

Appropriating Feminist Voice While Translating: Unpublished but Visible Project

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Abstract—Translating a text and making it comprehensive for others is an essential job of the translator, but when a woman translator transfers a text and intentionally stresses the female voice, the act becomes a gender-significant distinction. This study aims to understand the 'feminist' translation strategies used by translators in producing her works. It also aims to study the feminist movement in the Arab world. This paper adopts Skopos's theory to justify using specific strategies in their translation and explain why translators' identities are becoming more visible. The databases from ProQuest, Taylor and Francis, EBSCO, and Google Scholar, were used to explore research articles and books published between 1980 and 2021 for western feminist studies and between 2000 and 2021 for Eastern (Arab) feminist studies. Systematic analysis methods were used, and findings were reported in this study. The results were discussed and presented thematically. Additionally, this paper opens more discussions on the politics of feminist texts in different ways and methods via translation. It shows how the translator's interventions and strategies reshape the Translations so that the force of the feminist message is amplified in some places and mitigated in others. However, further research is needed to investigate more questions, such as the effect of understanding feminism(s) and the translator's ideology on the translation of feminist texts produced. This paper is a crucial contribution to feminism in the Arab world because very few works have been published, and few scholars have discussed this topic.

Index Terms—Arab activists, Arabic translation, Arab feminism, feminist translation, strategies

I. INTRODUCTION

Fifty years ago, a feminist movement emerged, focusing on a patriarchal language and highlighting gender disparities. Gender studies help better understand the power of language to perpetuate patriarchy and the potential of translators to dismantle the sexist nature of language by looking at translation through the lens of gender studies. Works by feminists were produced to express their political views, make themselves visible, and challenge what they saw as the traditional language. Following this movement, feminist translation, a tactic to affirm women as text makers, claim their identities, and challenge patriarchal authority through the translation of feminist literature, arose as an additional phenomenon. While the original text is perceived as "powerful and generative," the translation is viewed as "the weaker derivative feminine," according to Simon (1996) and Von Flotow (2016). Thus, two historically marginalized groups, translation and women, were brought together.

In this paper, feminist translation refers to a space of intellectual knowledge and practical work where feminist theory converges with translation studies. It is currently taking shape within the framework of translation studies under the name of "Gender Issues in Translation" and "The Relationship of Translation to Gender" as part of research efforts launched in the eighties of the twentieth century by Laurie Chamberlain in her article on "*Gender and Metaphor in Translation*" (1992). In her article, she focused on several figurative images used to refer to translation with gender features, as if the relationship of the translated text to the original is that of a woman and a man. The 1990s witnessed a significant role in integrating the gender perspective into translation studies, with Sherry Simon's "*Gender in Translation: Cultural Identity and the Politics of Transmission*" (1996) and Louise Von Flotow's "*Translation and Gender: Translation in the Age of Feminism*" (1997), both focused on the gender position in translation, theory, and practice, and presented women translators from the Middle Ages onwards. Furthermore, one of the studies by Von Flotow, entitled "*Translating Women*" (2011), addresses issues of voice, mediation, interpretation, and subjectivity, with applications to various women's translations and writings.

The Arab world was not isolated from this movement which inspired and influenced Arab women to adopt this new Trend and work on making their voices heard. Under these circumstances, a project will see the light with the efforts of Arab women using translation to disseminate their ideas and thoughts in the produced works.

II. LITERATURE REVIEW

The Theory of the Feminist Translation

Women's status as so frequently and impressed in society and literature, according to Baer and Massardier (2015), is central to feminist theory, which uses Translation to change this status. It is all about translating into a particular culture, including that society's philosophy, history, and social context. Fawcett (2014) sees that in light of the cultural revolution, translation studies have a new way to engage with other fields, such as feminism and other social

movements. It has been a longstanding tradition that translators and women have been placed in a lower social position than their male counterparts. Women's representations in patriarchal culture are echoed by the hierarchical authority of the source material (Cordingley & Mantini, 2015). Gender is a sociopolitical element that permeates Translation, and feminism in translation studies focuses on this aspect. Feminist translators use gender as a prism to examine each unique Translation, paying particular attention to language indicators of gender that may represent a text's gendered characteristics.

