، بينما دراسات الترجمة النسوية هي التحليل الأكاديمي للترجمات من منظور نسوي.

تنبثق دراسات الترجمة النسوية من الاعتراف بأن اللغة والأدب والترجمة مرتبطين بالتمثيل الجندي وديناميكيات السلطة والحاجة إلى صوت المرأة في النصوص المترجمة. وبذلك فإن دراسات الترجمة النسوية تتكون عند تداخل النظرية النسوية والنظرية الأدبية ودراسات الترجمة.

بالحديث عن النظريات المذكورة، فإن دراسات الترجمة النسوية تعتمد على هذه النظريات لدراسة تمثيل الجنسين في الأعمال الأدبية وكيف يمكن للترجمة أن تعزز أو تدمر المعايير المفروضة على الجنسين وديناميكيات السلطة. وأيضا دراسات الترجمة النسوية تهدف إلى تطوير مناهج واستراتيجيات تعطي الأولوية للمساواة بين الجنسين، وتحدي النظام اللغوي الأبوي، والتمثيل الضامن لجميع الأفراد عبر الثقافات واللغات.

نشأت دراسات الترجمة النسوية في أواخر القرن 20 من خلال تشجيع الوعي الجندي والنسوي في الكتابات الأدبية، حيث تثير دراسات الترجمة النسوية حساسية الوعي للمترجمين نحو المنظور الجندي والنسوي. وبذلك ينظر إلى المترجمات النسويات على أنهن أدوات وعوامل ثقافية وأيديولوجية مهمة تشكل تصورات الفكر والصوت النسوي من خلال اختيارات خاصة في إجراء الترجمة حول صوت المرأة وظهورها في الترجمة وما إلى ذلك.

جوهرها، تشير الباحثة في الترجمة النسوية، شيري سيمون إلى أن المترجم النسوي يقوم بشكل صريح في التدخل في الترجمة من خلال فكره الخاص، وينظر إلى الترجمة على أنها إنتاج أكثر من إعادة إنتاج، ويؤكد في ترجمته على نفوذه الخاص وإبداعه لفرض توجهاته الأيديولوجية النسوية. وبذلك فهذه النزعة التدخلية قد أثارت نقداً جديداً مشكلة دراسات الترجمة النسوية كمجال حيوي لدراسات الترجمة.

## تطبيق الترجمة النسوية

في إطار ممارسة الترجمة النسوية، يركز المترجمون بشكل رئيسي على تداول أعمال المرأة والنسوية، ويركزون أيضا على تحدي الترجمات ذات طابع النظام الأبوي لأعمال النساء. تشمل ممارسات الترجمة النسوية أيضًا ترجمة ونقل أعمال النساء والأعمال النسوية، ومواجهة الترجمات التقليدية لنصوص النساء. وفقًا للوتبينير هارود، فإن المترجمون النسويون يهدفون في ممارساتهم للترجمة النسوية بشكل أساسي إلى نقل الوعي النسوي في ممارسة الترجمة، وذلك لجعل المرأة مرئية وموجودة في كلا اللغة والمجتمع.

من خلال تشجيع المترجمات النسويات على جعل المترجمات والكاتبات مرئيات، واتخذت الترجمة النسوية أشكالًا ومناهج متنوعة لتعزيز منظور النساء، حتى قبل ظهور المدرسة الكندية للترجمة النسوية وكانت هذه الطريقة لتعزيز وجود المرأة وفكرها؛ أي تسليط الضوء على الكاتبات والمترجمات الإناث.

من أقدم الأشكال بين الأخرى كان التركيز في البداية على رفع أصوات النساء من خلال المجال الأدبي، ومن خلال تشجيع المترجمات الإناث على العمل على جميع أنواع النصوص، سواء كانت نسوية أم غير ذلك، وهذا يتوافق مع أهداف النسوية من الموجة الأولى لزيادة تمثيل النساء ومشاركتهن في عالم الأدب.

