

Analyzing the Feminist Stylistic Features of Reem
Bassiouney's Novel Professor Hanaa: A Feminist
Translational Study

تحليل الملامح الأسلوبية النسوية في رواية ريم بسيوني الدكتورة هناة:
دراسة نسوية للترجمة

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Abstract

The study aims at analyzing the translation of Reem Bassiouney's novel *Professor Hanaa* (2008) translated by Laila Helmy (2011). The study expounds the feminine stylistic constructions in the Arabic source text (ST), by employing the model of Sara Mills' (1995) **feminist stylistics**. It probes the adoption of a feminist translational attitude by the translator in the English target text (TT), by using the model of Luis von Flotow's (1991) **feminist translation theory**. The ST analysis on word, phrase and discourse levels proves that, the author adopts a feminine predisposition setting forth the feminine experience. The TT is womnhandled by prefacing and footnoting, supplementing and hijacking to fit certain feminine politics by 7.2%, 75.3% and 17.5% lexically and semantically to exalt the main female figure and to demean the male figures. It is proved that; the TT does not convey the author's feminine perspective faithfully through the translation process.

Keywords: feminist stylistics, word, phrase and discourse, prefacing and footnoting

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ملخص:

تهدف الدراسة إلى تحليل ترجمة رواية ريم بسيوني الدكتورة هناء (٢٠٠٨)، ترجمة ليلي حلمي (٢٠١١) من خلال شرح الصيغة البنائية المستخدمة في النص الأصلي بتطبيق نموذج الأسلوبية النسوية لسارة ميلز (١٩٩٥). وتهدف الدراسة إلى التحقق مما إذا كانت الأجواء النسوية للنص الأصلي قد أدت إلى تبني توجه نسوي من قبل المترجم بتطبيق نظرية الترجمة النسوية للويس فان فلوتو (1991). أثبتت الدراسة أن المؤلفة ترسم بدقة التجربة الأنثوية، أما المترجمة فقد استخدمت استراتيجيات التقديم والملحوظات الهامشية والإضافة التكميلية والسطو على النص بنسب ٧,٢٪ و ٧٥,٣٪ و ١٧,٥٪. وقد ثبت من خلال الدراسة أن المترجمة قد تناولت النص بشكل نسوي أرادت فرضه عن طريق المقدمة التي تحمل اشارات نسوية، والملحوظات الهامشية للتوضيح، وكذلك الإضافة التكميلية والسطو على النص لإضفاء الصبغة النسوية على الصياغة والدلالة والأفكار لتمجيد بطله الرواية وتقويض الشخصيات الذكورية. كما ثبت تعارض النص المترجم مع الرؤية التي طرحتها المؤلفة للشخصية الأنثوية الرئيسية حيث لم يتم الالتزام بالأمانة التامة في عملية الترجمة.

الكلمات المفتاحية: الأسلوبية النسوية، الكلمة، العبارة، ومستويات الخطاب.

Analyzing the Feminist Stylistic Features of Reem Bassiouney's Novel *Professor Hanaa*: A Feminist Translational Study

1. Introduction

The present study aims at analyzing the translation of Reem Bassiouney's novel *Professor Hanaa* (2008) translated by Dr Laila Helmy (2011). The study tries to expound the stylistic constructions used in the Arabic source text (ST) written by a female writer to express the emotional, psychological and social agonies of the eponymous heroine Dr Hanaa, by employing the model of Sara Mills' (1995) **feminist stylistics** on the one hand. On the other hand, the study aims at tracing the handling of such ST stylistic constructions in the translated English target text (TT), by employing the model of von Flotow's (1991) of **feminist translation**.

2. Research Objectives

Bassiouney's novel, although cannot be categorized as a radical feminist novel, tackles mainly feminine issues within a patriarchal society and presumably exhibits feminine stylistic features based on the novelist female gender, and the feminist theme of the novel itself. The study aims at probing whether such feminist milieu in the ST has led to an adoption of feminist translational attitude by the female translator or not. If so, the study attempts to exhibit how the feminist translational approach can tint the TT with certain propensities that may or may not serve the inherited meaning of the novel.

3. Research Questions

The paper aims at posing certain questions that are hoped to be answered by the end of the study. They can be summarized as follows:

1. How far is Mills' (1995) feminist stylistics model operative as an analytical tool for the ST?
2. By applying the parameters of such model, to what extent do the gender of the female author and the novel theme affect the writing style, streaking the ST textual narrative discourse with feminine hues?

3. How far is von Flotow' (1991) feminist translational model operative as an analytical tool for the TT?
4. By applying such model of feminist translation theory, which translation strategies of such model are actualized in the TT and to what purpose?
5. What type of TT is produced; a radical one which adopts feminist transformations in which the female translator redirects the intent of the ST or a mild one in which she colludes with the female author to underpin the ST purposes?