Feminist ideology has often been promoted through neologisms or the coining of new phrases as part of experimental translations. Since the old binary notion of translation only perceived the original and translated text as two poles, fidelity has been a long-standing issue in translation research (Bowker et al., 2016). Hatim (2014) notes that the absolute binary opposition model should be reconstructed to counteract the polarity reconstruction. The relationship between the person doing the translating and the person who wrote the original text (the author) is like that between a man and a woman. Translating does not alter the original meaning but instead extends its life. Chamberlain (1992), as cited by Hatim (2014), discusses "Les belles infidèles," in which she argues that the loyalty of marriage and the faithfulness of translation have a common element. It indicates a link between the ST (spouse, parent, or author) and the TT (women) as a contact between a couple. Traditional marriages have a "double standard" for disloyalty: the wife is put on trial in front of the public, but the husband is spared any consequences. The metaphor (Les belles infidèles) that beauty "Les belles" is associated with unfaithfulness "infidèles" is further explained by Chamberlain (1992) as a kind of gender discrimination.

The formation of feminist translation theory may be an act of politics to expose prejudice against women in translation. According to Castro (2013), many strategies summarise the most significant feminist translation tactics that are not always feminist but are done with a feminist purpose, categorized by von Flotow (1991): supplementing, prefacing, footnoting, and hijacking. Von Flotow (2012) says that "Supplementing" compensates for differences between two languages. Translators may introduce terms that have no place in the original text because of their feminist bias. They can add anything they see essential to the translation. For example, after "brothers," translators often add the word "sisters." It is a feminist addition to the source material that indicates the translator's purposeful intervention in the original text. One of the main drawbacks of this strategy is that supplementing might lead to different ST-TT language pairings. As a standard method in feminist translation, prefacing and footnoting include explanations of the origins and objectives of the original material, clearly demonstrating the translators' goal to draw attention to the situation of women in general. According to numerous academics, hijacking occurs when feminist translators fix sexist language in original texts based on their subjective preferences or intentions (Mourad & Darwish, 2013; Korayem et al., 2012).

Massardier-Kenny (1997) categorized two approaches to feminizing the target text: author-centred and translator-centred. For one, the reader is helped by recovery and commentary. At the same time, for the other, parallel texts are employed so that the target culture's context is more closely aligned with the sourcebook (Munday, 2012). Massardier-Kenny went one step further than von Flotow in establishing a link between the author (original text) and the translator (target text). She urged translators to collaborate with one or more colleagues rather than face the challenge of independently translating a piece of work. Because they all involve interventions over the ST, hijacking and translator-centred translation techniques have nothing in common. On the other hand, translators heavily influence TT due to its high subjectivity. The target text will lose its original meaning when feminist translation corrects potentially sexist terms.

Von Flotow (2012) and Massardier-Kenny (1997) have discussed feminist translation techniques and Maier's categorization of credence to their arguments. Maier's initial method, "a null strategy or direct translation," mirrors Massardier-perspective Kenny's toward feminism in translation studies — "it is the feminist application of these tactics that renders them feminist" (cited in Yang et al., 2019). Because of Massardier-translator-centered Kenny's strategy, Maier came up with two more approaches: identifying and questioning women in the field. For the women-identified approach, It is noted that translators identifying themselves as women is at the center of these three methodologies (cited in Davis, 2014). Interestingly, these methods react favorably to a strategy that puts the translator at the center.

III. STUDY FRAMEWORK

In conventional translation studies, men translators have traditionally held a prominent position. Feminist translation theory, on the other hand, requires female translators to be more dominant. This paper follows Skopos's theory to justify the use of specific strategies by feminists in their translated works and explain why translators' identities are becoming more evident/ visible. Skopos's theory is an interesting theoretical foundation for feminist translation and developing the female voice in translation. Skopos's theory sees translation as a deliberate act to transfer the TT function. Based on Skopos, a feminist translator seeks to utilize unique ways to translate or even rework the source material to emphasize gender inequality in the original text (Du, 2012; Vermeer, 1978). Figure 1 shows the framework of Skopos's theory.