بالرغم من ذلك حثت الباحثة تشامبرلين عام 1988 أنه من المهم للمترجم النسوي أن يتجاوز مجرد النظر في جنس المؤلف/المترجم. وللقيام بذلك، تعاملت المترجمات النسويات بشكل فعال مع استراتيجيات مختلفة لجعل ممارسات الترجمة النسوية التدخلية أكثر وجودًا، ولترك بصماتها، وجعل أنفسهن مرئيات كنسويات ومترجمات، بدلًا من الأساليب المستخدمة التي يمكن أن تتماشى مع النظام الأبوي.

## استراتيجيات الترجمة النسوية

وفقًا ليو (2015)، فإن استراتيجيات الترجمة النسوية المتنوعة التي أكد عليها الباحثين لإظهار أثر الخطاب النسوي تم اعتمادها من النهج والاستراتيجيات التدخلية الموجودة بالفعل في دراسات الترجمة. وتشمل هذه الاستراتيجيات التي يستخدمها المترجمون النسويون العمل بشكل مكرر على تدمير التحيز النظامي الأبوي في اللغة. وبذلك يشير باحثي الترجمة النسوية إلى

أن المترجم النسوي، بهدف التدخل من خلال الأيديولوجية النسوية في النص المستهدف، يستعير النهج الموجود بالفعل الذي يساعد في تعزيز الصوت النسوي، ولذلك فإن الجديد هو هدف الترجمة بدلاً من النهج نفسه، حيث تكون هذه المناهج والاستراتيجيات نسوية من حيث الأيديولوجية فقط.

كأدوات لمساعدة المترجمين النسويين في شرح أغراضهم أو إعادة صياغتهم وهم يحملون الهوية والذات الأنثوية، قدم مترجمون نسويون مثل لويز فون فلوتو (1991؛ 1997) مجموعة متنوعة من استراتيجيات الترجمة النسوية، وبشكل رئيسي، قدمت فلوتو (1991، ص 74-80) ثلاث استراتيجيات رئيسية للترجمة والتي تُستخدم بشكل شائع وواسع من قبل المترجمين النسويين للتدخل في النص، وهذه الاستراتيجيات تتمثل في الإكمال، والتصدير والهوامش، والاختطاف.

## 1. الإكمال

تعتمد هذه الاستراتيجية في أن يعمل المترجم على وضع مكافئ مفهومي ولغوي في اللغة الهدف كتعويض للفجوة التي تحدث بسبب اختلاف اللغات عن بعضها. حيث ينتج عن هذه الاستراتيجية تغيير واضح في لغة النص الأصلي.

## 2. التصدير والهوامش

تستعمل المترجمة في هذه الحالة مساحة خاصة بالتصدير والهوامش من أجل مشاركة القراء برأيها عن العمل المصدر، وتلقي الضوء على وجودها الفعال في الهدف، مع توضيحها للاستراتيجيات والقرارات التي اتخذتها والتحديات التي واجهتها في عملية ترجمة النص.

### 3. الاختطاف

وهو التلاعب باللغة من خلال التغيير والتصحيح في النص الأصلي غير النسوي لغويًا، إلى نص واع نسويًا وجندريًا في اللغة المترجم إليها.

في سياق ترجمة الأدب النسوي إلى اللغة العربية، تقترح هالة كمال (2016، ص 62-71) استراتيجيات للترجمة النسوية، كأدوات للمترجمين النسويين لنقل الصوت النسوي بشكل واضح في النص العربي. ومن هذه الاستراتيجيات تكمن أهمها في

#### التأنيث

وفقا لكمال (2016)، تتضمن هذه الاستراتيجية مزج التراكيب النحوية الأنثوية عمدا في الترجمة، من أجل معارضة الذكورة التقليدية المتأصلة في اللغة العربية. وبذلك فإن تأنيث اللغة العربية هنا يعني إدراج المرأة، وتأكيد وجودها في النص الهدف.