4. Methodology

This is a qualitative, content-based analysis research that can yield some quantitative results. The ST segments are to be selected as bywords of the feminist view point adopted by the ST author. Then the TT equivalents of such segments are comparatively analyzed, to scrutinize what strategies are actualized in the process of translation.

5. Data of Study

The data under investigation in the present study comprise the ST; Bassiouney's novel *Professor Hanaa* (2008) written in Modern Standard Arabic (MSA) with few exceptions of colloquial Egyptian Arabic in the dialogic part. This is in addition to its English TT translation by Helmy (2011).

Primarily the novel appears to be a love story that embraces psychological, sociocultural and even political hues. However, its feminist premise is not farfetched also, however without blind exaltation for the eponymous heroine professor Hanaa.

6. Review of Literature

6.1 Theoretical Background

6.1.1 Arab Feminine Literature

Feminine literature is a special type of literary genre which is supposed to give vent to women's self-expression and identity. This narrative discourse is a pertinent logocentric reflection for women's sociocultural, historical and psychological challenges against the patriarchal heritage. As for Arabic feminine literature in particular,

Sarnou (2012) pinpoints the uniqueness of Arab women's literary writings which have a governing idea "that in any patriarchal society man is to occupy the powerful positions. Counter-acting this main assumption, women's writings seek to challenge a male defined world" (p. 2).

However, Hafez (2001) believes that, Arab female writers have lately adopted different themes other than the feminist craving for power, interweaving more apposite narratives of individual or collective experiences. Therefore, a novel written by a modern Arab woman extends to horizons of self-exhibition together with a yearning for domination, and this is the main pivot of the ST under study.

6.1.2 Feminist Stylistics

Language is considered a functioning tool by which women can challenge the discrepancy existing in many aspects of life and which gives vent to their values, identities and causes. It is not necessary that, since the novel under study is written by an author, thus it must be femininely oriented. An assumption of positioning the novel and hence the reader within a framework of feminism and gender ideology can either be assured or refuted through the course of the study by employing feminist stylistic analysis on the ST. Therefore, it is quite reasonable to conduct the analysis as "an endeavour to find out the artistic principles underlying a writer's linguistic choices of language" and thus conclude his/her ideology (Darweesh and Ghayadh, 2016, p. 23).

Such objective analysis can be applied through Mills' (1995) model of feminist stylistics, which employs linguistic tools to analyze text. Its main objective is to pinpoint the way how gender is exhibited in language. Therefore, it entails analyzing "the way that point of view, agency, metaphor, or transitivity are unexpectedly closely related to matters of gender, to discover whether women's writing practices can be described" (p. 1).

Mills' (1995) book offers somehow a toolkit that focuses more on "why authors have chosen certain ways to express themselves rather than others, and how certain effects are achieved through language" (p.4). Consequently, such approach provides a model to interpret the typifying features of women's literary writing style. Syuhada, Radzi and Musa

(2017) believe that, such model also reports on the representation and description of women within narratives.

6.1.3 Translation as Rewriting and Feminist Translation

The dilemma of considering the translator as a mere mediator between different cultures or languages from the one hand, or a co-author whose viewpoint and creativity are to be exhibited in the TT from the other hand has long been debated in translation studies. The traditional view point about translation entails objective, translucent, impersonal faithfulness from the translator's part to the author and the ST content. While, linguistic postmodern theories admit the unavoidable manifestation of the translator's presence in the produced TT.

Besides, the idea of translation as an isolated entity of linguistic manifestation is rather opposed by Bassnett and Lefevere, who argue that translations are a type of rewriting reflecting certain ideologies and poetics and manipulating literature to serve certain policies. As rewriting, translations introduce "new concepts, new genres, new devices, and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another" (2003, p. xi).

Accordingly, "an increasing awareness of the impact of gendered related issues to the production of meaning and knowledge is beginning to encourage a promising union between feminism, postmodernism, and the emerging discipline of translation studies" (Arrojo, 1994, p. 148). Thus, by the introduction of feminism in translation studies, the dispute about faithfulness and equivalence is giving way to the idea of cultural and ideological turn.

Consequently, translation has moved in the mainstream of feminine struggle for self-realization through the dichotomy of language and gender giving rise to feminist translation theory, endorsed by the French school in Canada. Such theory is based on the idea that translation as a kind of rewriting and the translator as a co-author offer "an ideal setting for the de-naturalization of hegemonic gender norms, stereotypes and tropes, as an alternative vocabulary", so as to act against androcentric usage of language (Bracke, Morris and Ryder, 2018, p. 217).

To achieve the end of making women visible in their translation, feminist translation allows the idea of beautiful unfaithful translation, or “*les belles infidels*” introduced by the French Rhetorician Ménage (1613-1692) as cited in (Simon, 1996, p. 10). It permits the concept of direct intervention as a subjective legitimate technique, giving a chance to “the translators of feminist works to draw the target readers’ attention to linguistic transfer, translator visibility and feminist causes” (Rattanakantadilok, 2017, p. 45).

