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**A Linguistic Comparison of Fe/male translations of
Mosteghanemi's Novel Dhakirat Al-Jasad (1998)**

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Dedication

This dissertation is dedicated first and foremost for my parents. For my mother who leads me through the valley of darkness with light of hope and support, encouraging me to realize my dreams. For my father, who is not just my father, but he is my mentor and my coach. He always has words of wisdom to share with me to understand life and reach my full potential.

I also dedicate this research for my brother Mokhtar and for my sisters Malika, Fatiha, Asma, Souad, and Leila who helped me continuously to write this dissertation.

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Abstract

Translating Novels into English poses a challenge for translators because languages represent different cultural systems. Translators may not be aware about the gender system as part of the target language. In this light, this study examines the translations of Mosteghanemi's novel Dhakirat Al-Jasad by a male and a female authors. The study investigates the influence of fe/male translators on linguistic choices, and whether they have employed feminist translation strategies. Using Lakoff's model and feminist translation strategies, the analysis reveals that gender might have an effect on the translated text : the male translator uses feminist translation strategies and avoids sexism. However, the female translator employs more feminist strategies, supplementing wherever women were devalued in the original text. Other variables may also have influenced the translators' choices such as their cultural background, native language, and the literal/ free translation strategies employed by Sreih/ Cohen respectively. To investigate the role of the translator's gender on the translated texts, a larger sample is needed for future research.

Keywords : Culture, Gender, Literary translation, Lakoff's Model, Feminist Translation Strategies

List of Abbreviations

SL : Source Language

ST : Source Text

TL : Target Language

TT : Target Text

CSI : Culture Specific Items

WL : Women's Language

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General Introduction

Translating Arabic literary texts into English is challenging since Arabic and English represent different cultural systems. Translating metaphors, culture-specific items, idioms, and gender based features from the ST to the TT need translators' awareness about these cultural elements specifically those related to gender. Also, translators need to be aware of the linguistic choices they make.

The difference in linguistic choices by fe/ males can vary in both spoken and written language. Distinctions in spoken language can be clarified through what Lakoff (1973) maintained that women possess particular language features that are not used by men. As to the linguistic differences encountered in writing, Argamon, et.al (2003), Ishikawa (2014), Grossman & Wood (1993) noticed considerable variations between women and men in using lexis, grammar, and structure. The question is whether these differences occur in translation as being a re-writing process because little has been devoted to investigate this field.

Studying gender differences in translation is part of the field of translation and gender. Translation and gender have had various offshoots not only in Canada (Flotow,1997 ; Simon,1996 ;Chamberlain,1998) but also in Europe such as(Federici,2013 ; & José Santaemilia, as cited in, Camus Camus, Gomez Castro, & Williams Camus,2017). These scholars rejected the traditional views of translation and fought for achieving equality in language through changing stereotypes, translation ethics, and misogynist language. Additionally, many studies were conducted to reveal whether the translator's gender affected translations carried out from Greek/ Persian into English (Panou,2013 ; Araghizade & Jadidi,2016). However, little research is devoted to explore English translations of Arabic Algerian female authors, and how fe/male translators would render a female's work especially when the same text is being examined.

The research takes two translations of Ahlam Mosteghanemi's novel *Dhakirat Al-Jasad* as a case study. The first translation is written by the Lebanese Arabic speaking author Baria Ahmar Sreih (*Memory in the Flesh*). The second translation is carried out by the male English speaking author Raphael Cohen (*The Bridges of Constantine*).

This study aims to investigate the way Sreih and Cohen translated Mosteghanemi's novel in terms of using different lexical choices. Also, the researcher seeks to investigate how the translators would render the grammatical, semantic, and social gender from Arabic into English as well as sexist language. It is also aimed to uncover whether Sreih and Cohen used feminist translation strategies to change stereotypes and derogatory language.

The objective of this research is that the detailed analysis undertaken will elucidate whether differences between men and women in translation is a fact or a mere generalization about them ; hereafter, essentialism would be cast into oblivion. Moreover, these differences, if there are any, will allow translators to gain insight in practical and professional life through training and considering the points where both sexes differ in order to enhance translation process. It is aimed to use the differences to create a harmonious union between the sexes and cast away the idea that women and men belong to different polar systems. However, women and men should be viewed as complementing one another and not opposing each other.

To achieve the aims, the following research questions are put forth :

1- Does the translator's gender affect translation in terms of linguistic choices ?

2- Do the translators use feminist translation strategies ?

To answer the research questions, the following hypotheses are presented :

1- It is hypothesized that the translator's gender influences linguistic choices in translation because two translators coming from two different cultures, having two different worldviews are probably going to affect translation even if the same text is being translated.

2- It is also hypothesized that the female/ male translators employ feminist translation strategies.

This dissertation draws on feminist theories and practices and the dominance approach, mainly Lakoff's work. The study is based on a qualitative content analysis, comparing Mosteghanemi's novel *Dhakirat Al-Jasad* with its English translations, carried out by a male and a female, to demystify any distinctions caused by their gender in the translated texts. So, the objective is to demonstrate the feasibility and applicability of these methods on the Arabic novel and its English renditions.

This study consists of three chapters. The first chapter presents an overview of the main studies of language, gender, and translation. It also defines the main concepts in translation, literary translation and its strategies. The second deals with the methodology of the study. The third is devoted to results and data analysis.

Chapter one

Language, gender, and Literary translation

Introduction :

This chapter presents the main theories of language and gender. Then, a line is drawn between *language and gender* and *translation and gender* in addition to studies of gender differences in translation. Moreover, an overview of translation concepts are delineated to understand how translation worked before the intervention of feminism into translation. This chapter also presents the two paradigms of gender and translation to give a panoramic view of the scope of this research. Then, an overview of the history of the field of gender and translation is provided (feminist challenges to stereotypes, translation ethics). In addition, since this study deals with comparing translations of literary texts, the relation between literature and translation is clarified along with major strategies of literary texts. Finally, problems encountered when translating prose_particularly the novel as a literary genre_ are stated in addition to the cultural and linguistic gender gap between Arabic and English languages.

1-Language and Gender

1-1 Gender Differences in Speech

In this study, the main theories of language and gender are tackled, namely the dominance and the difference approaches. The dominance theory refers to the unequal distribution of power that is transferred into language. The difference theory emerged as a response of women's distinctive cultural tradition, reflecting feminist celebration.

Major research about gender differences in terms of speech are associated first with Lakoff (1973). She alleged that the powerlessness of women resides in how they use language and how they are talked about. Lakoff is known for her devision of language into two categories (one for men, the other for women), making a distinction between the two at the lexical level and the syntactic one (see chapter two for details). Similarly, Zimmerman and West (1975) found striking gender differences in terms of interruptions in conversation between men and women in a university campus. They concluded that women are like children ; they are restricted rights to talk and to be listened to. Zimmerman and West reported that this is a dominance that is linguistically encoded, and men exhibited their social dominance through their symbolic control over language. Fishman study (1983) examined how power was manifested in everyday conversations. She found that there is an « asymmetrical devision of labour » in conversation. In other words, women did a lot of efforts

in opening a conversation, but that was not fruitful ; they have not succeeded. While men made less effort and succeeded more.

The dominance approach was also headed by Dale Spender (1985), Bolinger (1980), and Tannen (1993). Through *Man Made Language*, Spender argued that sexism is embedded within English language mainly in grammar. She examined how men exhibit their dominance through language by using the « generic he », « mankind », and interruption in mixed-sex talk. Another example she gave is that feminine words are formed from the masculine (waiter, waitress). Hence, she observed that « males_ who have created the world, invented the categories, constructed sexism and its justification and developed a language trap which is in their interest » (Spender,1980,p.142). Similarly, In an attempt to discuss sexism, Dwight Bolinger (1980) exclaims that female speech has been most of the time, if not always, considered marked in contrast to that of men. For example, the majority of terms that pertain to an ‘untidy person’, as classified in Roget’s Thesaurus, are terms associated to women. This fact explains how women’s speech is marked as compared to that of men.

Many researchers celebrated the difference between men and women such as (Maltz and Borker,1982 ; & Tannen,1990). Maltz and Borker(1982), in their book *A Cultural Approach of Male Female*, have raised the concern that girls and boys are raised differently as if they were raised in different cultural groups. They explained men’s/ women’s miscommunication in conversation as a result of a difference in socialising them ; that is, they have learned different rules of communication. The conclusion they found is that the conversational strategies emerge early in life as they appear in childhood.

A big advocate of the difference approach is Deborah Tannen (1990), in her book entitled *You Just Do Not Understand*, exhibited how men and women engage in conversation differently and do not see the world from the same perspective. For men, the world is seen as primarily individual, in heirarchical order, and it is in turn reflected in their language. As Tannen claimed « life is a contest, a struggle to preserve independence and avoid failure » (as cited in, style and register,n.d.,p.375). In contrary, women see the world as a network of connection. It might seem that men’s / women’s conversational styles are different, but in essence they are the same, Tannen (2010) argues in her article *He said, She said*. In this way, men also care for connection and women care for power. To elaborate, Amy Sheldon explored how girl’s connection can also lead to exercise power. She videotaped children playing in the same-sex group. Results showed that while boys tried to obscure the other

boys' goals, girls ; however, achieved the same goal cunningly through praising the other girls' goal. For example, Eva and Kelly were against making Tulla part of the game. Yet, they did not declared that directly, but rather they gave her a secondary role through addresssing her : « you can be the baby brother, but you are not born yet » (p.4). This move is regarded as assertive, Sheldom claimed, and it shows how both Eva and Kelly practised power over Tulla by preventing her from playing.

1-2 Gender Differences in Writing

Gender differences proved to be viable in speech. Similar studies were tested in writing ; for example, Ishikawa (2014) scrutinizes fe/male argumentative essays thoroughly for any gender differences in language use. This research revealed that men are more likely to use an informative (social, economic) language style ; women, on the other hand, are more likely to use psychological (intensifiers,modifiers) language style. Similarly, a set of written genres of the British National Corpus were analysed to reveal any fe/male differences in writing. Gender was found to be an influencing factor in both fiction and non-fiction writing. It was found that women's writing incorporated much more pronouns than men's writing which incorporated a large number of noun specifiers. Women's writing was characterised as an « involved » writing whereas men's writing was categorised as « informational » (Argamon,Koppel,Fine,Shimoni,2003).

In respect to the previous research, Boyd Ridder (2003), in the newspaper *Chicago Tribune*, reported some conclusions of Argamon, et.al study that women writers surpassed men in using grammatical forms related to personal relationship such as (for, which). In turn Argamon concluded that women possessed an interactive style. On the other edge, men integrated more adjectives, numbers, and determiners because men are more concerned to pass on information as compared to women.

Rubin and Green (1992) validated again that fe/male writing styles differ considerably, resulting in women's use of more exclamation marks than men. The overal result ; however, was that men's/ women's writing merged more than it differed. Grossman and Wood (1993) shared the idea that men and women emotional responses vary depending on gender. Equally important, gender differences in accordance to emotion were tested on European Americans and Hmong Americans. The participants' emotional responses were examined in re-experiencing past situations of anger, love, and happiness. Results demonstrated that women expressed strong emotions as compared to men (Chentsova-Dutton & Tsai,2007).