#### الظهور، الصوت، والسلطة

في دراسات الترجمة بشكل عام، ظهور المترجم، وابرار صوته، وفرض سلطته هي مفاهيم مهمة، وخاصة من منظور نسوي حيث عدم ظهور المترجم بذاتيه بالنسبة لبعض باحثي الترجمة وخاصة النسويون منهم يؤدي إلى تعزيز التهميش، لذلك، فإن الترجمة النسوية تسلط الضوء على وجود وظهور المترجم من خلال المقدمات والملاحظات والتلاعب في الترجمة وما إلى ذلك. على غرار هذا، يمكن للمترجم النسوي أن يضيف صوته وهويته الخاصة على الترجمة، متحديًا التقاليد الأبوية. إن التعزيز بشكل صريح على دور ومنظور المترجم يعتبر فعلاً نسويًا حيث هذا المنهج يقاوم التهميش في الترجمة و في الإنتاج النصي عبر اللغات والثقافات.

## تحليل من منظور نسوي لقصيدة "السيدة لعازر" وترجمتها باللغة العربية

### التعريف بمرجع الدراسة

قصيدة السيدة لعازر لسيلفيا بلاث هي قصيدة شعر اعترافي ونسوي يتناول مواضيع الموت، والبعث، والاكنتاب، والتحيز الجنسي، والقهر في مجتمع ذو طابع أبوي. يشير العنوان إلى لعازر من الكتاب الديني، مما يضع المتحدث الأنثى كنسخة أنثوية تم إحيائها من الموت مرارًا وتكرارًا مثل لعازر لكن على عكسه كان هذا ضد إرادتها. تستخدم بلاث مجاز الموت والبعث لانتقاد كيف تسعى القوى المجتمعية للسيطرة على أجساد ووجود النساء، تلوم المتحدث الرجال من حولها على منعها من الحالة المرغوبة للموت، مما يعكس نقص الحكم الذاتي الذي تواجهه النساء. تعكس نبرة القصيدة الغاضبة والمريرة الكتابات الأيديولوجية النسوية المحرمة لجمانة حداد، المترجمة اللبنانية. تشتهر حداد بمساهماتها في النسوية والأدب والترجمة من خلال أعمال مثل السيرة الذاتية "قتلت شهرزاد" ومختارات "سيأتي الموت وسيكون له عيناك" ، والتي تتضمن ترجمتها العربية للقصيدة "السيدة لعازر". جلبت ترجمة حداد النسوية العابرة للحدود وغضب بلاث الأنثوي وأمه ومنظوره للقارئ العربي، مما قدم مساهمة كبيرة في الترجمة النسوية العربية والأدب والحركة النسوية العربية. وقد نقلت هذه المواضيع بشكل فعال مع التأكيد على صوتها المقاوم ضد المجتمع العربي الأبوي.

### تحليل ترجمة قصيدة "السيدة لعازر" من منظور نسوي

تمثل ترجمة جمانة حداد العربية لقصيدة "السيدة لعازر" لسيلفيا بلاث تدخلًا نسويًا في الترجمة. من خلال اختياراتها للترجمة، حداد "تتعامل بطريقة نسوية" مع النص، مؤكدة على ذاتيتها النسوية وتشديد الصوت النسوي للقصيدة. من خلال ذلك تحافظ على اللغة الجريئة والمحرمة والصور المظلمة حول الأنوثة والموت والمحرقة اليهودية، متحدياً المحرمات الثقافية. ورفضها هذا لتخفيف العناصر الاستفزازية من النص المصدر يُبقي الأصل وفيما للجوهر النسوي المتحدي.

تنتقل حداد النقد النسوي الأساسي، مثل تصوير الرجال على أنهم "عدو" وقيامه المتحدث كمشهد يدين النظام الأبوي. يتم تقديم التأكيد الختامي على قوة المرأة بقوة. حيث تشدد حداد الصوت النسوي باللغة العربية، وتتحدى الحدود الأبوية وتوسع الخطاب النسوي نحو نطاق عالمي.