According to feminist translation, the difference between the ST and the TT, which is sometimes a stark one, is not to be held as a negative aspect. The idea of meticulous or faithful equivalence pursued by a diffident translator can be breached. Hence, the ST is *womanhandled* by the active translator, who determines its meaning “by filling the gap or the surplus which separates target from source text” (Godard, 1989, p. 50). As Simon (1996) puts it, the focus of feminist translation is to control how and when “the magic moment of equivalence” can be attained in the TT (p. 13).

Nevertheless, the concept of a deviated form of translation rings a bell about the legitimacy of the new femininely manipulated TT. For, it is supposed to be a non-separate entity from the ST, and thus should maintain some degree of faithfulness, as it eventually still bears the title of a translation not an innovative work on its own. Therefore, the idea of translator as an honest conveyor of the meaning of the original has been disrupted according to the feminist translation approach.

However, the rewriting process might bring up questions of credibility and honesty of the translational act itself. These questions are raised by Arrojo, as follows “on what grounds can one justify that “womanhandling” texts is objectively positive while “manhandling” them is to be despised? In what terms is the trope of translation as “hijacking” non-violent?” (1994, p. 157). Thus, the idea of adding whatever transforming and subverting elements to an ST so as to flaunt either patriarchal or feminine voices within the TT fabric is equally considered an abuse of the original meaning.

7. Framework of Analysis

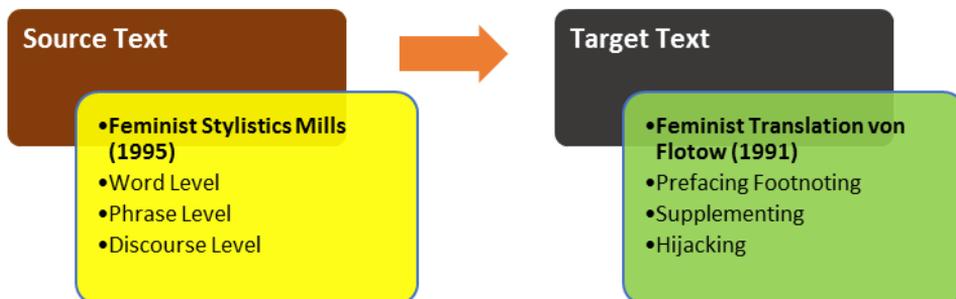


Figure 1: Framework of the Study

7.1 Source Text Level

The choice of specific translational segments to be analyzed from the ST is done on word, sentence/phrase and discourse levels according to feminist stylistics. The first level of analysis is that of **word level**. “This part of analysis deals with the question of gender bias at the level of the analysis of individual words” (Darweesh & Ghayadh, 2016, p. 23). It includes the usage of: **generic pronouns** like *he*, **generic nouns**: like *mankind* to express the whole humanity, using marked form items like the affixes *-ess*, *-ette*, and *-trix* to indicate women, **naming**: like (Ms./Mrs.), **androcentrism**: like female genitals and body parts, **semantic terms attributed to women**: like *courtesan* and *courtier*, **endearments and diminutives**: words and vocatives like *my bird*, *sweetheart*, **female experience**: **euphemism and taboo**: like menstruation and finally **lexical gaps** which cannot cover areas of women's experience (Mills, 1995, p. 62-97).

The second level of analysis is that of **phrase/sentence**. The analysis is above meaning of individual words. It includes the usage of: **ready-made phrases**: proverbs and set phrases posed as common sense knowledge, like *Behind every successful man is a woman*, **presupposition and inference**: like *Are you happy with your looks?*, **jokes and humour**: *How do you get an Essex girl to laugh on Sunday? Tell her a joke on Friday*, **metaphor**: *Sally is a block of ice* and finally, **transitivity choices**: like the choices made on syntactic level as a part of the representation of characters; passive/active actions, types of processes material-action intention processes which imply control of decision or

internalized mental processes which imply introspectiveness, externalized mental processes may imply incompleteness, while supervision processes might imply self-control (Mills, 1995, p. 98-122).

Mills follows a chart of transitivity choices as follows:

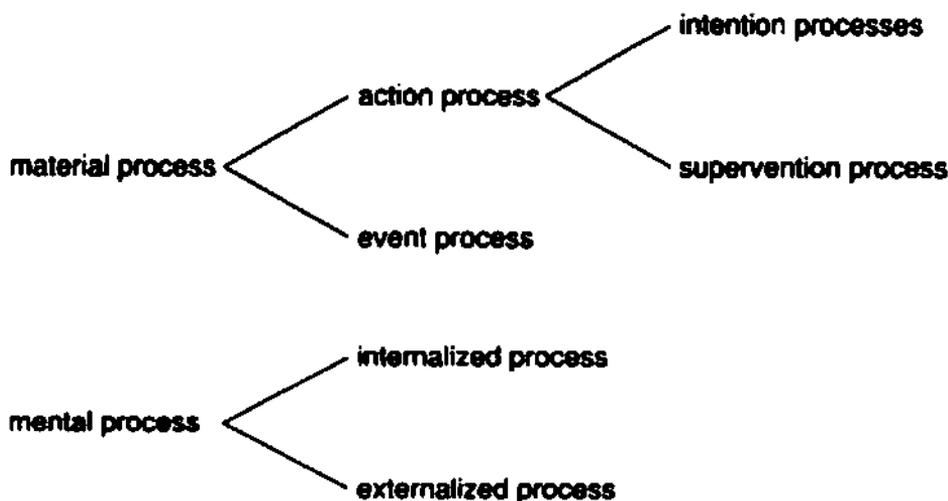


Figure 2:Material and mental processes(Mills, 1995, p.112).

The third level of analysis is that of **discourse level**. It examines the structures and texts above the level of words and sentences and their underlying gender-based ideologies. The level of analysis of discourse can exhibit the ways in which the society pre-sets the traditional gender roles which cast men and women in certain readymade molds. They “have been used very successfully to justify inequities” of patriarchal societies against women (Tyson, 2006, p. 85). It includes the usage of: **characters delineation** and how words inform the reader to construct stereotypical sets of ideological messages about women and men, **the fragmentation of the female body** by using particular language choices, **focalization** either external or internal which includes the position of the narrator or focalizer who identifies the experiential, emotional and ideological content of a text and finally **larger-scale schemata** of discursive frameworks over a wide range of texts portraying representations of men and women (Mills, 1995, p. 123-156).

Accordingly, the use of the previously mentioned items can help depict a certain view of women in the ST under analysis. Besides, the ST

examples under investigation are not selected with a pre-hypothesis that the novel is femininely gender biased, yet selected to investigate the author's disposition within the manifold of the research. The analysis of how such parameters and etymological units are transferred to the TT is the focus of the second TT level of analysis, conducted according to the feminist translation parameters.

7.2 Target Text Level

7.2.1 The Three Radical Strategies

Feminist translation gives the feminist translator "permission to make her work visible, discuss the creative process she is engaged in, collude with and challenge the writers she translates" (von Flotow, 1991, p. 74). This is accomplished by following the strategies proposed by von Flotow (1991); namely prefacing and footnoting, supplementing and hijacking.

7.2.1.1 Prefacing and footnoting

Prefacing is a kind of paratext employed by feminist translators to explain to the reader the policy by which the translation can be tracked, according to their ideologies. As for footnotes, they give the translator the "space to add references, explanations and comments on and around the source text, which is also an efficient way to convey her/his own ideological opinions" (Bichet, 2016, p. 77). Although footnote usage can be restrained, it gives a chance to the feminist translator to communicate cultural bound concepts, religious intricacies and language particulars that can have a blurry meaning if translated literarily.

7.2.1.2 Supplementing

Although the source language (SL) and the target language (TL) couldn't "have exactly the same problems of gender or etymology, there are other places in the text where a similar *déplacement* of language can be carried out" by voluntary actions (von Flotow, 1991, p. 75). It is this gap which is well exploited by the translator to supplement and compensate for the differences between the SL and the TL through "textual exhibitionism" (von Flotow, 2009, p. 246). To achieve this end, alterations and modifications in lexis, syntactic structures and paralexia may take place to produce a variant TT segments.

7.2.1.3 Hijacking

“Hijacking is certainly a very visible and explicit form of intervention” (Cao & Cong, 2017, p. 37). Since the present study is conducted on a literary text, which entails the translator arousal of equivalent emotions, reactions and artistic beauty in the ST, therefore, it seems reasonable to apply an analytic translational strategy that gives space for such intervention. Hijacking is a strategy of stark feminine interference in the ST which allows undermining or constructing certain translational segments to help pinpoint feminine perspective, at certain parts of the TT to appropriate the ST to suit the position, purpose and intention of the feminist translator.

8. Analysis and Discussion

The ST Arabic examples in the analytical discussion are extracted from Bassiouney’s novel *Professor Hanaa* (2008). While the equivalent TT are extracted from Helmy’s English translation (2011).

8.1 Prefacing

The work under study does not include a preface in which the translator illustrates her translational strategies to the reader. Nonetheless, there are two variant blurbs in both the Arabic version and the translated English one. The Arabic blurb starts with a powerful introduction for Hanaa’s character “تسطر مصيرها بيدها على صفحات القدر دون أن تسمح لأحد بالتدخل” “في قراراتها أو اختياراتها”. In the English blurb, the translator concentrates on the same ideas of self-command and dominion “her emotions are hidden behind a façade of stern, but joyless professionalism”, “never one to admit defeat”. The translator opts from the beginning to set forth the resilient will of her heroine.