Newman et.al (2003) claim that in natural speech and writing females use first person singular pronouns more than males, and men use much more articles and nouns. whilst women prefer more auxiliary verb usage (Chung & Pennebaker,2009). Similarly, over 14,000 distinct fe/male text analysis were conducted to reveal gender differences in language use. They found that women used words which revolved around the overuse of social and psychological processes. Men, on the other hand, tend to speak about impersonal issues. (Newman, Groom, Handelman, & Pennebaker,2008).

1-3 Gender Differences in Translation

The amalgam between *language and gender* and *translation and gender* is represented in Olga Castro's article *Gender, Language, and Translation at the crossroads of disciplines*. As the title can tell, Castro's work discusses the intersection of the three areas (gender, language, and translation), aiming at perceiving a clear picture of the conception of gender dynamics in relation to translation and clearly language.

Many studies proved that the translator's gender identity affects translation activity (Araghizade & Jadidi,2016 ; Amanati,2016 ;Diachuk,2017 ; Hsing,2011 ;Shafiee-Sabet & Rabeie2011). These schollars examined the effect of the translator's gender on translation practice, and results showed that gender affected the translation considerably. Also, Jana Pechova (2008) attempted to analyse Radoslav Nenad's translation of John Irving's novel *the world according to Garp* in addition to her own translation. She aimed to unravel if gender influences translation process drawing on the difference framework of language and gender, particularly Lakoff's work. The results presented confirmed that women and men use different lexis as well as different sentence structure.

Drawing on Koppel et.al (2002) study, Elraz(2004) explored twenty male/ female translations of the same text. Her work serves as a demystification for the following canons : (a) male translators tend to use more questions in their translations, and (b) female translators are more explicit and tend to use specific colour terminology (as cited in Koppel, Malkiel, & Ordan,2014). Equally important, Despoina Panou (2013) examined two fe/male Greek translations of Jane Austen's Pride and Prejudice to reveal any lexical differences between the sexes' translation. She found that women tend to over-report emotional descriptions and hedges ; men, on the other hand, opted for a perplexed language.

2- Translation History

2-1 What is Translation ?

In an attempt to define translation, Bassnett (2002,p.83) stated « The translator is, after all, first a reader and then a writer and in the process of reading he or she must take a position ». Nida and Taber (1974) consider translation as the production of the closest natural equivalent constituents from ST to TT (cited in, Addulaimi,2012). But translation, recently, is no longer dependent on equivalences. Thus, Castelli (1990) defined it as a process of interpretation, creation, and transmission. It also refers to a political and cultural act where translators are creative inasmuch as authors (Gentzler& Tymoczko, cited in Bogic,2018). By so saying, Gentzler and Tymoczko draw a line between translation and power and that the translator conduct a careful selection of choices because translation is a political act too, and the translator ought to show his/her position.

2-2 Translation Equivalence

Catford (1965) argued, to translate, is to substitute the textual material of one language with its equivalent in another language. So, what is equivalence ? The theory of equivalence relations remains to be the lost connection between translation as a process and translation as a product. In this respect, Albrecht Neubert claims : « the missing link between both components of a complete theory of translations appears to be the theory of equivalence relations that can be conceived for both the dynamic and the static model » (Bassnett,2002,p.34).

Many researchers gave many different types of translation equivalence. For example, Popovic sets four types of translation equivalence. First, the linguistic equivalence which stands for word for word translation, or where the linguistic forms are compatible and homogeneous in both the ST and the TT. Second, the paradigmatic equivalence that refers to the equivalence of the subtleties of grammar as Popovic states it « the elements of a paradigmatic expressive axis » (as cited in Bassnett,2002,p.33). Third, the stylistic translational equivalence which is based on functional equivalence of criteria from the SL to the TL to achieve the same meaning, or what Popovic named « expressive identity ». Finally, the textual syntagmatic equivalence denotes the linear structure of both the form and the shape of the text.

Eugene Nida, on the other hand, puts forward two types of equivalence. First, the formal equivalence that puts emphasis on both the form and the content of the message. It is also referred to as « gloss translation » because it makes the reader grasp much information about the SL context. Second, the dynamic equivalence that transmits the same effect created between SL message and receivers to the target receivers.

2-3 Connotation vs. Denotation

Semantics is the area of study that relates words to their meanings. Meaning can be divided into denotation and connotation. Through *Argumentative Writing*, Srivastiva defines connotation as the literal meaning and refers to connotation as the emotional positive/negative association of the word. For example, « woman » and « chick » both refer to an ‘adult female’ in North America ; however, the term « chick » has negative connotation whilst « woman » is neutral (‘connotation & denotation’,n.d.). Crystal (1987) argues denotation is the strict dictionary meaning, while connotation, for Leech (1974), signals the communicative strength of the word (cited in, Fawzi Ahmed,2008). The denotative meaning, according to AbulHassan Hassan(2014), refers to the « conventional range of referential meaning attributed to a linguistic expression » (p.25). While connotation meaning refers to « the implicit overtones that a linguistic expression carries over and above its denotative meaning » (p.29). Bell(1991) defines the meanings of denotation and connotation, arguing that the former stands for a referential, objective, and cognitive meaning ; while the latter refers to an ‘associational, subjective, and affective’ meaning (cited in, Fawzi Ahmed,2008,p.3). Furthermore, Abdelaal (2018), in an attempt to examine the loss of connotative meanings in the Quran, suggested some useful strategies to be followed to reduce meaning loss in translation. These strategies are footnoting, transliteration, and periphrastic translation (expressed in more words than necessary). These strategies are also claimed by feminist translators. In this sense, feminists argue that the terms original and translated text (copy) were represented as two different polar systems ; this is why they were turned into « source » and « target » text. Yet, these terms did not escape criticism for they are loaded with negative connotations. Source bears feminine connotations while target bears masculine « militaristic » connotations (Bassnett,1992).

2-4 Culture in Translation

Translation is not solely restricted to a merely linguistic practice but also is recognized to mediate two cultures (Nida,1964, as cited in, House,2015). Translation plays a pivotal role in

making culture universal. So, culture is one of the milestones that can not be neglected in defining the field. Newmark defines it as a « way of life and its manifestations that are peculiar to a community that uses a particular language as its mean of expression » (cited in, Abbasi, Zadeh, Janfaza, Assemi, Dehghan,2012,p.84). Culture, in this sense, is the collection of doing things in a particular manner relevant to a particular group or society. Alfred Louis Kroeber and Clyde Kluckhohn define culture as « ... patterns, explicit and implicit of and for behavior acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiment in artefacts » (cited in Akbari,2013,p.14). To put it differently, culture is manifested in particular symbols and behaviours which are peculiar to a particular group of people.

2-5 Context in Translation

The significance of extra-linguistic knowledge in translation process resides in the fact that it is more eminent than linguistic competence. As Kim (2006) maintains « ...extra linguistic knowledge seems to precede linguistic knowledge in its contribution to translation : it makes it possible for a translator to infer meaning at cognitive levels, leading to in-depth comprehension and thus successful translation » (as cited in,Jamshidian,2012,p.159). In the same line, translation comprehension, according to Dancette (1997), acts on three stages : the linguistic, the textual, and the notional levels. Additionally, in Dancette's view, conceiving « contextual meaning » at the notional level relying on linguistic and extra-linguistic knowledge exemplifies a successful translation. The selection of linguistic and textual levels ; however, could result in a purely « literal meaning » and less successful translated text.

2-6 Foreignization and Domestication

Translation, just like language, is a means of communication. It seeks to mediate messages and ideas from the ST to the TT, bridging the two languages and cultures. This bridge is embodied in domestication and foreignization strategies that Venuti (1998) introduced to the field of translation. In respect to translation as cultural politics, Venuti brings to the fore two translation methods (foreignization and domestication). Foreignization exhibits how the text is patronisingly translated with a foreign tone and shows the linguistic and cultural differences as opposed to the target culture. While, domestication accomodates the ST to the target language values and culture (cited in, Baker,2010).

3- Gender and Translation

The prominence of gender awareness in translation problematizes issues of stereotypes and linguistic forms, translation ethics, and cultural gender differences. This awareness and shift in translation is marked through Bassnett's and Lefevre's work (1996). The contribution they offered to the field of translation is crystallised in three major areas : translation as rewriting, translation and postcolonialism, translation and gender. The marriage between gender and translation brought into contact numerous issues such as the « cultural gender differences » itself and its manifestation in language, and how these differences are transmitted to other languages with other cultural gender differences through translation.

3-1 Gender Paradigms

Flotow points out that the field of translation and gender went through two paradigms. The first paradigm was impacted by feminists' thought and women's struggle. The second paradigm is concerned with the 'destabilisation of gender' and how the latter impacted translation studies. Both paradigms pay considerable attention to identity. The first paradigm ; however, holds the traditional view that individuals are devided into two groups (women and men) with women being in a subsidiary position, or i would rather suggest that they are in tertiary position (men, male children, and women). So, in this paradigm, gender is viewed as a set of social and cultural constructs and behaviours. As the adage of Simone De Beauvoir can tell « one is not born a woman, one becomes one » (cited in, Butler,2006,p.11). This paradigm focuses on women as a minor entity in a larger androcentric society and draws on feminist theories and practices.

The second paradigm celebrates gender diversity and puts emphasis on gender « as a discursive and contingent act ». It entangles both translation as a performed activity and gender identity as being fluid related to gays and lesbian interests. So, translation in this paradigm is unpredictable and 'contingent'. Along the same line, Larkosh(2011) points out that re-engendering translation practice is considered as a transcultural activity that questions the concept of fixed identity. While the first paradigm is more concerned with a 'revisionist' work, and it relies on gender identity as monolithic which in turn can be trespassed or 'subverted'. The second paradigm deals with the invisibility and (mis) representation of women translators in a patriarchal society.

3-2 Feminism and Translation

3-2-1 Feminists' Struggle against Derogatory Language

It is high time to put an end to sexist and patriarchal language ; one way of doing so is to adjust the existing inequalities in texts through translation which is the appropriate platform for changing the history of the misogynistic nature of language. As the French scholar Luce Irigaray maintains : « if we continue to speak the same language, we will reproduce the same (his)story. Repeat the same (his)stories » (as cited in, Flotow,1997,p.10). Equally important, Verena Stefan (1978/1994) voiced her womanhood against the pejorative traditional language stating : « language fails me as soon as i try to speak of new experiences. Supposedly new experiences that are cast in the same old language can not really be new » (as cited in, Flotow, 1997,p.15). The gist of these quotations is that the translator ought to change the history of language by integrating her/his voice and innocuously manipulating the stereotypes, gender inequalities that are ingrained in human's minds for centuries. Additionally, Daly calls feminists for linguistic creation in order to ban patriarchal terms, knowing the fact that she coined the phrase « big strong women ». This phrase arose as a reaction to the phrases « Daddy's little girl » or « little lady » which were quite used around the 60s and 70s in the American culture to denote that girls are under the protection of « big strong men ». Daly neatly takes the same words to create another meaning for women's interests.

3-2-2 Making Women Visible

Numerous experties, work, and books of women were lost in history just because of women's gender, and translation is one important platform to change women's history. For example, Krontiris' study grants the field of women's studies and highlighted it through analysing different works of famous women authors during the era of the Renaissance. She showed that this era had a negative effect on women because of the dominant ideologies that were perpetuated at that time, and that they wrote with a misogynist language that belonged to men. Thus, women exacerbate the situation against their interest (Levin,1993). Along the same line, Margaret Tyler, a female translator in the sixteenth century and one of the well-known secular writers of the middle class, encouraged women to write and translate texts across a myriad of disciplines, condemning the patriarchal order (Rattanakantadilok,2017). As a result, several publications of women were made visible in translation such as the two volume women writing in India by Tharu and Lalita (1991/1993). This volume demonstrates the proliferation of gender awareness in translation (cited in, Flotow,1997).