و تماشيًا مع نظرية الترجمة النسوية، تشارك حداد بنشاط في النص من خلال منظور نسوي، مما يمنحها طابعًا شخصيًا وميولية إيديولوجية بينما تشدد على التابوهات وجوهر النسوية، و تكيف بعض العناصر من أجل خلق ألفة مع القراء العرب وتعتبر ترجمة حداد إعادة تفسير إبداعية تسهم في أهداف النسوية في تفكيك النظام الاضطهادي وتسلط الضوء على أصوات وتجارب النساء على نطاق عالمي عبر اللغات والثقافات.

## الصوت النسوي

مثال: التحدي والبعث من جديد

النص المصدر	النص الهدف
Out of the ash	من بين الرماد
I rise with my red hair	سأنهض بشعري الأحمر
And I eat men like air.	وألتهم الرجال كالهواء.

من خلال هذا المثال تنتقل ترجمة حداد الصور الحية والنبيرة العدوانية للنص المصدر. عبارة "من بين الرماد"، تجسد بدقة فكرة النجاة من الهلاك، في حين أن "سأنهض بشعري الأحمر" تحافظ على صور البعث المتحدية في المصدر.، تنتقل حداد بشكل فعال الموقف المعاد تجاه الرجال ، (And I eat men like air) والجزء المهم ، "وألتهم الرجال كالهواء" ) مما يعكس تحدي سيلفيا بلاث للسلطة الأبوية.

كما أن اختيار حداد لمصطلح "ألتهم" وليس (أكل) فعال بشكل خاص، لأنه يؤكد على العدوانية والقوة، ويعزز الصوت النسوي في هذا السياق. وهكذا تحافظ الترجمة على تعزيز القصيدة على مقاومة المرأة وقوتها.

مثال:

النص المصدر	النص الهدف
The nose, the eye pits, the full set of teeth?	الأنف، محجرا العينين، طقم الأسنان كاملاً؟
The sour breath	لا تقلق، النفس النتن
Will vanish in a day.	سوف يختفي في غضون يوم.

في الأصل ، تستخدم ثلاث عبارة "النفس الحامض" بالترجمة الحرفية لوصف الرائحة الكريهة المرتبطة بالموت. ومع ذلك، فإن ترجمة حداد تتخذ نهجا مختلفا، وخالفت ممارسة الترجمة الحرفية. علاوة إلى ذلك، حداد تختار في ترجمتها اضافة عبارة "لا تقلق" بدلا من الترجمة العادية دون اضافات، وهي غير موجودة في النص المصدر. هذه الإضافة ل "لا تقلق" هي تدخل متعمد من قبل حداد، مؤكدة ظهورها كترجمة مع تعزيز الصوت والمنظور الأنثوي.

عندما تدرج حداد هذه العبارة ، فإنها تؤسس لهجة أكثر عاطفية ومطمئنة ، كما لو كانت تتحدث مباشرة إلى القارئ. لا يسلط هذا الاختيار الضوء على وجودها كترجمة فحسب، بل يؤكد أيضا على الصوت الأنثوي. إنه عمل نسوي لتأكيد وجود المترجم، ورفض مفهوم شفافية المترجم، والحفاظ على رؤية متوازنة بين المؤلفة (بلاث) والمترجمة (حداد).

علاوة على ذلك، فإن قرار حداد بترجمة "النفس الحامض" إلى "نفس فاسد" هو مثال آخر على ظهورها وتشديد نظرة سيلفيا بلاث بطريقة أعمق لإيصال الفكرة بشكل مفهوم للقارئ العربي ثقافيا، وفي نفس الوقت تقوم بإظهار صوتها كترجمة وكنسوية.

استراتيجيات جمانة حداد للترجمة

استراتيجيات ليفيفار لترجمة الشعر

إعادة الصياغة

مثال:

النص المصدر	النص الهدف
Flesh, bone, there is nothing there	لحمٌ، عظمٌ، ما من شيءٍ هنا.
A cake of soap,	لوحٌ صابونٍ،
A wedding ring,	خاتمٌ زواجٍ،
A gold filling.	سنٌّ من ذهبٍ.