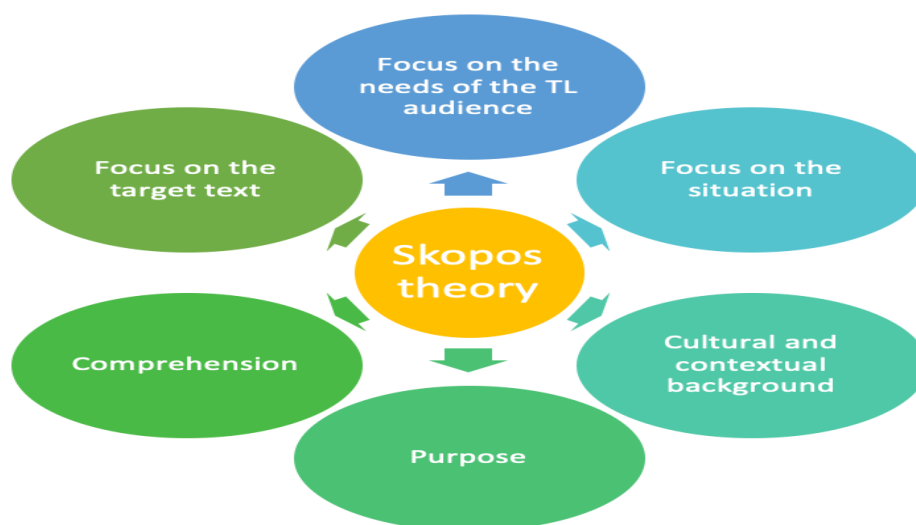


Figure 1. Skopos Framework

Figure 1 shows the Skopos framework, in which the translator needs to focus on producing a target text that will be easily comprehended by readers and will align with their situation, needs, cultural and contextual background, and the situation for which the text is being produced (Mei, 2010). This framework aligns with the current paper because it helps answer the research questions.

Feminist translation's initial goal is to redefine the connection between the source and target texts, a radical departure from standard translation theory's concepts of faithfulness and equivalence. The feminist translation is viewed as an action-based strategy for achieving political visibility in the context of feminist activism. They argued numerous ways to improve female translators' subjectivity and make women's voices more prominent in target texts during translation (Doherty, 2016). Feminist translation, on the other hand, may alter the character of translation studies and feminism because of its emphasis on the manipulations and interventions over the target text to recognize the translator's subjectivity. There are several reasons why the gender of words should be altered in a feminist translation, but one of the most common is that the source text contains sexual content. Stead of "he/she," "him/her," and "theirs," we use "shey," "shem," and "sheir" (Munday, 2012). There is also a "double standard" in feminist translations: the temptation to employ harsh and forceful feminist applications in the TT. On the other hand, translation by women does not seek to recreate a female-dominated space but rather to give a fresh manner of expressing gender concerns. The last point: Feminist translators select the theory that best serves their political objectives, even if that theory is illogical (Pym, 2017).

IV. PURPOSE OF THE STUDY

In the last 20 years, feminism ideology has increased in the Arab world. It is not easy to follow their productions as publications are rare due to challenges and acceptability of their ideology in the Arab countries, but their voice can be listened to. From this perspective, the purpose of the study was to grasp an in-depth understanding of their project. After reviewing the feminist trend in the West, this paper will focus on the strategies adopted and used by Arab women's activists. How do they intend to include their voice in their Translations of foreign works? The current study further aimed to explore how they used to accomplish their project. This research will be a crucial contribution to understanding the feminist project in the Arab world and is one of the fewest research papers on this topic.

V. RESEARCH QUESTIONS

The following questions were addressed because of the given background of the study:

- 1- What are the old and current trends in feminism and translation research in the East and West?
- 2- How have feminist translators used various strategies to convey feminist messages in both Worlds (East and West)?

VI. METHODOLOGY

This research aims to examine the current developments in feminist translation theory research and analyze how it has been utilized in such translation. Thus, the study was carried out using a systematic and qualitative approach, content-based analysis research that can yield qualitative results. Such a method has its advantages, as the researcher can gain an in-depth understanding of the phenomenon and a broad and open perspective of the perspectives (Bryman, 2014). The narrative approach was employed to reveal and understand the feminist movement in the East and West. Many databases were used to collect data on the feminist movement, such as Taylor and Francis, Ethos, and Google

Scholar. Research questions are used to choose which papers are included in the current study (Uman, 2012). Only papers that aligned with the topic for inclusion were chosen (i.e., those that were fully accessible and dealt with feminism and translation) but excluded studies that were not scholarly published. Search phrases "feminist translation and novel," "feminism, translation, novel," and "Feminist identities and translation novel" were selected based on the research topics that were being answered.