3-2-3 Rejecting Equivalence as Sameness

In 1992, thanks to the work of Bassnett and Lefevere, the analysis of translation was accomplished from different perspectives as a political, ideological, and cultural form ; what was known as the cultural turn. The shift toward the cultural turn impacted the definitions of translation concepts from being defined linguistically into being defined historically and discursively (Snell-Hornby,2006 ;Singh,2007, as cited in, Reimondez,n.d.).

Bassnett's and Lefevere's contribution began to evince much work in the field of feminist translation by not focusing on equivalence but rather on gender, power, and sexism in translation (Mulany,2012 ;Snell-Hornby,2006 ; as cited in, Rattanakantadilok,2017). Feminist scholars contribution to the field of gender and translation is no longer restricted into viewing the world in terms of binary categorisation ; they are no longer interested in equivalence as sameness between linguistic systems but rather in equivalence based on cultural differences (Bassnett,1992). In this respect, Gideon Toury stated « under no circumstances can the two sets of norms...be entirely identical ... translational norms have to do not only with the formation and formulation of the translated text ... but also with the inevitable decomposition of the source text » (Bassnett,1992,p.64). In the same vein, Cixous reacted against the binary categorisation of men and women and forced the reconstruction of old centuries hierarchy where women were located in secondary position. Reacting against the binary opposition denotes expelling the terms « feminine » and « masculine » and impelling how the feminine transgresses biological differences. Cixous suggests that being a ‘feminine’ writer does not necessarily denote that the author is a woman ; she considers Jean Genet a ‘feminine’ author though he is a man. Thus ‘the feminine’ stands in-between the fe/male for Cixous (as cited in, Flotow,1997). Equally important, Nicole Ward Jouve weighed Jacqueline Risset’s metaphor « the translation as midwife and mother », arguing :

The translator is a being in-between. Like words in translation, s/he endlessly drifts between meanings. s/he tries to be the go-between, to cunningly suggest what readings there could be in the foreign language other than those the chosen translation makes available.

(Bassnett,1992,p.65)

Feminist intellectuals opted for the view of translation as in-between process and thanks to which the translator translates by means of an androgynous mind. Androgyny refers to the state of mind that is neutral (neither feminine nor masculine). The term androgyny was used first by Samuel Taylor Coleridge. Then, Virginia Woolf developed it further to mean an

androgynous mind. This mind works when the writer's, or the novelist's sex consciousness is absent in order to produce a work in its highest capacity devoid of gender bias. The androgynous mind helps in creating a harmonious union between male and female : in Woolf's words « the normal and comfortable state of being is that when the two powers live in harmony together, spiritually cooperating » (as cited in, Martinsson,2009,p.18).

According to Godard, the theory of translation equivalence missed the fact that meaning can not be rendered because of its co-textual and contextual relations that lie within it. In an attempt to criticize equivalence as sameness, Godard questions how can one talk about sameness if the English word 'yes' has two parallels in French 'oui' and 'si'. Therefore, translators' task is to trace the dialectic relation between « signs and structures within and surrounding source language and target language texts » (Godard,n.d.,p.48). Consequently, translation, according to Godard, is regarded as a motif for « *topos* » used by women to achieve their goals, one of which is to ban phallogocentrism thought in language. She states « in this logic of 'supplementarity', an other writing necessarily entails an other economy of meaning » (Godard,n.d.,p.46).

3-2-4 Feminist Translation Goals : Criticizing Traditional Translation Ethics

Feminist writers in the begining of the 1970s and 1980s were interested in tracing the etymology of vocabulary, examining women's work and experiences through coining expressions that proclaim a utopic image of women. For instance, « ce soir j'entre dans l'histoire sans relever ma jupe » is translated by feminists as « this evening i'm entring history without opening my legs ». The gist of such translation is to make it deliberately shocking.

Feminists concern in translation is to offer women along with their creative work the position they deserve after they have been marginalized. Feminists are interested in how texts are manipulated innoxiously from ST to TT. An emphasis should be stressed ; hereafter, on the concept of faithfulness to an original, and how it is glorified as opposed to the translated text that takes the second position. In Bassnett's terms : « the original, the father, stands in a higher position than the copy, the female, whether described in terms of wife, concubine or mother » (Bassnett,1992,p.70). Similarly, Chamberlain(1988) is interested in showing how the act of writing and translation is considered for the former 'masculine' and 'original' while for the latter implies 'feminine' and 'derivative'. According to Chamberlain, translation is made sexualized as it can be seen in the metaphor 'les belles infidèles' which implies that

translation ought to be either beautiful or faithful. The idea expresses that if the translation is beautiful like a woman, so the translation is unfaithful. While if the translation is ugly, it is faithful. In this way, feminist critics cast away the notion of idealistic faithfulness just as the notion of equivalence as sameness was casted away. Chamberlain explains the hidden implicature of ‘les belles infidèles’ and claims that fidelity is meant to be the hidden link between translation (woman) and original (husband, father, author), or the patriarch. The unfaithful wife and translation are faulted for perpetrating « crimes » ; the husband and original are not and « by law » are pure from any sin, as Chamberlain states « This contract,... makes it impossible for the original to be guilty of infidelity. Such an attitude betrays real anxiety about the problem of paternity and translation ; it mimics the patrilineal kinship system where paternity_not maternity legitimes an offspring » (p.456).

Chamberlain argued that language is the medium in common between the writer and the translator despite the disparities; she said « whatever struggle there might be between author and translator is veiled by the language of friendship » (p.456). Thus, Chamberlain points to another problem in translation that the translator is represented as a male, and the text is modelled as a female « whose chastity must be protected » (p.456). In a nutshell, Chamberlain suggests that the purity, beauty, and fidelity of the text/language is the responsibility of the translator_whose role is similar to that of the father. That is, just like the father who ought to be careful for the production of a « legitimate offspring » ; the translator ought to be honest toward the mother language for legitimate translation. The point is that legitimacy correlates with fatherhood when considering fidelity in translation.

Barbara Godard, in her essay *theorizing feminist discourse/translation*, puts forward 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. Womanhandling the text in translation would evolve the replacement of the modest, self effacing translator » (Bassnett,1992,p.68). By saying so, Godard impels women translators to handle the text through not only marking their presence in the text and imprinting their female identity but also exaggerating in being present. Their presence should be manifested in the strategies they use to translate such as italics, footnotes, and a preface ; hereafter, resulting in what Godard called « an immodest translator ».

The intervention of feminism in translation aimed at revising translation ethics such as sexist derivative metaphors. Flotow(1997) propels feminist translators forward through her

phrase « re-writing in the feminine », suggesting that this phrase along with language constitutes the major driving force of rendering women visible. Moreover, the purpose of feminism in translation is to create « translation effect » by signaling the translator's gender awareness and agency. Furthermore, feminist scholars aim at re-interpreting translation myths such as Pandora's box⁽¹⁾ and the tower of Babel⁽²⁾ in order to demystify the misogynistic nature of these mythologies.

1

² 3-3 Translation and Literature

3-3-1 Arabic Literature

Gender pervades across the many fields of language reaching the arena of language and literature. One example of varied, rich, and diversified literature is Arabic literature. Arabic literature suffered from invisibility from the thirteenth to the nineteenth century, Selim argues, and it is only translation that is apt to erase the negative effect Arabic literature knew (cited in, Baker,2010,p.319). The twentieth century knew the transition of Arabic literature from focusing on poetry into focusing on fiction, especially the Arabic novel (Buchler,et.al,2011). Arabic literature in translation, then, reached its heyday after Naguib Mahfouz was handed the Noble Prize for literature in 1988 (Buchler,et.al,2011). The creation of the Arabic novel coincided with ‘nahDa’ period (‘cultural reformation’ stage) that was among the major achievements of Arab authors in the second half of the nineteenth century (Faiq,2004).

3-3-2 Feminist Literary Translation

Elaine Showalter contributed to the field of feminist literary translation through the introduction of the concept ‘gynocriticism’. It is a feature of women’s translation, the purpose of which is to rebuild women’s literary tradition, as she puts it :

¹ Karim Littau (2000) comments on the mythology of Pandora that it was referred to as the mother earth and the symbol of fertility. Yet, in recent Greek re-writing, it is said that Zeus, the so-called Greek god, created her and asked her not to open the container, jar, or box that Zeus himself gave her. Without permission, Pandora « releases all the evils of the world including linguistic differences » (p.250). This is the reason behind portraying Pandora as ‘femme fatale’ in translation. Littau argues that the box Pandora holds is a symbol of the ‘female body’.

² The Babel Tower mythology refers to the idea that there was only one single language unifying the whole world (Bennet,2018). Then, once people wanted to build a tower to reach God, they were scattered into groups without understanding one another.

...feminist criticism engendered by this process is the study of women as writers,... the psychodynamics of female creativity ; the trajectory of the individual or collective female career ; and the evolution and laws of a female literary tradition. No English term exists for such a specialised critical discourse, and so i have invented the term ‘gynocriticism.

(cited in, Wu,2013,p.22)

3-3-3 Strategies of Translating Arabic Literary Text

The strategies used to translate literary texts should be carefully selected to create the same effect as the original. Catford notes some types of translation shifts at the level of structure and class. Structure shifts imply the change of grammatical structures while class shifts points to the change from noun to verb and vice versa, of course including the other classes too. For example :

Structure shift : softly foaming facial wash

Ҫ

Class shift : a go of brandy

No go

å

(cited in, Hassan,2014)

Basic strategies in translation are literal and free translation. According to AbulHassan Hassan (2014), literal translation is governed by the same form, structure, word order of the SL. Literal translation, as a technique, does not fulfil the needs of a literary text because literature is an art and needs a creative style of translation (Savony,1957,cited in, Hassan,2011). That is why the foci of translating literary texts is to convey the pragmatic meanings of the SL (speech acts, presuppositions, implicatures, politeness, and deictic expressions). These characteristics, if ignored, may lead to the distortion of translation that may decrease the English reader attention (Abdel-Hafiz,2003,cited in, Hassan,2011).

Free translation does not consider the formal structures, but its main concern is to produce a « version fluent and natural » (p.12). A good example to illustrate literal/ free translation is the following example : ü # ; its literal translation is ‘what passed died’, and its free translation is ‘let by gones be by gones’.

3-3-4 Problems of Translating Prose : The Novel as a Literary Genre

As translators start initiating and producing texts, they can not detach themselves from commenting personally on the work and leaving their own fingerprint in the texts translated. This is one difficulty that encounters translators especially if they are translating literary texts. Ziaul Haque (2012) maintains that translating prose is difficult to render just like poetry. For instance, Malory failed to render Arthur's *Le Morte d'Arthur* adequately, resulting in an inappropriate translation. This fact shows that not only poetry but also novels are difficult to render. The literary translator should be able to understand wholly the text to be translated and should be able to devise a general plan to carry out translation activity (Kohlmayer,1996, cited in, Kahrizsangi & Haddadi,2017). James Holmes maintains that translating novels as equivalent as the ST is « perverse » because sameness does not exist. For Wolfgang Iser, the sentence in literary text holds more deep meaning than the linguistic forms and structures might show. In other words, the translator must acknowledge both the content and the structure because the latter may also imply certain meanings. The sentence in literary texts, then, denotes, in Iser's words « an indication of something that is to come, the structure of which is foreshadowed by their specific content » (as cited in,Bassnett,2002).