Even female protagonist’s loneliness and social detachment augments her determination to lose her virginity on her fortieth birthday; a feminine experience that is to be highlighted with no sense of shame or embarrassment. The translator presents Khaled, the male protagonist as a subject of Hanaa’s authoritative whims and imposing desires. Although Khaled is “a devout young man”, Hanaa’s powers “know no bounds”. The translator declares that the present work is “a lively, witty, often sly commentary on gender and power relationships in both academia and the

Arab world". Therefore, the TT supposedly reveals to whose side the battle of power and gender is finally decided.

8.2 Footnoting

The translator employs the strategy of footnoting in instances which may impose some vagueness to the Target culture (TC) recipient; being so much bound to the Arabic source culture (SC). Besides, she grasps the opportunity to the full to convey her social, political and cultural viewpoints in the paratextual instances she adds. The instances of footnotes are as follows:

In the first example, the translator explains the idea of how the Middle Eastern girls guard their virginity as a stipulation for honor, social esteem and even financial reward. She asserts that, the virgin bride is likely to ask for a "dowry, a secured flat and expensive gifts".

In the second example, the translator explains the concept of "secondments abroad". The university professors take leaves to teach at Gulf universities to increase their limited income. This concept entails many political and financial implications to which the translator attempts to allude.

In the third example is a fertile one for asserting feminine adulation, as the author makes an analogy between Hanaa and "Shajarat al-Durr", the famous Queen of Egypt in 1257 CE. Since the reference is historically bounded to the SC heritage, the translator adds the footnote to qualify the heroine with Shajarat al-Durr's attributes of power, control, supremacy and even ferocity.

In the fourth example, the translator clarifies the concept of financial burden shouldered by men at marriage in Egypt. They are subjugated to pay for dowries, new flats, furniture and expensive rings for their brides-to-be. Although, the translator explains a cultural and social feature of the SL, she also depicts a conquered image of men who are defeated by their inabilities to meet all such financial requirements.

In the fifth example, the translator clarifies the Islamic religious concept of "Umrah" or the "minor pilgrimage" to Mecca. She is keen to highlight the religious status which is occupied by Laila; Hanaa's sister

and her complete opposite. Piousness and religion can be weapons of self-realization for women in a male dominated society.

8.3 Supplementing and Hijacking

“A feminist translator plays the role of an active text producer by adopting interventionist strategies which include manipulating with the original with the intention of making the feminine visible” (Kaushik, 2017, p. 140). In the following section, the TT is analyzed with the aim of finding to what extent the female translator makes herself visible, by giving samples for each parameter. However, the final conclusion of the present study is drawn from the analysis conducted on the scale of the whole translational examples in the novel. Besides, the underlined items are the ones which are not present in the ST, but added to or shifted in the TT.

8.3.1 Analysis on Word Level

8.3.1.1 Naming

هل قلت: أنت؟ حضرتك.. تقصدين حضرتك!

Did you say “you”? Sir! You mean “Sir”!

The first androcentric representation of language from a sexist point of view is the usage of naming and titles. Samy the head of the department reprimands Hanaa for saying “أنت” “you”, ignoring managerial and age differences. She refuses the patriarchal domination from one hand, and she despises him as an epitome of corruption, hypocrisy and injustice from the other hand. In the Arabic ST the difference between the two vocatives is quite clear “أنت” and “حضرتك”. The translator transfers the same effect by applying the supplementing strategy of using the more formal vocative “Sir” to give the same impact of high power relation.

يا مدام!

Madame Hanaa!

أنا لست مدام، أنا دكتورة.

I am not Madam Hanaa; I am Professor Hanaa.

Again, the phallogocentric representation of women in the society is crystallized in the naming differentiation between the married and the unmarried women “مدام” and “آنسة”. Thus the plumber calls Hanaa “مدام”. She feels offended being analogized with other women in her Egyptian

and Eastern society, so she blurted “Professor Hanaa”, declaring her imminence and exclusivity. The academic title “professor” is a more reasonable choice for the TC reader. The translator adds the supplementary item “Hanaa” as an assertion of Hanaa’s sense of fullness and self-esteem.

8.3.1.2 Androcentrism

الست محكومة بالطبيعة وجسدها.

A woman is condemned by nature and her body.

The adjectival ST group “محكومة” reflects the subduing nature of the female body, which may stipulate certain things on her. However, the translator adds a supplementary semantic dimension to the meaning by using the adjectival TT group “condemned”. The semantic load is more than mere control, it is condemnation. As if the confinement in a female body is a kind of denunciation or reproof, from the perspective of the male-controlled society.

وتبدو صغيرة ولا حول لها ولا قوة.

She seemed so small, so fragile.

The ST complementary phrase “و لا حول لها و لا قوة” which expresses full vulnerability and helplessness is supplemented by the less severe TT adjectival group “fragile” which indicates sensitivity and delicateness rather than feebleness and faintness. This exhibits the translator’s rather empowering feminine stance, even if in the compassionate moments of ecstasy.