VII. DISCUSSION

In this study, feminist translation is understood as a concept that emerged from the reality of interest in feminist theory and the pursuit of translation studies. These requirements can be summarized as follows to guarantee the linguistic accuracy of the translation and the accuracy of the transfer of thinking epistemically: It is not sufficient for translating the feminist text to master the two languages concerned. Nevertheless, there must be a deep understanding of the feminist text and the ideology it contains, and its terminology. Furthermore, there must be an awareness of the power relations inherent in the act of translation and the translation as an interpretive act in which the translator plays the role of mediator between the original text and the translated text. It is also necessary to recognize the specificity of the feminist discourse that it is primarily a political discourse aimed at empowering women cognitively. Although it is not directed at women only, it addresses female readers within the general readership. Finally, translating the feminist text is considered a political act that is not limited to transferring knowledge, culture, and thought but instead sought to build new feminist knowledge in the Arabic language. It will then, in the long run, contribute to social change by raising awareness and empowering women with knowledge. Hence, the following will address some of the well-established concepts in translation theory and reflect on their manifestations when practising translation from a feminist perspective.

A. *Domestication or Foreignization*

Venuti (1995) sees that any translated work is the product of two basic translation strategies: domestication and foreignization. Domestication is the translator's dealing with the text to bring it closer to the audience of readers linguistically and stylistically. Thus, the text after its translation looks like an author's untranslated book, written in the translated language and stemming from the culture into which it is being translated, which, as Venuti clarifies, is closer to an ideal in traditional translation practices based on the principle of translator invisibility, text transparency, and fluency of translation. On the other hand, foreignization, as a strategy in translation, refers to transferring the text from one language to another while preserving its linguistic, stylistic, and cultural features when translating it, without adapting and domesticating it in a manner that goes along with the language and culture to which it is transmitted (Yang, 2010). It is based on transferring the reader to the text, i.e., preserving the characteristics of the original text and making them available linguistically to readers through translation while adapting the translated language and its stylistic rules to suit the original text, its linguistic context and cultural history. Venuti believes that foreignization in translation includes a degree of "resistancy" for the "violence" in the domestication of the original text.

By contemplating the concepts of domestication and foreignization in the context of feminist translation, it is noted that feminist thought, in general, tends to emphasize privacy and pluralism and resist forms of domination in its diversity. Thus, feminist translation is necessarily closer to following the strategy of foreignization because it does not erase the linguistic, stylistic, and cultural features of the transmitted text and does not subject the translated text to the system of the language into which it is translated (Asiri et al., 2020), even away from the context of domination. Suppose the translation is done mainly between two texts in a system disrupted by power relations. In that case, feminist translation, based on feminist thought, calls for giving the marginalized party a voice and resisting all forms of violence, discrimination, and domination at the level of action – that is, when translating. Nevertheless, it is remarkable that in the case of feminist translation, foreignization becomes double, as it is not limited to linguistic and stylistic aspects, literary types, and approved texts. However, also foreignization is represented in the subject and content. A challenge at the level of strangeness and strangeness of content. When translating a feminist text into Arabic, the translator faces the problem of choosing between domestication and foreignization, with what domestication may achieve in terms of fluency and approximation to the content of the feminine text on the one hand, and between foreignization that is systematically consistent with feminist thought. However, following it as a translation strategy may extend the gap between the readers and feminist thought and text. This is an issue that is exacerbated by the translator's lack of familiarity with the context of the feminist text and the history of feminist thought locally and globally, and perhaps most embodied when translating terms belonging to the field of feminist and gender studies, with what is required here of knowledge and specialization in translation, and even in the ability to formulate new terms.

B. *Intimate and Specialized Translation*

The difference between translating the feminist text and the concept of feminist translation is also represented in the attitude towards the translated text, as feminist translation requires the translator to take a position that supports feminist thought and to be familiar with feminist theory and its details in work under translation. Therefore, two concepts from translation theory might be recalled: the 'specialist translator' as put forward by Immanuel Wallerstein and the concept of 'simpatico' by Venuti. Wallerstein (1981) believes that the problems related to the translation of terminology in the social sciences, in many cases, result from the absence of specialization in translation. Since interest is limited to the

translator's knowledge of the two languages concerned in the translation process without paying attention to the translator's scientific and cognitive specialization, on the other hand, Venuti put forward the concept of sympathy and compatibility: that is, the intellectual closeness between the translator and the author, as he believes that the relationship between the two parties may not be limited to the presence of compatibility and "sympathy" between the translator and the author, but rather from the existence of a "common identity" that unites them. However, the problem that may appear between the author's position and the translator, in his opinion, is the dominance of the author's voice over the text and the absence of the translator's position. This is thus related to the issue of translation transparency and the translator's absence. However, Venuti goes further than that, as he explains through his experience in translation that the "intimacy" between the two parties does not necessarily lead to the absence of the translator's voice. However, instead, it is a space that makes the translator sometimes resort to "resistance" and not "domestication" the text to identify it with the author intellectually and his participation as a party in reproducing the text in a different language, in a manner that does not disturb the "fidelity" of the translation, which may be considered settled within the framework of "intimacy".