Besides the difficulties encountered in translating literary texts, particularly the novel ; there still exist an element that many translators may agree on rendering it in the same way. Therein, Bassnett (2002) claimed « ...if a dozen translators tackle the same poem, they will produce a dozen different versions. And yet somewhere in those dozen versions there will be what Popovic calls the ‘invariant core’ of the original poem » (p.35). The « invariant core » is the unchangeable part in all translations of the same text.

3-3-4-1 Culture Specific Items

In Hanada Al-Masriin article *Translation and Cultural Equivalences* (2009), Arabic literary texts were explored to search for any cultural losses that were lurking in the text. She came up with the conclusion that the translator's task is to be a « cultural insider » to avoid cultural inequivalences (Akbari,2013). Mohammad Salehi (2012) claim that culture is deeply steeped in translation discourse in a myriad of ways. One of these ways is culture-specific terms which include idioms, nomenclature, culture-bound element. In order to translate culture-specific items (CSI), certain strategies are needed. Javier Franco Aixela (1996) suggests repetition such as (Los Angeles,) and orthographic adaptation that stands for (transcription and transliteration). Also, synonymy is a way to avoid repetition that results

in the target readers' alienation, and naturalization which aims at adapting the language of the SL to the morphology and pronunciation of the TL. Another strategy is deletion that occurs when the translator deletes some CSI for ideological/stylistic reasons.

3-4 The Cultural and Linguistic Gender Gap Between Arabic and English

3-4-1 Linguistic Differences Between Arabic and English

According to Wright (1955), Arabic gender is categorised into three groups (feminine, masculine, and a category that pertains to both feminine and masculine). Hassan (1975) put forward that feminine nouns that do not have a feminine grammatical marker are considered « semantic feminine ». On the other hand, some masculine nouns pertain to feminine constructions such as « » (Khalifa), the meaning of which 'successor', and « » 'very learned'. These forms, Wright (1955) denominates them the « tropical feminine ». Hassan(1975) also notes that some words are conventionally taken as feminine and thus forming a « tropical feminine » such as « » (home), « » (sun). Wright(1955) points out that the nouns implying both masculine and feminine meanings are collective nouns such as « » (pigeons), « » (cattle), « » (trees), « » (clouds).

Translating modals from English to Arabic or vice versa pose a problem because modals in English are « grammatical auxiliaries » separated into two categories (action, belief), while modals in Arabic are lexical. That is why literal translation produces awckwardness because the modals of the two languages are not respected.

Translation accommodates cultural and gender linguistic differences. Among these differences, there exist grammatical, social, and semantic gender. Researchers exploring the performativity of gender in literary text make the point that the grammatical, semantic, and social gender helps in the production of stereotypes. Also, one of the obstacles translators encounter when translating is the difficulty of conveying the appropriate lexicon of grammatical gender and the effects lexicon bring from the ST to the TT.

3-4-2 The Grammatical Gender

The history of grammar goes back to the fifth century where Protagoras split noun classes into two categories (feminine, masculine). Albeit the notion of grammatical gender stands for the latin meaning 'race' or 'kind', Protagoras assumed that sex is a hereditary attribute in gender categorisation (Romaine, cited in, Kotthoff & Wodak,1997). Pauwels

(2003) claimed that languages that are categorised by a grammatical gender system ascribe nouns gender classes that are based on morphological/ phonological characteristics. In the same vein, Corbett (1991) asserted that grammatical gender system has a ‘semantic basis’ prior to the morphological formation of the lexis. In the nineteenth century, Jacob Grimm spoke of the concept of grammatical gender as the « metaphorical extension » of the ‘natural’ hierarchy of sex into each aspect of the real world. To put it differently, femininity and masculinity transcend beyond language and grammatical categories. Grimm asserts that objects which are addressed by masculine nouns are « earlier, larger, firmer, quicker, active, movable, and creative », but those addressed by feminine nouns are « later, smaller, softer, quieter, suffering, passive, and receptive » (as cited in, Karoubi,n.d.).

3-4-3 The Social Gender

The social gender is the repercussion of stereotypes. Nissen (2002) explains how translating social gender may cause problems ; this can be apparent in the scene_ of Daphne du Maurier’s novel *Rebecca*³ _ where Maxim and his wife invited their relatives to dinner. Then, Maxim’s brother in law addressed Maxim expressing his delight and appreciation for food, saying « same cook i suppose, Maxim ? ».The obstacle in translating this sentence is whether the cook is female or male knowing that no reference to the cook’s gender is hinted throughout the whole novel. The question is, what significant parameter that decides about the choice of words ? What gender is assumed to be in the text ? According to Nissen, the majority of translators would translate the cook’s gender depending on their ideological expectations of what gender a cook is more likely to be in their community (cited in, Karoubi,n.d.).

3

³ The novel *Rebecca* (1938) is the bestselling novel of Daphne du Maurier. It uncovers much about the novelist’s fluid sexuality and ‘her venetian tendencies and about being a boy stuck in the wrong body’, writes Olivia Laing (sex, jealousy, and gender, 2018).

3-4-4 The Semantic Gender

The issue of grammatical gender assignment in languages with a gender system such as Arabic poses a major problem whether it is carried out randomly (Bloomfield,1933) or systematically (Corbett,1994 ; Zubin,1992 ; as cited in, Berkum,1996). For example, while feminine words in Arabic are marked by three morphemes : / / /t/, // /a/, / / /a:/ (Muttalib,n.d.p.10).

English language possess natural gender ; it is only through pronouns that gender can be marked. In Arabic, gender can be marked through pronouns, verbs, nouns, and adjectives. According to Fatimah Almutrafi (2015), Arabic, unlike English, does not have a gender - neutral pronoun such as « it ». The assignment of Arabic grammatical gender is « semantically arbitrary » ; for example, « window » can be made feminine « Nafetha » and can be made masculine « Shobak ». Romaine maintains that natural gender is a feature of English nouns ; that is, the nouns addressed as ‘she’ in English actually bear feminine nature, or biology. For example, women, girls, female, and animals are referred to by ‘she’ ; whilst it is not the case with the nouns car, ship, boat (cited in, Kotthoff & Wodak,1997). In addition, Arabic is also embodied by similar use of language. The grammarian Ibn Al-Anbaari (1996) argues that the masculine precedes the feminine in Arabic ; for example, he said « “qaa?im”(standing-3MS) and “qaa?imah” (standing-3FS) and qaaÂd (sitting-3MS) and qaaÂdah (sitting-3FS) ». These examples show that the feminine words are formed by adding secondary forms to the root which is masculine (cited in,Sadiqi,2006,p.4).

Conclusion

This chapter summarised major research on language and gender, highlighting the differences between the two sexes in speech, writing, and translation. In this respect, the copula between the two fields was given along with defining translation concepts. This chapter introduced the field of gender and translation, its paradigms, and feminists' contribution. Then, an overview of literary translation and its strategies were stated in addition to stating the gender cultural systems of Arabic and English languages.

Chapter Two

Methodology

Introduction :

This chapter is dedicated to the systematic description of the methodology. Data collection are explained in addition to re-stating the aims, research questions, and hypotheses. Moreover, the sample is carefully described. Then, a synopsis of the novel *Dhakirat Al-Jasad* is provided along with the biographies of Mosteghanemi and the translators Sreih and Cohen. Furthermore, justifications of why focusing on the translators' identity, linguistic choices, and the novel as a literary genre are offered. More importantly, a detailed consideration of Lakoff's model (1973) as well as feminist translation strategies is described.

1- Data Collection

1-1 Research Questions and Hypotheses

Translating literary texts is not an easy task, particularly translating Arabic novels into English because of the linguistic and gender cultural discrepancies between the languages.

Gender identity and gender cultural system of translators may bring up different texts. This study is concerned with comparing Sreih's /Cohen's renditions of *Dhakirat Al-Jasad* and aims at examining gender differences in the linguistic systems and testing if the translators are aware of the use of feminist strategies. In a nutshell, the aim is to unravel the intervention of the translator's gender in the text, searching for any linguistic disparities and translators' gender awareness.

This dissertation is governed by the following questions :

1- Does the translator's gender affect translation in terms of linguistic choices ?

2- Do the translators use feminist translation strategies?

Coates (2013,p.171) observed that %the gender of the speakers plays a significant part in innovation% For this reason, it is hypothesized that gender influences linguistic choices in translation. The point is that, two translators coming from two different cultures, having two different worldviews are probably going to affect translation even if the same text is being translated. Translators also are thought to exhibit their feminist fingerprint through using feminist translation strategies which are in turn reflected in their linguistic choices.

1-2 Linguistic Choices

Language, with all its underlying elements, use us as much as we use language (Lakoff, 1973). Words meaning is illusive and not innocent as people might think. Every single word has a significant function and serves a certain aim, exactly as Austin put it in his book *How to do Things with Words*. Similarly, words bear psychological meanings and reflections surpassing the literal meaning and the semantic context (the connotative meaning). Connotation is about the implicatures that a linguistic expression holds in addition to the literal meaning (Hassan, 2014) (see chapter one for details).

1-3 The Translator's Role

Since the 1970s, feminist clout on translation was manifested in the metatexts, statements, theoretical writings, prefaces and footnotes. Recently, feminist translators changed their interest to discover themselves, their identities, and their gender as an engraved constituent in identity and in the rewriting process (Flotow, 1997). For example, De Lotbiniere-Harwood located herself as a feminist subject of study in Quebec's experiment %écriture au féminin %. She claims that writing and translation as an activity can not be impartial ; therefore, she refined the phrase as %ré-écriture au féminin %re-writing in the feminine. The altered phrase incites and encourages women not only to capture the text's inequalities of conventional language but also to intervene in the act of translation.

Godard, Kathy Mezei, Sherry Simon, Luise Von Flotow, Bassnett, Nicole Ward Jouve accentuated the role of the translator in translation activity. Among these scholars, Berman, who suggests that a great emphasis should be placed on translators' individuality and agency to decode his/ her translation practice. Berman's view is shared by Maria Tymoczko who confirms the usefulness of focusing on the translator when analysing the text, arguing that the translator's consciousness helps in the shift of translation from the notion of difference as %betrayal, loss, or misrepresentation %to translation as creativity. Moreover, Godard points out that the importance of translation as re-writing depends largely on the task of the translator, as Lefevere puts it %the fame of the writer and his or her position in literature are, to no small extent, at the mercy of his or her translator %(as cited in, Godard,n.d.,p.58).

Bassnett (2002) considers creativity a building block of translation and views the translator's role as communicator, interpreter, and mediator of ideas, images, and visions of the world of the SL to the TL. Nevertheless, translation is also considered a double-edged

sword, for it may carries and imprints the translator's own prejudices, presuppositions, and hegemonic power in the target culture. As Mahasweta Sengupta puts it %..we remain trapped in the cultural stereotypes created and nurtured through translated texts %(as cited in, Bassnett,2002,p.5).

1-4 Data Collection Method

1-4-1 The Research tools

This study draws on a qualitative content analysis based on Lakoff's model and feminist practices of language and translation. This dissertation is more concerned with the mechanics of translators' gender identity in translation, and to what extent they have produced a gendered aware texts.