8.3.1.3 Semantic Terms Attributed to Women

دية مرة. لا راحت ولا جت.

She is just a female. Nothing more, nothing less.

Khaled’s mother the embodiment of the traditional Egyptian woman declares her full loyalty to her son; the male bread-winner. She panics over the idea of her son’s marrying Hanaa, calling her “مرة” a colloquial Egyptian derogatory term for ‘woman’. The translator opts for using a semantic supplementary strategy by employing a less pejorative TT term “female”, which does not have such a mortifying connotation in the TC. She generalizes Hanaa, by employing an acceptable TT corresponding cliché “nothing more, nothing less”. Although, she

nullifies any distinctive feature in Hanaa rendering her a mere woman with no exceptional trait, she changes the degrading ST idiom “لا راحت و لا جت” and dexterously transfers it into a rather neutral TT one.

كانت حمقاء يوم اشتاقت إليه كاشتياق الغواني والجواري!

She had been brainless that day when she lusted for him like a temptress or an enchantress.

Mills (1995) considers the female suffixed terms a form of gender biased language. However, they are employed by the translator as an expression of self-reproach by the heroine, for giving vent to her feelings that may render her prone to defeat while “no man had ever dared to conquer her”. Besides, the translator employs “lusted for” a more powerful and sensual verbal group than “اشتاقت”, to increase the sense of Hanaa’s self-rebuke for being reduced to a normal female disposed to love and desire.

8.3.1.4 Endearments

حبيبتى... بلاش يا حبيبتى!

Darling...Don't, my dear.

Although such endearing term ‘darling’ is considered by Mills (1995) as a sign of sexist language, but “حبيبتى” in the ST context is meant as a symbol of closeness and intimacy. Therefore, the translator opts for supplementing the ST repeated term by two translational options in the TT, “darling” and “my dear” to aggravate the clinginess of the male figure Khaled to the heroine.

8.3.1.5 Female experience: Euphemism and Taboo

فكرة واحدة تأكل عقلها.

Only one thing possessed her: one idea nagged at her mind.

Hanna is possessed by the idea of losing her virginity, which she considers a hindrance to her full femininity. She links between self-fulfillment and not being a virgin, and she doesn’t consider this a sin or debauchery, “she would turn into a woman of forty. That was something to be proud of”. The underlined TT segment is supplemented to heighten the determination of the female heroine to enter the realm of womanhood by any means.

The feminine politics of hijacking is quite stark in following translational section which describes a female experience that is considered in the SC a taboo that needs to be expressed by euphemism. The seductive scene is totally woman handled and entirely hijacked as von Flotow (1991) suggests. The male protagonist is depicted as an object of sex in a way imposed on the TT to denote male dependence and subordination. He is a passive recipient, whom Hanaa uses to “penetrate that obstacle that stood between her and her femininity”. In the Arabic ST, the idea of sex seductive scene is alluded to with no distinctive details. However, in the TT feminine dominance is apparent through the course of material intentional action processes “unbuttoned”, “pressed” “smelled” and “felt”. The ST again is woman handled in the fragmented description of the male body; sexually exhibited to satisfy feminine whims “her fingers unbuttoned two buttons of his shirt. She pressed her hand to his chest, felt the strong muscles against her palm. For the first time she felt the rough hair of a man's body. He smelled of pure Egyptian sandalwood soap”.

The idea of the male figure being just a carrier not an actor is intensified by another instance of hijacking, by adding a whole TT segment: “at the moment she did not care. She did not even care what she felt. There was a mission to be accomplished”. Moreover, the translator does not suffice by such instances of hijacking; she even exacerbates the sense of male surrender to the female supremacy as the sole actor or controller of the whole material process, officiously described in detail by an entirely hijacking section. Helmy mainly utilizes successive material intentional action processes, whose sole actor is the female heroine, while the male protagonist or part/s of him is the passive goal “clumsily she unzipped his trousers; she moved to his lap and lifted her skirt.”

The translator ends her hijacking section by relational processes, trailed by negated nominal groups and followed by a passive sentence (indicating decisiveness) to convey definitive female pre-eminence and eventual male subjugation: “and there it was. The end of her virginity. No kisses, no caressing, no passion-he was inside her, and there was a relief mixed with a slight pain that did not bother her. The target was achieved”.

Another instance of hijacking is Hanaa's determination to prove to her ex, unattained lover Ramy that she has lost nothing by their separation. She achieved optimum success academically, ardently and bodily. She is not "a bitter spinster" after all. The translator adds this whole TT segment "there was this urge inside her to show him that she was now a woman, to openly declare the end of her spinsterhood".

8.3.1.6 Lexical Gaps

عذريتها التي حافظت عليها سنين.

Her virginity, which she had guarded so jealously for years now.