Thus, the translation theory presents the specialization and intellectual compatibility model between the author and the translator, which raises questions when translating feminist texts. It is not limited to the problems of intimacy between the feminist author and translator or the problem of distorting the feminist text when translating it by a translator hostile to feminist thought. There are two cases where we see the translator's voice in the translation process. This paper notes that the real crisis lies in the lack of specialization; the translation comes "objective" but incomplete, not because of hostility to feminist thought but the lack of knowledge of its depths and dimensions. Thus, the result is a text transmitted more literally than being translated from one language to another: neither an intimate translator nor a hostile person leaves his mark on the text. This is reflected in the readers' understanding of the feminist text and thus affects their evaluation of the translated feminist text and even feminist thought in general. It is in the interest of the feminist text that the translating party should be visible and his voice heard.

C. *The Visible Translator*

The presence and/or absence of the translator in the text is one of the essential issues expressed by Venuti (1995), with the concept of the "invisible translator", which came to overturn the traditional rule of proper translation. It is based on "transparency," that is, the illusion that the language of the translated text is its original language with no indications that it was translated. Venuti referred to "the illusion of transparency", which hides behind the translator's role as a mediator interfering in the transmission of meaning, given that translation is not an objective act but rather the result of the translator's interpretation of the text translating. Therefore, the more visible the translator is in the text, the greater the actual objectivity of the text. As for the feminist perspective, the "invisible female translator" is a systematic contradiction with feminist thought, which recognizes the importance of recognizing subjectivity as a basis for objectivity and making the invisible visible and the silent audible. Thus, feminist translation agrees with translation theories that reveal the illusions that the transparency of the text carries but distort reality by ignoring the role of the translator in interpreting the text when it is transferred from one language to another. The issue here is not limited to criticizing the practices of the "invisible translator". However, translation theory intersects with feminist theory in its deconstructive aspects and reception theory, which looks at writing as interpretation and translation, thus rewriting and representation of a text and not transferring. Hence, feminist translation is keen not to claim the objectivity of the translation and to reveal the translator by paying attention to the margins of the female translator, the translator's words, and any other threshold of the text. Instead, it goes beyond and points and seeks to shed light on the female presence in the text through the feminization of language, for example, to reflect the presence of women in the text as author, translator, self, and reader.

D. *Translating the Feminist Discourse*

In her book on *"Translation Studies"*, Bassnett (2002) explains that translation from the perspective of literary theory combines Linguistics, Reception Theory, and the theories of Interpretation and Representation. This paper considers adding the feminist theory. It also addresses feminist translation as an act of reading and rewriting. For example, Gayatri Spivak, in her article *"The Politics of Translation"* (1993), puts forward the idea of "the female translator surrendering to the text." This means she obeys the original text with its linguistic features and rhetorical aspects because "translation is the most intimate act of reading," and therefore, as long as the female translator does not have the right to become an intimate reader of the text, she cannot give in to the text, nor can she answer the call of the text. The task of surrendering here is conveying the text with the most significant sensitivity and awareness of its linguistic and stylistic characteristics. However, it is a task that must be accompanied by the female translator's awareness of the context from which she is translating.

If Spivak (1993) started from the position of the translator as a reader, Godard (1989), in her pioneering study, *"Theorizing Feminist Discourse/Feminist Translation,"* relied on the concept of translation as a rewriting of the original text, making the translation act as a production of the text not simulate and replicate it in another language. On the other hand, just as feminist thought is based on the "difference" between the sexes as an intellectual basis for paying attention to the women's experience and not evaluating it according to a single prevailing normative system, so feminist translation pays attention to the areas of differences, not the congruence between the original text and the translated text. Godard (1989) adds that the feminist translator, as she seeks to emphasize the difference in her critical stance from what

is prevalent: and express her happiness in the practice of reading and re-reading, writing and rewriting, intends to leave her mark on the translated text by using italic letters sometimes as a comment in the text, as well as regarding she writes it in the margins, or her keenness to write an introduction to the translated work. Nevertheless, rewriting is not limited to the theoretical concept affected by literary theory, specifically the theory of reception and deconstruction theory. Instead, feminist translators pay attention to the multiplicity of translations of a single text. Based on their differences, they assert that the translation includes rewriting the text.