1-4-2 Selecting the Novel as a Literary genre

To understand the mechanics of how gender gets melted into language, one should 'look locally' on how gender is practised in a particular community (Eckert& McConnell-Ginet,1992). Analogous to Eckert's and McConnell-Ginet's view, in order to understand the workings of gender and language in translation, one should 'look locally' on how translators represent the practices of gender through linguistic symbols in a particular context. In this dissertation, the context is the novel as a literary genre.

1-4-3 The Case Study

Two English translations of the Arabic novel *Dhakirat Al-Jasad* of Ahlam Mosteghanemi are selected as a case study. The first translation is carried out by Baria Ahmar Sreih in 2003 under the title *Memory in the Flesh* and is published by the American University in Cairo Press (AUC) . The second translation is written by Raphael Cohen in 2013 under the title *The Bridges of Constantine*. The reason why *Dhakirat Al-Jasad* was chosen, rather than other novels, is twofold. First, the novel was chosen accidentally because its fe/male translations were available. Second, the novel represents one of the successful literary masterpieces and one of Mosteghanemi's first in trilogy. Besides, its exciting history of being translated three times makes it a subject of interest, especially when the woman's rendition was further revised by Peter Clarck.

Peter Clarck claimed that he observed some defects in Sreih's rendition, published in 2002, of the Arabic novel, asking AUC Press to arrange further refinement on the translated text ;

therein, the AUC press handed the task of revising the translation to Clarck himself. Hence, the second translated text under the name of Baria Ahmar Sreih and Peter Clarck was published by AUC in 2003. The third translation was carried out by Raphael Cohen in 2013 and bore the title *The Bridges of Constantine*. This translation, actually, perfectionates on the previous translations in Clarck's opinion.

1-4-4 The Sample

The sample selection was not done accidentally but purposively since the ten passages that were selected from the novel hold some derogative language toward women and gender stereotypes that the researcher thought the translators might change. Other samples were chosen for they contained culture specific items.

1-4-5 The Author's and Translators' Biographies

At this point, it is important to offer the biographies of Ahlam Mosteghanemi, Baria Ahmar Sreih, and Raphael Cohen in addition to the story plot.

Mosteghanemi's Biography

Ahlam Mosteghanemi, the Algerian novelist and poet, is the bestselling female Arab author. She has a massive popularity and millions of fans and followers on facebook. Besides, she was ranked among the top ten influential women in the Middle East as it was claimed by Forbes in 2006. Mosteghanemi is well-known for her trilogy that consists of *Dhakirat Al-Jasad*, the corpus of this study, *Chaos of the Senses*, and *Bed Hopper*.

Sreih's Biography

Baria Ahmar Sreih is a Lebanese journalist, writer, and translator. She translated several novels from Arabic into English, among which, to mention but a few, *Memory in the Flesh*, *Chaos of the senses*. One of her influential books is entitled *Tango fi Beirut*.

Cohen's Biography

Raphael Cohen is a literary translator and a contributing editor at Banipal. He has a BA degree in Oriental Studies from Oxford University and MA in Semitics from the University of Chicago. Among Cohen's major translations is Ahlam Mosteghanemi trilogy, *Status Emo* by Mosbah, and *Butterfly Wings : an Egyptian Novel* by Mohamed Salmawy.

Story Plot

Dhakirat Al-Jasad is an award-winning novel that depicts the period of Algeria's history of colonization and holds within its ties a love story as well. The story is told in a male authoritative voice, that of the painter Khaled who was a soldier and contributor in the war of independence where he lost his arm. After independence, Khaled exiled himself to France because of post-independence corruption and started the craft of painting. There, in France, he meets Hayat, a young novelist and the daughter of his friend commander 'Si Taher'. Khaled falls in love with Hayat, and she as well seizes the opportunity to be a friend with him in order to seek some information about her father knowing that he died when she was a baby born. Khaled and Hayat relationship is more emotional than physical, yet Khaled keeps on describing his sexual desire toward her. The turning climax of the novel is when Ziad, Khaled's friend, enters the story. Ziad is a Palestinian poet, one of his poems was offered to Ahlam by Khaled ; the fact that made Ahlam, in Khaled's opinion, falls in love with Ziad thanks to his writing. The story ended by the murder of Ziad and Khalid's return to Algeria after many years to attend the arranged wedding of Ahlam with one of the upper class people.

1-4-6 Lakoff's Model

Lakoff provided a list of ten linguistic features that characterize women's speech. The list is the following :

1. Hedges

Lakoff argued that women are more likely to use hedges as compared to men. The hedges that women tend to use, to list but a few, are 'you know', 'sort of', 'kind of', 'well', 'you see'.

2. Tag questions

Tag questions are defined by Lakoff as an interrogative form added to a declarative statement. Its usage by women is regarded as lacking full knowledge. Lakoff claimed when the tag fulfills its aim, it is legitimate ; however, other situations do not need using tags such as %i have a headache, have not i? % In this case, the tag is illegitimate, and it is this kind of tag that women use and that signals their inconfidence and index their powerlessness and weakness. Dubas's and Crouch's (1975) study opposed Lakoff's claim that women use more tags than men. Also, other researchers associated women's use of tag question not to their lack of confidence as claimed by Lakoff, but to tags' function rather than occurrences (Holmes,1986).

3. Declarations with Interrogative Intonation

Lakoff observed that women tend to use questions intonation in a declarative context, i.e. sentence intonation that has the form of a declarative answer and the rising intonation of a yes/no question. This feature was explained as women's failure to assert their opinions. As a result, they are not taken seriously. An example to illustrate the point is :

- (A) when will dinner be ready ? (B) Oh... around six o'clock ?

This example shows how (B)'s answer sounds like a question ; as if (B) is saying to (A) does that suit you ?

4. 'Empty' adjectives

Empty adjectives are adjectives that are peculiar only to women according to Lakoff. For example, the adjectives (great, terrific, cool, and neat) are considered neutral, while (adorable, charming, sweet, lovely, and devine) are typically for women.

5. Extended vocabulary

Extended vocabulary can be clarified through precise colour terms : when women extend the vocabulary to make a fine colour discrimination. Lakoff ascribed precise colour terminology to women because they deal delicately with the finest details of colours when describing/ differentiating between them. Using such language is considered trivial by men, and Lakoff deduced from this fact that women are unreliable decision makers.

This feature is going to be applied not necessarily on colours description, but wherever description occurs in the novel to see which one of the translators describe delicately a particular aspect ; then, either confirming or refuting Lakoff's claim.

6. Emotional Emphasis

According to Lakoff, women tend to use much more intensifiers and adverbs such as : just, so, really. Such usage denotes strong emotions. This feature is going to be applied wherever the translators employ more adverbs and adjectives.

7. 'Hypercorrect' grammar and pronunciation

Women rarely use colloquialism and slang, instead they tend to use prestigious grammar and clear articulation.

8. 'Superpolite' forms

Another characteristic of women's speech is the use of polite forms such as compound request; e.g, %will you please close the door %Also, the use of euphemisms is a polite form used by women. In addition, among the polite expressions Lakoff stated is %is it ok, if %as well as modals and the conjunction %if %

9. Avoidance of strong swear words

Women's use of expletives such as (oh, my dear, my goodness, my lord) is again another barrier that keeps women inferior as they are not allowed to express their emotions overly and are incapable of using strong words (swear words) like men do. In this respect, Lakoff (1973) observed that women are far away from being valued as « real individuals » on the grounds that the strong expletives are used by men who hold power in society, while the weaker forms are used by women.

While analysing the samples, wherever there occur swear words or a language that confines and misrepresent women, the feature of 'avoidance of swear words' is applied.

10. Emphatic stress

Emphatic expressions are used to convey importance to the meanings one is transmitting. In written forms, emphatic expressions are usually marked by an exclamation mark. These expressions denote strong emotions to what is said or written.

Albeit Lakoff's work has been criticised, for it relied on retrospection ; however, %its significance cannot be underestimated, as it galvanised linguists all over the world into research into the uncharted territory of women's talk %(Coates,2013,p.5). What coates argued emphasizes on the fact that Lakoff's contribution is omnipresent and was and is still used as a model of analysis. In this respect, Talbot reported %difference and dominance provided an early model for the analysis of language and gender in the social sciences, specifically socialising and sociology %(cited in,'interaction among women',n.d.,p.132).

1-4-7 Feminist Translation Strategies

Mills (1995) proposed that %Any work on gender and text analysis has to take into account contemporary feminist work in sociolinguistics %(p.12). In this sense, this study draws on feminist translation practice prior to Lakoff's analysis because they are related. To elaborate,

Lakoff's *Language and Woman's Place* article introduced many characteristics pertinent to women's language (W.L), some of which are hedges, empty adjectives, and talking in italics. Talking in italics is taken, by feminists working in translation, to signal feminists presence in a text.

Translation strategies are an inseparable part of the translator's identity because their selection depends largely on the translator her/himself ; in parallel, gender is a rudimentary constituent of the translator's identity, which in turn is deeply rooted in translation. Hereafter, it would be reflected in translation activity.

Feminists pointed out that whenever language confines women, the translator ought to change it. For instance, Brossard wanted to agitate the power relationship in language, this desire led her to change the ordinary usage of language such as punctuation, spacing, and typography. In addition, she changed dramatically the grammatical constructions of novels / poems by adding (blanks, gaps, ruptures) in order to suppress the readers' passive assimilation and turn it into critical thinking.

Long (2011) maintains that many female translators touched upon the masculinist interpretation of the Coran and Bible. As an example, Laleh Bakhtiar made several changes such as turning the translation of « Allah » into « God », « Isa » into « Jesus », « Maryam » into « Mary ». These alterations made in translating the Coran led her to be criticized by Ahmed-Ullah (2007), Macfarquhar (2007) as being daring (cited in, Hayeri,2014).

Flotow (1991) introduced three principal strategies representing the core of feminism : (1) supplementing, (2) prefacing and footnoting, (3) hijacking. It should be noted that these strategies are not feminist at all but it is the way they are used that shows they are feminist. Flotow has validated Brufau Alvira's work (2010) that these feminist strategies remain beneficial, yet they have to be further altered depending on the context in which they occur, as what Flotow termed %highjacking into context%(as cited in, Leonardi and Taronna,2011).

Supplementing

Supplementing in translation is adding or deleting some forms to make up for a deficiency in the text. In Benjamin's view, supplementing is more of a political act rather than an offer made to the target readers. Thanks to it, translation becomes %matured, developed, and given an afterlife %(cited in, Flotow,1991,p.75). According to Flotow, supplementing stands for the %over translation %made in the text such as that made in the phrase %...without opening my

legs %(see chapter one), and it also can be considered a %voluntarist action %Supplementing can be illustrated through the following sentence as appeared in a text addressed to those involved in abortion :

%de ou la coupable doit être punie %(p.75).

Scott translated it as : « the guilty one must be punished, whether she is a man or a woman » (p.75).

Analogous to this is the attempt Godard made to supplement Brossard's book title *l'Amèr*. The term is similar to pastiche work because it represents a coinage of three words 'mère' (mother), 'mer' (sea), 'amer' (bitter). The title tells the story of a mother's misery and suffocation, and how the mother transforms the bitter life to her children as well. Godard revamped the title to be 'the Sea (S) our (S) Mothers'. By so doing, Godard succeeded, through a wordplay, to show how the mothers suffocation is embodied in the words (sour, smothers). The words (sour, smothers) exemplify Godard's preference for 'transformations' (Mezei,cited in, Voyer,n.d.). The wordplay is accomplished through the combination of 'mer' and 'mère', replacing the %silent 'e' in English %Godard stated %the 'e' ... is removed from the title *l'Amèr*,..., to underline the process of articulating women's silence and moving toward a neutral grammar %(cited in, Flotow,1991,p.76-77).