The female keenness to keep her virginity as an untouchable treasure is not only an Eastern cultural code, but a unique female experience that may not be quite expressible. Thus, the translator adds the above supplementary TT adverbial group "so jealously" to heighten the sense of female self-worth. Hanaa is the one who considers how and when she loses her highly esteemed virginity as a part of her feminine entity.

ولسانها محبوساً وقلبها محبوساً وتاريخها لم تعد تكتب

Her tongue was dry, and her heart seemed to beat with difficulty. She no longer wrote her own history.

The female experience of severe pain and unbearable agony is expressed by variant TT lexes. The TT adjectival group "dry" and the phrase "seemed to beat with difficulty" both display feelings of pain which are described in the ST by the same adjectival participial group "محبوساً". Also, the addition of the pronoun "own" intensifies the sense that the heroine has all the threads in her own hands.

8.3.2 Analysis on Phrase/Sentence Level

8.3.2.1 Ready-made Phrase

كيد الستات لا يقوى رجل عليه!

The wickedness of a woman is deadlier than any man's.

This proverbial saying is uttered by Mohammed; Khaled's blind friend. The translator chooses to supplement the ST proverbial clause with an extra dimension by the TT comparative attribute "deadlier", which is laden by a fiercer, more vicious semantic load than its ST

equivalent. Besides, she opts for not lending the male figure the credit of taking a material action intentional process "يقوى". Therefore, she substitutes it with an adjectival comparative group "deadlier".

8.3.2.2 Presupposition and Inference

I didn't want to be a single mother .. لا أريد أطفالاً بلا أب..

The presupposition of being deprived from children due to endometriosis is supplemented so as to be reversed in the favor of the female figure. In the ST, the semantic focus is on the paternal figure "أطفالاً بلا أب". While in the TT, it syntactically and semantically revolves around the maternal figure by using the attributive nominal "a single mother".

No, he didn't want an independent mind .. لا، لا يريد آراء..

The ST segment is a nominal group "آراء". The translator opts for deconstructing the semantic meaning by using an adjectival attribute "independent" and a variant nominal group "mind". Such supplementary strategy is more elucidative for the Eastern male dilemma of refusing the female autonomous way of thinking which may arouse conflicts and confrontations.

8.3.2.3 Metaphor

ولا تدري ما إذا كانت تستسيغ هذا التجديد والابتكار الذي بدأه!

She was not sure if she relished the wheels of renewal and innovation which he had set in motion.

The two nominal groups "التجديد و الابتكار" reflect the female heroine's insecurity about the new love which steers her dormant emotional and sensational feelings. They are supplemented by a metaphorical image of the wheel of fortune which has been set in motion. This figurative dimension entices feelings of imminent jeopardy of mannish interference in Hanaa's life.

وأنوثتها تدفع بها إلى الظلام واليأس.

Her femininity was pushing her into an abyss of darkness and despair.

The ST clause does not exhibit a palpable metaphor. The female protagonist defies the stipulations of her femininity; love and craving and consequently shakiness and defeat. The TT supplementary metaphorical

expression “an abyss” intensifies the sense of anguish and desolation. Hanaa has never let her femininity take over her nor let any man whatsoever dominate her. However, the newly experienced feelings of wanting and craving are treacherous to her long-held haughtiness and conceit. Thus, the metaphor is quite expressive of her inner conflict and juxtaposed emotions.

Weakness runs deep in your bones .. الضعف يعيش في قلبك..

Khaled’s exposure of their marriage has ultimately led to the loss of Hanaa’s position. Therefore, the ST personification figure of speech is a prolific field for feminine remonstrance, where the translator adds a supplementary metaphor of exaggerated semantic inflation. The TT verbal group “runs deep”, which is more powerful than “يعيش”, together with the nominal group “your bones” render a more profound impact for the metaphor, as if weakness is a part and parcel of the Eastern, tyrant male.

8.3.2.4 Transitivity Choices

She had planned her scheme carefully .. وكانت خطتها مرسومة بعناية..

The TT agency for the mental internalized cognition process “had planned” is allocated to Hanaa, adding a supplementary meaning of control. While, in the ST the passive adjectival participial “مرسومة” does not identify the actor of the mental process.

أغلقت الباب، وقالت وهي تقف أمامه.

Closing the door, placing herself squarely in front of him, she said feigning distress.

The translator transfers the material supervision process “تقف” as a material intention process “placing herself”. This makes the female heroine in more control of the events. Besides, the TT is supplemented by a participial phrase “feigning distress”; a mental externalized process implying slyness. Both add more determination and fortitude to the female heroine.

لاحت بذاكرته ليالٍ قضاهما معها.

Memories of nights spent with her dominated his mind.

The ST mental internalized cognition process “لاحت” is quite mild and does not reflect complete obsession to the mind of the male

The description here is for Hanaa. The infinitive finite ST” أن ” is substituted in the TT by the supplemented infinitive finite verbal group “conquer”. Although the TT choice includes the meaning of penetration and intrusion, it is supplemented by another dimension of defeat and overthrowing; as if the female heroine is an intractable fortress that no male can dare enter.