تتبع حداد خلال هذه المثل نهجا نسويا باستخدامها استراتيجية اعادة الصياغة في ترجمة "خاتم زفاف" إلى "خاتم زواج" يربط قرارها من خلال "التعامل النسوي مع الترجمة" بنظام الزواج الأبوي، مما يضخم النقد النسوي على اضطهاد هذا النظام. من خلال اختيار "زواج" بدلا من "زفاف"، تضمن حداد أن الرسائل النسوية الراغبة في محق التحكم في حياة الأنثى أو جسد و يتردد صداها باللغة العربية.

تتماشى استراتيجية حداد لإعادة الصياغة مع مناهج الترجمة النسوية التي تسلط الضوء على الاضطهاد ضد المرأة. مع الحفاظ على الجماليات الاستفزازية من المصدر، وتضخم حداد الروح والموضوعات النسوية عند تقديم النص في السياق العربي. يوضح هذا كيف يمكن للمترجمين النسويين إعادة كتابة النصوص المصدر بشكل نقدي لتأكيد الوعي النسوي لجمهور جديد.



النص المصدر	النص الهدف
So, so, Herr Doktor.	هكذا إذاً سيدي الطبيب.
So, Herr Enemy.	هكذا إذاً يا أيها العدو.

في هذا المقطع، بينما تستخدم ثلاث كلمة "سيدي" باللغة الألمانية الرسمية لمخاطبة أعدائها (الرجال)، تتجنب حداد ترجمة "سيدي العدو" حرفياً. فبدلاً من "سيدي العدو" المحترمة، تختطفها مع "يا أيها العدو".

إن حذف كلمة "سيدي" الشرفية واستخدام "يا أيها" العامية، تجعل ترجمة تحمل نغمة أكثر جرأة وتحدياً. يعكس هذا التلاعب موقف حداد النسوي لتشديد المواجهة وتأكيد صوتها الغاضب على نبرة المصدر الخاضعة.

## الخاتمة

تتيح الترجمة بدورها نقل الأدب والأيديولوجيات وأصوات الناشطين عبر الثقافات. وبذلك تشجع الترجمة النسوية على تحدي المعايير الأبوية، وتوصيل وجهات النظر المهمشة من خلال الأدب.

يعد التنقل في الفجوات اللغوية والثقافية أمرا بالغ الأهمية عند ترجمة الأعمال النسوية إلى اللغة العربية من أجل نقل التعبير النسوي والمقاومة. ترجمة جمانة حداد العربية لقصيدة سيلفيا بلاث النسوية "السيدة لعازر" تسد هذه الفجوات. حيث تنقل حداد بشكل فعال مواضيع استفزازية ومحركة ونسوية للجمهور العربي بينما تعكس صوتها النسوي الخاص الأكثر قوة، وتقدم خطابا نسويا يتردد صده مع السياقات العربية دون محو ثورتها.

يحلل هذا البحث خيارات حداد في الترجمة ومقارباتها واستراتيجياتها في تقديم الخطاب النسوي الاستفزازي للجمهور العربي مع الحفاظ على الجوهر الأصلي والتدخل في النص الهدف بوجهات نظرها أيضا. ويستكشف أيضا دور الترجمة النسوية في تعميم الفكر، وإثراء القانون الأدبي العربي، وتشجيع المترجمين على فرض الأصوات المهمشة، وخاصة أصوات النساء.

تفرض حداد في ترجمتها الفكر النسوي، وتعكس وجهات نظرها من خلال التدخل، وتستخدم إمكانية وقوة اللغة العربية في تكثيف نسويتها. وتشكل اختيارات اللغة المستهدفة للمترجم دورا في الاستقبال، وتسد الفجوات الثقافية بين المصدر والهدف.

تسلط الدراسة الضوء على إمكانات الترجمة النسوية للتعبير عن تجارب المرأة، وتحدي الأنظمة الأبوية، وتعزيز اللغة الشاملة والمراعية للمرأة في الترجمة العربية والأدب.