Prefacing and Footnoting

Prior to supplementing strategy, feminists employ another one that of prefacing and footnoting which was in turn also used by Godard. Godard pointed out, in her translation of Brossard's work, to other literary texts when intertextuality occurs and incorporated a large preface, where she fully explained the translation.

Hijacking

Another strategy is hijacking that would be clarified in the discourse of Homel (1990) as he condemns De Lotbinière-Harwood for the flagrant and over interventionist translation of *%Lettres d'une autre %*arguing :

The translator (...) is so intrusive at times that she all but hijacks the author's work. In the introduction she tells us she intends to make her presence felt(...) to this end she frequently breaks into Gauvin's work explaining what Gauvin really meant and sometimes offering the French equavalent for the English on the page (cited in, Flotow,1991,p.78).

Among the strategies Lotbinière-Harwood used to hijack the text is to enclose «the absurdities of conventional English» between quotation marks. For example, she referred to women as the %‘masters’ of the kitchen% Also, she made the feminine precede the masculine.

Elizabeth Carter and Catherine Talbot established the translation strategy collaboration which influenced feminist translators to integrate it in their work. Myriam Diaz-Diocarez could devise the collaboration strategy between author and translator to create a feminist aspect in the target language text. Collaboration is also used to re-assess feminist practices in translation (cited in, Agorni,2005).

Federici and Leonardi (2012) explored the use/ abuse of gender in three Italian translations of the English literary text of Woolf *A Room of One’s Own*. The researchers relied on feminist theories and practices of translation in order to unravel the manipulation of gender in translation. The result was that none of the translations could reach the feminist elegant style of Woolf ; besides, the translator’s voice overwhelms the translated text. The point is that without applying feminist strategies on translation, the researchers would not reveal how gender was manipulated and how the translations missed both Woolf’s diction and Woolf’s strong feminist voice.

The present study draws on Federici’s and Leonardi’s research, using feminist translation strategies. However, this study use feminist translation strategies not to achieve the same aim as theirs but to reveal how the strategies can be useful in showing if the translators’ gender affects translation in terms of linguistic choices.

Conclusion

This chapter presented methodology description. It restated the research aims, questions, and hypotheses. Similarly, the data collection was explained along with clarifying the data collection method. Moreover, a brief synopsis of *Dhakirat Al-Jasad* was provided in addition to the author’s / translators’ biographies. Furthermore, this qualitative research was based on Lakoff’s model as well as feminist translation strategies that were explained.

Chapter Three

Results and Data

Analysis

Introduction

This chapter analyses and discusses the data collected. Deviations from the source text are noticed by both translators and are explained according to Lakoff's model as well as feminist translation strategies. Additionally, findings are presented and discussed prior to the limitations of the study. Finally, the chapter offers some recommendations for further research in the realm of language, gender, and literary translation.

1- Findings and Data Analysis

1-1 The Title of the Novel

Dhakirat Al-Jasad bears different titles in different translations. In Sreih's translation, the title *Memory in the Flesh*, similar to the Arabic, is provided. Whilst in Cohen's translation, the title is altered into *The Bridges of Constantine*. The discrepancy in rendering the title could be attributed to the fact that Sreih uses much more the foreignization strategy and literal translation as it can be seen in the title. Translating in this way result in a text that is foreign to the target readers. On the other edge, Cohen opts for a free translation that focused more on transmitting the meaning and content of the novel. He selects a title that pertains to the recurrent symbol in the novel 'the bridge'. The latter referring both to the bridges of Constantine as well as the bridge that was in front of Khaled's room (Khaled is the male protagonist). Moreover, even the cover page in Sreih's translation is kept as the original unlike Cohen's translated novel, the cover page of which is further changed. This is may be due to the different strategies they have followed. Sreih prefers the literal strategy that denotes keeping the same form, structure, and word order as the original (Hassan, 2014) ; thus, she preserves even the novel's original cover page. However, Cohen changes the cover page because he opts for a free translation that stands for producing a fluent and natural version as claimed by Hassan (2014).

1-2 Emotional Emphasis

Many examples from different samples are offered to clarify emotional emphasis. In one of the samples, Sreih uses more adverbs, as opposed to Cohen, such as « suddenly », « actually », and the adjective « amazing ». In addition, the adverb « suddenly » that Sreih incorporates did not occur in the original text. Through the use of the adverbs and the adjective which were dropped in Cohen's translation, it can be noticed that Lakoff's WL feature that of emotional emphasis is used by Sreih more than by Cohen. Moreover, in

another sample, it is also found that Sreih incorporates more adjectives as compared to Cohen such as « great, tight, old ». While he uses just few adjectives such as « unruly » and the intensifier « so ». In this way, again, Lakoff's WL feature (emotional emphasis) is employed by Sreih more than Cohen. This result supports the idea that in writing, men use an informative language style, and women use a psychological language style (that is the use of modifiers and intensifiers) (Ishikawa,2014).

In another sample, Sreih uses much more adjectives such as « emotional, excessive » as compared to Cohen who prefers turning the adjectives into nouns such as « emotion, ego, security ». This result seems to corroborate with what Lakoff stated that men use less adjectives than women ; hence, the feature that of emotional emphasis is used once more by Sreih more than Cohen, supporting Ishikawa (2014) study that women use psychological language style (modifiers). Also, the result seems to match Argamon et.al study (2003) that men are emotionally less involved than women.

1-3 The Use of the ‘ generic he’

Findings show that Sreih uses the « generic he ». This is probably due to the fact that she is not aware of sexism, or the result might be related to the fact that she wants to be faithful to the original text. On the other hand, Cohen provides a much more neutral version because he might be aware of sexism, or because of the influence of the free translation strategy that he uses. The example is as follows :

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Sreih’s translation : I painted it like a student painting any view on a paper for his art exam in answer to an exercise set by his teacher (p.34).

Cohen’s translation : I had painted it like an art student taking an exam in which the assignment is to paint the scene closest to who you are (p.38).

1-4 Literal Vs. Free Translation

In another sample, Sreih literally renders the form and structure of the original text. However, Cohen opts for a free translation, translating the text in a more concise manner as compared to Sreih. Sreih keeps on following the literal translation and the foreignization strategy ; while Cohen follows what Catford called structure shift by focusing on the agent of the action « I » rather than the action itself. For example :

1 # ä

Sreih's translation : It was only an attempt to escape from a life of desperation (p.34).

Cohen's translation : I was just trying to live, to escape despair (p.38).

1-5 Extended Vocabulary

It is also found Lakoff's feature that of extended vocabulary which means that women describe best the finest details of colours, but the feature is used wherever one of the translators succeed to provide a more precise description. Results reveal that Cohen is more precise in describing certain texts of the original. For instance, the term is rendered as « mysterious » which is left out in Sreih's translation. Besides, Cohen translates the term as « half-sleep » ; while sreih provides the word « sleep » that is not as precise as that provided by Cohen. This result exhibits that Cohen is more precise than Sreih, opposing Lakoff's claim that women are more precise in description than men.

In addition, Sreih distorts the meaning that was transported through the original text « » ; she renders it as « grown up when i was not looking ». In contrary, Cohen provides the following expression « grew up out of sight » which is much more expressive. So, Cohen's translation again contradicts Lakoff's claim that of extended vocabulary which denote that women are more precise than men. Also, Sreih's mistranslation of the original can be due to her Arabic origin, translating word for word and thus falling in one's cultural background trap. Also, Sreih's mistranslation can be related to the fact that she uses more the literal strategy.

Additionally, the expression « » is rendered by Sreih as « the missing arm that irritated her », causing a much more strong feelings and emotions than that produced by Cohen's translation in the expression «my missing arm, which annoyed her ». Because according to the Longman Dictionary when an unpleasant event happens repeatedly, it irritates people, and it is preferable to use the verb 'irritate' rather than the verb 'annoy'. Both terms are a bit similar, referring to emotions. However, irritate can refer to a physical sensation ; for example, the skin can be irritated by a certain fabric, but not can be annoyed by a certain fabric. In this way, because the original text conveys an emotional state which is a physical one, Sreih offers a more precise description than Cohen. Therefore, this finding accords with Chentsova-Dutton's and Tsai's (2007) findings that women are more expressive when it comes to emotions.

Furthermore, in another sample, extended vocabulary was also marked. For example :

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Sreih's translation : “I believe critics should find a way of settling this matter once and for all. They should either admit that a woman’s imagination goes beyond that of a man (p.82).

Cohen's translation : ‘I think critics really ought to resolve this once and for all. Either they admit that women have more imagination than men (p. 90).

In this text, both translators start with two different verbs. For Sreih, she uses the verb ‘believe’ unlike Cohen who uses the verb ‘think’. The verb employed by Sreih bears more strength than that employed by Cohen. To elaborate, as mentioned in the website the loosy linguist, the article entitled ‘Think vs Believe Semantic Difference’, the verbs ‘think’ and ‘believe’ differ at the level of truth value. That is, the verb ‘think’ denotes lesser confidence in the truth than the verb ‘believe’. Also, Sreih uses a modal verb ‘should’ to express obligation ; while Cohen prefers the adverb ‘really’ in addition to the modal ‘ought to’ which is more stronger than ‘should’. This result shows that both Sreih and Cohen offer precise and strong utterances, noting how Sreih was more emotionally involved than Cohen through her use of the verb ‘believe’, and Cohen’s preciseness is manifested in his usage of strong modal verbs. This result seems to be consistent to what Chentsova-Dutton and Tsai (2007) reported that women express emotions more strongly than men. Also, another explanation of this result could be attributed to the fact that the text represents the female protagonist speech that is why Sreih expresses it with a stronger tone as compared to the way Cohen translates it.

Another example of extended vocabulary is the following :

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Sreih's translation : She belonged to a generation of women who devoted their lives to the kitchen. They lived for feasts and weddings as if they were love-feasts where they would give to the world, among other things, their excessive femininity, their tenderness, and their secret yearning that found no other form of expression but in providing food for others (p.68-69).

Cohen's translation : She belonged to a generation of women who devoted their lives to the kitchen. For them, holidays and weddings were banquets of love. There they made all their

overflowing femininity and tenderness into gifts, along with the secret hunger that found no expression outside of food (p.76).

In this text, both translators offer long descriptions as opposed to the original. The second sentence in both translations is an extension of the first sentence. For Sreih, she compares women's life to 'love-feasts', using the conjunction 'as if' that exhibits how women's life is sacrificed for others. The term 'love-feasts' implies a symbolic meal used to celebrate a brotherly love peculiar to early christians who used to celebrate agape (an event of astonishment). A possible explanation for such comparison is that Sreih is either christian or influenced by Christians' culture. In parallel, Cohen uses the archaic term 'banquets' to refer to feasts which is neutral not peculiar to any culture. Another explanation is that Sreih is more precise than Cohen since she provides a specific expression. This result shows that Lakoff's argument that women are more precise and extends vocabulary is employed by Sreih in a more precise manner than Cohen.

All in all, both Sreih and Cohen provide precise descriptions. However, Sreih is more precise when it comes to emotions.