Hence, some researchers specializing in translation and gender perspective, such as Louise von Flotow, point out the importance of reviewing translated women's writings or texts of interviews with feminist personalities to uncover mistranslation and/or distortion areas. She reveals what she has been exposed to in one of the published interviews with the feminist pioneer Simone de Beauvoir from omissions and modifications in the translated version of the interview changes targeting Simone de Beauvoir's feminist discourse.

Simon (1996) goes beyond imposing a feminist presence on the translated text or translating the feminist discourse as reading or rewriting. She proceeds from the concept of "fidelity" in translation, bypassing the limits of literal translation or domestication of the text, to refer to a commitment to a writing project shared by both parties, i.e., the author on the one hand, the translator on the other. However, Sherry Simon raises a critical problem in the translator's position on translating a text that she disagrees with intellectually and is even hostile ideologically. She asks the following question: What might a feminist translator do if she deals with a text that contradicts it on an ideological or aesthetic level? It is a question that brings us back to the issue of "intimacy" and its opposite of hostility, and she answers it with the required commitment to translating the text with its "resistance" by committing to the translator's independence, raising her voice and expressing her position in the margins and introductions.

Thus, the characteristics of feminist translation crystallize by contemplating the additions that feminist theory influenced and enriched translation studies, as female researchers specialize in translation studies from a gender perspective. They started from within the Translation Theories by dismantling some concepts such as: fidelity, intimacy, specialization, domestication, foreignization, and visual presence, and rewriting while combining them with some basic concepts in feminist thought such as difference, agency, voice, and resistance, and transferring them to various cultural contexts. There are few studies on translation between Arabic and English, or another Target language, from a feminist and/or gender perspective, and they are rarely published.

VIII. STRATEGIES FOR TRANSLATING THE FEMINIST TEXT INTO ARABIC

A. *The Theoretical Framework*

This paper supports the belief that any translation practice requires a degree of theoretical knowledge of the problems, strategies, and practices of translation, a matter whose importance doubles when dealing with a specialized knowledge text, mainly when translating studies of an academic nature. This paper introduces the school of Western feminist literary criticism and presents models for feminist literary criticism while presenting the critical school in which this paper considers systematically interested. In this sense, there is an agreement between the message that the western feminists carry in their articles and translations and what Arab feminists are trying to convey in translating texts into Arabic, as they are united by the quest to crystallize a feminist literary criticism approach. Regarding the primary methodology in translation, based on feminist theory and translation studies, it is noted that Arab feminists chose the strategy of foreignization rather than domestication when translating. The strategy prevents adapting the original text to the service of the Arab linguistic and cultural context. Instead, it supports them in preserving what may seem strange in the texts, proposing thoughts and methods that differ from what is prevalent in Western schools of thought and research methods (Sun, 2011). Therefore it is logical that it bears a strangeness in its Arabic form.

B. *The Translation of Terms*

The translation of feminist text includes an intellectual approach and a cultural discourse developing since (Yang, 2010). The translation here is not limited to its direct meaning, the transmission between two languages or cultures, but also transcends the prevailing discourses. Thus, translators are often forced to provide an explanatory translation of concepts, define terms, and perhaps even formulate some terms corresponding to the term or concept used in the original language due to its absence in the target language. The "Kohl journal," a Lebanese feminist journal, on its website, provides translators with a glossary of terms to be used in the feminist translation context. The translation of the feminist term requires complete knowledge of its history, development, connotations, and meaning. It is not only a matter of searching for the exact equivalent (equivalence) in the Arabic language, but often they do not find an appropriate equivalent for the feminist term in the Arabic language. It is either because the corresponding bears history and different connotations or because the term itself is derived and formulated in a foreign language within the framework of feminist theory and therefore has no exact equivalent in Arabic. Thus, feminist translation requires reference to dictionaries of terms in their original languages (it relied on translating many terms from the "Dictionary of Feminist Theory" by Maggie Hum or Kohl journal, for example) and referring to dictionaries between Arabic and other languages.