1-6 Interventionist Feminist Strategies

Findings also exhibit that Sreih's voice, as a translator and as a woman, is objectified in the parenthetical phrase she employs such as 'among other things' in the following sentence :

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Sreih's translation : They lived for feasts and weddings as if they were love-feasts where they would give to the world, among other things, their excessive femininity, their tenderness, and their secret yearning that found no other form of expression but in providing food for others (p.68-69).

Cohen's translation : There they made all their overflowing femininity and tenderness into gifts, along with the secret hunger that found no expression outside of food (p.76).

The phrase 'among other things' used by Sreih and which did not occur in the original might mean that Sreih intervenes in the text to show that little is stated in the original text concerning women's sacrifices to others, including men. This move is considered a feminist interventionist strategy. A possible explanation for this result is that the original text represent the female protagonist's speech. That is why, Sreih renders it more strongly than Cohen who

describes the original as it is without interfering to comment on the event that was taken place in the text. Also, Cohen's translation of the text might mean just that he wants to stay close to the original text.

1-6-1 Supplementing

Findings reveal one of Flotow's feminist strategies, and it can be clarified through the following illustration.

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Sreih's translation # “I believe critics should find a way of settling this matter once and for all. They should either admit that a woman's imagination goes beyond that of a man, or decide to put us all on trial !”

I laughed at your argument, but I also admired it, though I was not convinced (p.82).

Cohen's rendition : ‘I think critics really ought to resolve this once and for all. Either they admit that women have more imagination than men, or they put us all on trial !’

I laughed at your surprising but unconvincing reasoning (p.90).

This excerpt is a dialogue between the female and the male protagonists. The first sentence was analysed previously under the title extended vocabulary. The second line of the dialogue represents the male protagonist's echo, or comment on the female protagonist's speech. This sentence is translated by Cohen in a similar manner as the original text, reporting the ST as it is without interfering. This result may be due to the fact that Cohen wants to be faithful to the original. In contrary, Sreih inserts in her translation a clause that did not occur in the original, namely « but I also admired it ». This clause can be considered a kind of a feminist reaction to supplement the bold expression of the male protagonist. Sreih's voice, again, is manifested in the translation to privilege what the female's voice produced in the text. This result might be related to the fact that Sreih and the protagonist belong to the same gender. All in all, Sreih's translation of this excerpt seems a bit similar to what Godard asserted that feminist translators should ‘womanhandle’ the text and flaunt their position. The

result shows that Sreih flaunts her position through the parenthetical phrases added to improve women's representation.

In another sample, there exist derogatory language that confines women. For this reason, it was selected to reveal how both translators translated the text. The expression is the following :

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In this text, Mosteghanemi, through a male narrator's voice, starts with a simile in which the painting is compared to the female protagonist. This simile is rendered differently by both translators. For example, in Sreih's rendition of the text, she omits the expressions «

» and « ». These expressions are substituted by « she likes to be spoiled and looked at, adored » ; it is noteworthy to hint that no reference_ in the original text_ to the verbs « looked at » and « adored » is mentioned except for 'spoiled' that appeared in the original as « » and that implies caring about someone to the extent of spoiling him/her. Additionally, Sreih further supplements the phrase « » into « put in a place where the veil is withdrawn » that indicates a slight different meaning from the original and Cohen's translation which were a bit daring and somehow devalued women. For this reason, supplementing, one of Flotow's feminist strategies, is undertaken in Sreih's translation to cover the implicatures of the original text : the implicature that women were represented as useless objects and sex objects.

Along the same line of supplementing, even Cohen supplements the text distinctly compared to Sreih. He provides the expressions that were deleted by Sreih. He translates them as « dust them down. Sweep them off the ground and remove their covering ». This finding aggravates the negative attributes toward women and shows how Cohen produced the same effect of the original text. This result may be either due to the fact that he attempts to be faithful to the original. Another possible explanation of such result might be the common gender of both the translator and the protagonist because he keeps on using the objective pronoun 'us' as if he got influenced by the male protagonist's speech and involved in it. However, the use of the objective pronoun 'us' might be also linked to the fact that Cohen is a literary translator and that he finds such pronoun usage gives aesthetic dimension, attracts target readers, and has a sonorous aspect to beautify the text.

1-7 Culture Specific Items

Many examples of CSI taken from different samples are offered. For example, in a passage where appeared CSI peculiar to the muslim culture, certain CSI are deleted and others are altered by Sreih. For instance, she renders as « Gabriel », ommitting . Such deletion can be the consequence of either idiological or stylistic reasons (Franco Aixela,1996). Hence, it is difficult to explain this result, but it might be related to the probability that the translator is not Muslim and belongs to another religion for instance christianity because most Lebanese are christians. Yet, this is but an assumption and it can not be generalized and accepted as true fact. As to Sreih's rendition of as « Gabriel », it might be linked to what Long (2011) observed in Bakhtiar's translation of the Quran. Bakhtiar was considered daring in the sense that instead of translating the term « Allah » ; She opted for the term « God ». Similarly, Sreih translates « » as « Gabriel », domesticating the meaning to the target readers. Cohen marks the CSI that was deleted in Sreih's rendition of the text as « peace be upon him ». Cohen's usage of the CSI that was deleted in Sreih's translation might be linked to the fact that he wants to be faithful to the original text. He also uses the verb « came down » to refer to the verb « » in the original text as opposed to Sreih who opts for the verb « appeared ». This result shows that Sreih uses the domestication strategy, and Cohen opts for the foreignization strategy.

In another sample, Sreih, again, omits a CSI peculiar to the Arabic Algerian society which is « ». In parallel, it is kept in Cohen's rendition through the use of transliteration and explanation such as 'Washik ? How are you ?' This finding seems to support the idea that Cohen wants to be faithful to the original. In addition, in Abdelaal's opinion (2018), the way Cohen renders the CSI and the strategy he employs (transliteration + explanation) is important to preserve connotational meanings from loss.

Additionally, translating the culture specific idiom of the Algerian society, Sreih and Cohen accomodate the content of the idiom to the target readers. The only distinction between the two renditions is that Sreih provides that the idiom is from the Arab culture unlike Cohen who offers the vague utterance which is « as they say ». The example is as follows :

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Sreih's Translation : As the Arab proverb has it, people who are close understand each other with a wink (p.47).

Cohen's Translation : me and the painting-kinfolk understand at a wink as they say (p.52-53).

The reason for this result is not clear, but it may merges with what Lakoff described that women are more precise in capturing details such as that of mentioning the source of the idiom (extended vocabulary).

1-8 Emphatic Expression

While analysing the passage where appeared CSI peculiar to the muslim culture, the terms « read » and « recite ! » used by Sreih and Cohen respectively are employed to render the Arabic verb « ». It is noted that Cohen uses an exclamation mark after the verb unlike Sreih. Such usage is similar to and can be associated with what Lakoff claimed that of emphatic expression. Hence, the feature is also used by men and its usage is not only restricted to women. Again, Cohen's expression « wrap me up, wrap me up ! » is more expressive and renders the exact meaning and effect of the original « ». Unlike Sreih's usage of the phrase « cover me up ! cover me up ! » that literally means () (to cover) that transmits almost the same meaning, but not the same effect. More importantly, it should be noted how Sreih exceeds in using double exclamation marks in the expression « cover me up », exhibiting the emphatic expression. Also, This finding seems to corroborate the ideas of Rubin and Green (1992) who claim that women use more exclamation marks than men.

Similarly, another finding exhibits that Sreih uses more exclamation marks than Cohen even when they do not occur in the original ; for example, « good morning, constantine ! ». Again, this finding seems to match Rubin and Green study (1992) that women use more exclamations as compared to men.

Furthermore, emphatic expression is found again by both translators in the following example :

Sreih's translation : They should either admit that a woman's imagination goes beyond that of a man, or decide to put us all on trial !

Cohen's translation : Either they admit that women have more imagination than men, or they put us all on trial !

In these results, Lakoff's claim that of emphatic expression is found to be employed by Sreih more than Cohen.

1-9 Stereotype

Another sample was loaded with stereotypes about women. Translating the stereotype, Sreih renders the meaning literally each word in the Arabic with its equivalent in the English. For example,

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Sreih's Translation : A woman who lives on sandwiches is a woman who suffers from emotional incapacity, excessive selfishness, a woman who can not give a man the security he needs (p.46)

Cohen's Translation : A woman who survives on sandwiches is a woman with too little emotion and too much ego, unable to give a man the security he needs. (p.51)

Sreih overuses relative clauses more than Cohen. Moreover, it should be noted how Cohen exaggerates to render the word « » by using the verb « survive » which is much more stronger and seems to have a different effect to that caused by the original text, aggravating the stereotype. To elaborate, the implicit meaning of ‘survive’ is to stay away from hunger, thirst, and mortal, and it has a negative connotation over than neutral (survive connotation meaning, n.d.). However, both translators reproduced the same stereotype, and this result might be accorded more with the type of strategies used (literal/ free translation) rather than the translators’ gender.

1-10 Avoidance of Swear Words

Findings show that Sreih and Cohen are careful not to produce swear words. For example, the term « », as appeared in the original, is rendered by both translators as « sleeping with ». This rendition is more delicate than the original and can be considered a kind of euphemism. This way, Lakoff’s claim that women avoid swear words transcend to be used by men as well, at least in this context though one example is not sufficient to form such a judgement.

The previous discussion gives interesting results of how the female Lebanese Arabic translator and the male English speaking translator render the Arabic novel *Dhakirat Al-Jasad* to English readers. This study set out with the aim of assessing the influence of the translators’ gender in translation process. In fact, this was the first research question this

dissertation sought to answer. A strong relationship between gender and translation has been reported in the literature (Amanati,2016 ; Araghizade & Jadidi,2016 ; Diachuk,2017 ; Elraz,2004 ; Hsing,2011 ; Pechova,2008 ; Panou,2013 ; Shafiee-Sabet & Rabeie,2011). Along a different line, in this study, other variables might influence the translation more than gender such as the translators' different cultural background, native language, the literal and free translation strategies used. The translators, primarily, differed at the level of using the literal and free translation with Sreih using more the literal translation and Cohen using more the free translation. Also, gender seemed to be an influencing variable in certain contexts and this is through the feminist translation strategies they employ.

Findings exhibit that both Cohen and sreih use feminist translation strategies. For Sreih, she omits certain derogatory language, exhibiting the supplementing strategy Flotow (1991) maintained. She also adds some expressions that did not occur in the original to improve women's representation. However, she also uses the 'generic he' because she might be either unaware of sexism or unable to detach herself from translating literally from her native language (Arabic) to English. Additionally, the foreignization strategy is a feature that characterized Sreih's translation most of the time. Nevertheless, at certain points, she adopts the domestication strategy. For example, she deletes a CSI that belonged to the Muslim culture which is « » and translated « » as Gabriel, paralleling Bakhtiar's method of translating the Quran. This led the researcher of this study to link such usage to the fact that Sreih is christian because most of lebanese are christians. Again, it is premordial to comment on this explanation and note that it may contain bias.

Similarly, findings exhibit that Cohen employs one of Flotow's feminist translation strategies, namely supplementing. He supplements the text, aggravating the stereotype_attributed to women_ that appeared in the original text. In addition, Cohen was more careful not to produce sexism and more exactly not to use the 'generic he' which is the issue that feminists fought against.