Regarding the translation of the term and its problems, one basic example in feminist and gender studies, which still raises issues when translated since its repeated use in the nineties of the twentieth century: the term "جندر / gender" due

to its many translations into Arabic. Translating this term requires starting with knowing its origin in the West. It began to be used in the eighties of the twentieth century to develop the feminist theory that deals with the cultural formation of femininity and masculinity. Considering that femininity and masculinity are cultural forms, just as femininity and masculinity are linguistic forms. This was the logic used by the editorial board of Alef magazine when they formulated the term "الجنوسة/gender" as a translation of "gender" by deriving it from the triple root "ج ن س" and by analogy with the weight of "فعلة" in Arabic. Samia Mehrez was the first to open the discussion about translating the term "gender," explaining the path of liberating the term from colonial influence on the one hand and resorting to solutions that produce a hybrid term. It is represented in her opinion by the term "جندر / gender," which combines a common root between the Arabic language and the ancient Greek language on the one hand, and the weight of the term deriving from the rules of morphology in the Arabic language as shown above.

However, the term "الجنوسة / genderness" did not have general acceptance and did not achieve its spread despite its introduction in the context of cultural studies, where the formula used was a detailed explanatory translation, the form of "cultural and social formation of gender" used by feminist academics in their writings. The introduction of the term "الجنوسة / gender" came during a period when the most common term was "النوع الاجتماعي / social gender," which took the form of a brief explanatory translation, to become the dominant translation of the term in the developmental literature and social sciences, with the time abbreviated in a shortened form, which is the term "النوع / gender." It is currently the most common term in the social sciences. On the other hand, the use of "الجندر / gender" as a translation of the foreign term has increased, especially with the flexibility of the word "gender" in derivation and inflexion due to the possibility of dealing with it as a quadripartite word "ج ن د ر."

C. The Feminization of Language

The feminization of language means the emphasis on the presence of women in the text and not implicitly including it under masculine linguistic forms in which it is supposed to refer to both genders with the predominance of masculine forms and the use of masculine plural, specifically masculine plural forms (جمع المذكر السالم) to refer to a plural that includes members of both sexes even when there is a majority of women and an individual of men. This also applies in Arabic grammar to the forms of verbs, nouns, pronouns, adjectives, and other elements of the language in which masculine predominates over feminine and masculine forms dominate in plural cases. For instance, regarding the translation from English into Arabic, it is known in the English language that nouns only come in one form, which does not apply to the Arabic language, in which nouns are either feminine or masculine. Thus, a word like "translator" in English does not refer to a specific gender but is a neutral noun applied to the male or female translator. Arab female translators refer specifically to women and sometimes direct their speech to women. Hence, they are keen to translate the name into the feminine form in Arabic when it is clear that the noun refers to the feminine. Otherwise, they chose to use a form that combines the feminine and masculine: the female translator (المتترجمة) or the male translator (المترجم), the male researcher (الباحث) or the female researcher (الباحثة) as a translation of the singular form of researcher or translator to confirm the presence of women. It is a feminine language applied to translate names, confirming their presence as a leading party that the authors talk about and the articles address. Therefore it is not permissible to ignore or marginalize women using masculine forms that contain them implicitly, even if they hide them linguistically, such as the peaceful masculine plural.

D. The Female Voice

Three levels of the female voice do exist the female voice in the original text, the female voice in the translated text (these points were addressed indirectly in the previous points above), and the female author's voice with the female translator's voice, which this paper focuses on here. The issue of raising the feminist voice is implicitly present in the previous points. It is not meant by it to confirm the superiority of the feminist voice over others but rather to raise it in the sense of providing the opportunity to be heard, stemming from the conviction that the feminist voice is fading, if not silencing, within the framework of the prevailing values of culture, criticism, and creativity. Thus, the female translators were keen to preserve the latent feminist voice in the original text and even emphasized it in the Arabic formulation. However, the female translator's voice as editor is also evident, perhaps indirectly, through the priority of their selection of translations, as they were keen to include studies written by feminist critics, over different periods, in a manner that consolidates the feminist voice in criticism and creativity, not as a "season." Alternatively, a "temporary state" or just a "call" in literary criticism, but instead as an expression of continuous thought, a progressive approach, and an audible voice. They are shedding light on the precursors of feminist literary criticism in the Arab world since the beginning of the twentieth century, confirming that the feminist voice has existed for decades. However, it has remained muted, and feminists must raise it and highlight its companions.

However, translating the feminist text brings the problem of demarcating the boundaries between the feminist voice and the author's voice in the text so that the female translator's voice would not be louder than the original text's voice. Many female translators allocate space for their voice in the introduction of the translated work so that their voice does not directly interfere with the author's voice on the pages of the work. As the Western critical school, they sought to point out examples of feminist criticism in the Arab world so that the book does not seem like a mere arena for transmitting what Western feminist criticism produced but rather an attempt to create an implicit dialogue between the Western experience and the Arab experience in women's creativity and feminist criticism. From here, they saw that they

should not be satisfied with conveying the voices of the Western feminist critics and gave Arab women critics a voice and space to express their critical approaches, thus allowing the book to open up the space for plurality and diversity of visions, and refers to faint voices in Arab literary criticism.

E. Translation as a Political Act

Translating the feminist text is a political act that includes a process of cognitive empowerment. Translating examples of Western feminist literary criticism allows Arab female researchers and male researchers to identify features of thought, theories, research, and application in the world, in a way that achieves for women and men a measure of cognitive empowerment and the ability to compare, choose and criticize creation and creativity. Also, translating the feminist text is a political act because it provides a feminist knowledge building in the Arabic language that contributes to spreading more awareness, owning tools for analysis and expression, and identifying patterns of resistance and action towards change. Observing the efforts made to translate feminist texts into Arabic made it clear the extent to which these translated works contribute to an intellectual activity that contributes to crystallizing an Arab feminist discourse. Suppose the Arab literary criticism schools do not include a school for Arab feminist literary criticism. In that case, however, the recognition of the effort made by feminists to establish a school for feminist literary criticism, including its pluralism and diversity, calls to pay attention to the Arab critical history and explore in it women writers and critics whose voices have been dimmed and fallen with the time from the history of literature and criticism. Thus, translation is not here for simulation but becomes a motive for further understanding, criticism, confrontation, quotation, rejection, and all forms of constructive interaction. The aim is not to divert attention to the West but to acquire research tools that help research history to extract women from it and formulate terms expressing an existing, indefinite reality.

Therefore, translating a feminist text and making it available to readers is not in itself a mere linguistic activity that transfers the text from language to language, culture to culture, and audience to audience, but rather a political activity directed to its readers to raise feminist awareness, empowering women with knowledge and crystallizing an alternative vision for Social justice prevails at all levels. In the longer term, they aspire, through translating texts and introducing the trends of feminist literary criticism, to incitement to crystallize Arab feminist literary criticism, including the elevation of value and voices of Women, not only in academic research methods but also in the creative arena, and even in daily critical practices.

IX. CONCLUSION

This paper has focused on using feminist translation theory and skopos theory in the study of works that have been translated and written to stress the female voice in Arabic. Interdisciplinary translation studies have grown rapidly in the past 20 years, demonstrating a social and cultural phenomenon in the Arab world. There is a strong potential that this issue will become more popular in the following years because of the high interest in this research field. As seen from the discussion section, women in the Arab world try to translate works based on a feminist perspective. Translations into Arabic are increasing due to their position as a local powerhouse and the rapid growth of feminist movements in Arab countries. There is much evidence to suggest that how works are translated is affected by the gender and ideological perspectives of the translators. Awareness that women are part of the dominant group and that this state is not inherent or socially determined necessitates that women unite to enjoy the same level of independence as men. Intellectuals, as presented above, all contributed to the cultural shift in translation in the 1990s, which gave rise to the idea of ideology in translation. Thus, women in the Arab world follow western models to create changes, find a space for themselves, and strive to legitimate their unpublished works. The rise of feminism in the 1970s and 1980s started an interest in language's gendered role due to an increased awareness of patriarchal views of language. In Quebec, a new focus on feminism emerged due to the province's language modification policy. It is not only women taking full advantage of this favorable environment, but they are also employing various translational strategies to achieve what Godard has termed "transforming," which he defines as a concept that emphasizes the labor involved in translating and creating meaning as an essential element of transformation (Godard, 1997). Thus, even when interventionist approaches have been condemned, certain complicity or tolerance can be noted while translating feminist literature. Notably, the study uses Skopos's theory to explain why feminist translation strengthens the translator's subjectivity and justifies their use of the presented strategies. Several techniques, highlighted by feminist academics such as Luise von Flotow, might assist translators in coping with feminist texts because of the rising importance of subjectivity. Feminist translation theory was born in the West, and now it is under an appropriation by the audience in the Arab world despite the severe challenges coming from religion, society, and policymakers. Western feminist translation theory can be combined with Arab socio-cultural variables to examine if it is possible to achieve feminist translation on an expected level in the Arab world.

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