In a nutshell, the feminist translation strategies are actually not feminist, but the way they are used which make them feminist (Flotow,1997). As a result, Cohen, in my opinion, employs the translation strategies, but his faithfulness to the original text is considered a barrier to change the underlying stereotypes concerning women because in feminist translation the main goal is to ban faithfulness as sameness because such concept is perverse. On the other hand, Sreih employs the feminist strategies to improve women's representation

in the original text and change the way they were devalued though she uses the ‘generic he’ in certain contexts.

The applicability of Lakoff’s model is viable and it is found in both translations, but not all the characteristics Lakoff tackled were determined. The current study found that Sreih uses more adverbs and adjectives than Cohen, paralleling Lakoff’s feature that of emotional emphasis. Also, Cohen is found to be more precise in description than Sreih, opposing Lakoff’s claim that women are more precise than men. However, it should be noted that Sreih is also precise and is more emotionally involved than Cohen. This interesting finding which demonstrate that Sreih is more involved in translating emotions and produces longer texts than Cohen, and Cohen uses more perplexed language seems to match Panou’s study (2013) that women over-report emotional descriptions and men use perplexed language. Another important finding was that Sreih exceeds in employing exclamation marks as opposed to Cohen ; thus, the result seems to confirm Rubin and Green (1992) study that women use more exclamations.

2 - The Limitations of the Study

The results presented show that translators use feminist strategies sparingly, and their gender can be an influencing variable prior to their different cultural background, native language, the literal and free translation strategies. This study was concerned with Mosteghanemi’s novel and two of its translations. However, due to the small sample size used in this study, further research is required to complement and confirm the study. Also, it should be noted that Sreih’s translation used in this study was further revised by Peter Clarck who might have changed her linguistic choices and may have influence the results. Also, there is abundant room for further progress in determining what would happen if the novel’s second translation_ that which was translated only by Sreih in 2002_ is included. Also, it would be interesting, and results would be treated differently if a larger group of translators is considered.

3 - Recommendations and Suggestions

This research requires a statistical test to confirm the findings. One possible tool is the computer software Linguistic Inquiry and Word Count (LIWC). The latter can validate the results because it consists of more than seventy categories based on which the researcher can classify where gender causes translations to diverge.

Additionally, it would be fruitful if both Sreih and Cohen follow the collaboration strategy that was created by Carter and Talbot (see chapter one). In this way, the translated texts would benefit from Sreih's emotional involvement in translation and Cohen's perplexed language and free translation style. In this respect, the objective of this study can be accomplished since difference would be a means not to oscillate between the two sexes but to produce a more creative work at its highest capacity, devoid of gender bias.

Conclusion

This chapter analysed and discussed the data collected by means of applying Lakoff's model and feminist translation strategies. The reasons behind the deviations from the ST were stated. At the same time, results were explained and discussed. Then, a discussion of the main findings and limitations was provided. Next, it was important to add some of the recommendation and a call for further research this study could not cover.

General Conclusion

This study was designed to determine if the translators' gender can affect translation of the same text and to evaluate if the translators employed feminist translation strategies. This dissertation encompasses theoretical backgrounds about language, gender, and translation and attempts to assess Sreih's/ Cohen's gender awareness of translating Mosteghanemi's novel *Dhakirat Al-Jasad*. Similarly, this research holds ground of the mechanics of translating literary texts, and the strategies that are relevant in translating novels. Overall, results indicated that Sreih opts most for the foreignization strategy and literal translation while Cohen adopts the domestication strategy as well as the free translation. The investigation exhibits that the translators' gender can be an influencing variable; however, other variables affected translation more than the translators' gender such as the translators' different cultural background, native language, the literal and free translation strategies.

From comparing Sreih's/ Cohen's renditions, results show that Sreih uses more exclamation marks and produces longer texts as compared to Cohen. She further expresses emotions more overtly than Cohen. Also, Cohen is more precise than Sreih in description. In addition, both of them use feminist translation startegies as Sreih employs the feminist strategies to improve women's representation though she uses the 'generic he' in certain contexts. Nevertheless, Cohen supplements the text, aggravating the stereotype_attributed to women_ that appeared in the original text. He also was more careful not to produce sexism and more exactly not to use the 'generic he'.

Lakoff's approach proved to be viable in abstracting gender differences in translation. Though not all the features were noticed, only some of them were captured, namely (extended vocabulary, emotional emphasis, emphatic expression, avoidance of strong swear words). Also, it is noticed some of the interventionist translation strategies such as supplementing.

The following conclusions can be drawn from this study. First of all, the foreignization strategy and the literal translation Sreih employs made the translation seem hollow, free of pragmatic meaning because she relied more on the linguistic and textual level as Dancette (1997) claimed. Cohen, though, adapts the original text to the target readers through the domestication strategy and free translation. Nevertheless, he also aggravated the stereotype addressed to women in the original text. Moreover, Although Sreih in some circumstances uses the 'generic he', yet she adopts some of the feminist strategies and changes some of the

negative attributes toward women. Also, it should be noted that the feminist translation strategies are actually not feminist, but it is the way they are used that makes them feminist (Flotow, 1997). The strategies Sreih and Cohen employed can be considered feminist since Sreih attempted to refine women's representation in the text, and Cohen avoided the use of the 'generic he'. However, these changes are not totally consistent to feminists translators' principles because Sreih and Cohen did not over-translate, create new meanings, translate in a flagrant manner as feminists such as Flotow and Godard propelled.

In a nutshell, it is absurd to put the responsibility of the re-production of stereotypes and gender biased language on the translators. Nevertheless, criticism should be addressed to the author Mosteghanemi who claimed to be a feminist. Yet, she reproduced gender stereotypes and relegates women to an inferior position through her literary text. So, where is her so-called feminism ?

As a conclusion, it is highly recommended that novels translation should be processed upon the needs of target readers, focusing on gender as a crucial element in one's culture. Moreover, gender items should be translated more consciously to achieve equality between the sexes in language because equality comes first from writing and then re-writing (translation). It is high time to change radically the misogynist stereotypes and patriarchal language in texts. For this reason, translators ought to translate with an androgynous mind to produce a creative work at its highest capacity, devoid of gender bias and inequality.

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Appendices

The original text	Sreih's translation	Cohen's translation
# #	<p>Suddenly I go back to that first amazing encounter with you. To all the first details that drew me to you from the beginning. Actually, to the painting in front of which you stood for a long time. This was more than destiny, more than fate, more than a coincidence (p.34).</p>	<p>I returned to my initial surprise at you : to all the details that caught my eye and the particular picture that you were standing in front of for so long. It was more than coincidence, more than fate, more than destiny. (p.37)</p>
#	<p>It was not an attempt to creativity, nor was it an attempt to enter history. It was only an attempt to escape from a life of desperation. I painted it like a student painting any view on a paper for his art exam in answer to an exercise set by his teacher (p.34).</p>	<p>It wasn't an attempt at creativity or designed to go down in history. I was just trying to live, to escape despair. I had painted it like an art student taking an exam in which the assignment is to paint the scene closest to who you are. (p.38)</p>
# # # # #	<p>I shivered and recalled in my sleep the first revealed verse of the holy Qur'an, when Gabriel appeared to the prophet Muhammad for the first time and said, « read ». The prophet was shaken and asked him, « what should i read ? » Read in the name of your God, your creator », replied Gabriel who</p>	<p>A mysterious shudder passed through me and in my half-sleep I remembered the first revelation of the Qur'an, when the angel Gabriel, peace be upon him, came down to Muhammad for the first time and said, ‘Recite !’ The prophet, trembling in dread, asked, ‘What should i recite ?’ Gabriel responded, ‘Recite in the name of your lord the</p>

«#	þ	»#	proceeded to recite to him the first verses of the holy Qur'an. When he finished, the prophet went back to his wife. His body was trembling, horrified by what he had heard, and as soon as he saw her, he cried, « cover me up ! cover me up ! » (p.36).	creator', and went on to complete the first sura. When this was over, the prophet went to his wife, his body trembling in terror at what he had heard. As soon as he saw her he shouted, 'Wrap me up, Wrap me up !' (p.40)
#		#	A woman who lives on sandwiches is a woman who suffers from emotional incapacity, excessive selfishness, a woman who can not give a man the security he needs (p.46)	A woman who survives on sandwiches is a woman with too little emotion and too much ego, unable to give a man the security he needs. (p.51)
#	ü		My one arm trembles, resisting a great desire to hold you tight and to ask you how you were in that old Constantine accent that i was missing. How are you, you who have grown up when i was not looking ? (p.39).	My one arm was almost shaking in an effort to resist the unruly desire to embrace you and ask in the Constantine accent that i so missed, 'Washik ? How are you ?' Ah, how are you, my little one who grew up out of sight? (p.43-44)
#	#	#	What was it that suddenly changed her behaviour ? was it the crowd of celebrities from the art world and journalists who attended the opening ? or could it have been that she just realized that, without knowing it, she had been sleeping with a genius for two years and that the missing	What had suddenly caused her behaviour to change ? Was it the sight of the crowd of artists and journalists who had come to the opening ? Or had she discovered that she had been sleeping with a genius for two years without realizing, and that my missing arm, which annoyed her in other circumstances, had now

		arm that irritated her now, in other circumstances, took on an artistic dimension that had nothing to do with aesthetic criteria ? (p.43).	taken on a singular artistic dimension unconnected to the norms of aesthetics ? (p.48)
#	OE	A painting is a female too. She likes the bright lights and pretties herself up for them. She likes to be spoiled and looked at, adored and put in a place where the veil is withdrawn (p.45).	'pictures are feminine in that way. They like the bright lights and dress up for them. They like us to spoil them and dust them down, sweep them off the ground and remove their covering'. (p.49-50)
#	#%	I headed for my little painting, Nostalgia, examining it as if I was looking closely at you. « Good morning, Constantine ! how is my suspension bridge, my own sadness suspended for a quarter of a century ? » I asked. The painting answered me with its usual silence, but with a little wink this time. I smiled conspiratorially. The painting and i understood each other. As the Arab proverb has it, « people who are close understand each other with a wink » (p.47).	I went over to the small painting Nostalgia and inspected it closely, as if inspecting you. 'Good morning, Constantine. How are you, suspension bridge ? You, my sadness, suspended for a quarter-century.' The picture responded with its usual silence, but with a slight wink on this occasion. I smiled conspiratorially. We understood each other, me and the painting-kinfolk understand at a wink as they say. (p.52-53)
#		She belonged to a generation of women who devoted their lives to the kitchen. They lived for feasts and weddings as if they	She belonged to a generation of women who devoted their lives to the kitchen. For them, holidays and weddings were banquets of love.

; 0 :	<p>were love-feasts where they would give to the world, among other things, their excessive femininity, their tenderness, and their secret yearning that found no other form of expression but in providing food for others (p.68-69).</p>	<p>There they made all their overflowing femininity and tenderness into gifts, along with the secret hunger that found no expression outside of food (p.76).</p>
# # # # 9	<p>“I believe critics should find a way of settling this matter once and for all. They should either admit that a woman’s imagination goes beyond that of a man, or decide to put us all on trial !”</p> <p>I laughed at your argument, but I also admired it, though I was not convinced.</p> <p>(p.82).</p>	<p>‘I think critics really ought to resolve this once and for all. Either they admit that women have more imagination than men, or they put us all on trial !’</p> <p>I laughed at your surprising but unconvincing reasoning (p.90).</p>