ملامحه تغيرت، ونظرته تغيرت

His features had changed: his cheeks were chubbier, wrinkles were settling around his eyes and his double chin bore witness to a hard and yet rich life. The look in his eyes had changed: it was more broken, more cold.

The ST segment describing Ramy, Hana’s ex-lover is hijacked by the translator. The clauses are added to exhibit Ramy’s aging features and overwhelmed bodily description in another instance of frippery defeat for the male figures. Such wrecked appearance is juxtaposed with Hanaa’s young features, slim figure and attractive attire.

كان حرف التاء يأخذ حقه في النطق أكثر من اللازم.

Her aspirated ‘t’ was a clear marker of her lower class.

One of Bassiouney’s approaches to exalt her heroine is to portray other completely opposite female characters. All of them, except Rasha her secretary, are her reverse. They are frivolous, superficial, shallow, and couldn’t “write their own history”. This TT supplemented segment is added to describe Safaa; Khaled’s ex fiancée, displaying the discrepancy between her and Professor Hanaa, both socially and academically. This supplementary strategy is an attempt to explain a sociocultural feature, that may be alien to the TC recipient.

أنت جدع يا خالد..و ابن بلد، لكن بتعرف تسلك.

You’re a good lad, Khaled. Dependable and loyal. But you know how to weasel through!

Samy the former head of department is praising Khaled’s traits. The translator opts for supplementing the TT with idiomatic, explanatory equivalents for SC attributes “جدع” “good” “ابن بلد” “dependable and loyal” and the ST material intentional process “تسلك” which is transferred into a rather negative material intentional process “weasel around”.

Although apparently such attributes are gratifying, they make the male protagonist somehow devious and sly.

8.3.3.2 The Fragmentation of the Female Body

كان يريد...، يرى جسدها أمامه.

He wanted ..., to see her naked body in front of him.

The fragmentation of the female body is a phallogocentric strategy sometimes used to derogate the status of women. Nonetheless, Bassiouney employs it to exhibit the female's dire experience and social woe. Similarly, the translator employs her translational strategies to elucidate the same aspects. Khaled's desire to love Hanaa in the way he yearns for as a peer not an inferior is revealed in the ST phrase "يرى جسدها". Nonetheless, in the TT the translator again explicates the concealed meaning in a supplementary attribute "naked", so as to show how sumptuous and sensuous the male protagonist is and to display that the female body is not an unmentionable taboo, but an inspiration of pride, attraction and freedom.

وما أثر فيها حقاً هو كونها امرأة يستأصلون منها جزءاً من أوثقها في حافية ودون استشارة.

What frightened her was the fact that she was a woman, and a part of her femininity was being literally excised without consent.

Hanaa's female calamitous experience of excising her womb is supplemented with lexical items that amplify feelings of compassion and strengthen the meanings of female determination. The ST mental internalized process "أثر فيها" is transferred into a more exuberated mental internalized TT process "frighten". The mild ST nominal group "استشارة" is transferred into a more resolved one "consent" to indicate that what terrifies the female protagonist is the idea that she is not the one who steers her own life or jots down her own history.

8.3.3.3 Focalization

وقف خالد أمام الباب في خجل وتردد.

Khaled stood shyly and hesitantly at the door, still wearing his dark blue jeans and checked shirt. It did not seem as if he had had the time to go home. Good. This would make her mission easier. She needed

him tired enough to lose control and aroused enough to act upon it. She was also still wearing the same clothes, formal and modest, so as not to raise his doubts.

The focalization of the novel under study is an external one, rendering the female author omnipotent with an invincible, bird-eye position on events. In this instance, the translator hijacks the ST mainly by using participial of material supervention processes “tired” and “aroused” attributed to the male character to convey relegation and subservience. The ST narrative extracts are hijacked to provide a parallel scene rendering the heroine more authoritative by steering the course of events. She is the one who plots to seduce Khaled, to venture the world of womanhood. She schemes logically, psychologically and physiologically to attain her target.

أنت يا خالد عقلك لا يستوعب أن المرأة إنسان.

You, Khaled, are unable to fathom that a woman is a human being.

Hanaa is fuming with rage as Khaled discloses their marriage and shatters her professional ambitions. Thus, the translator supplements the TT with an extra semantic dimension using the amplified form of the mental process “لا يستوعب” “fathom” to intensify the feminine spurning of the Eastern male’s sexist prejudice against women.

8.3.3.4 Larger-scale Schemata

تحتاج إلى قهوة أو شاي؟

‘Do you want tea or coffee?’ She knew what people would think if they found out that he was in her flat in the middle of the night. But she had to stay in control and not lose her temper.

The novel under study depends on larger-scale schemata of previous texts or cultural concepts deeply-rooted in the SC heritage. In this ST segment, the female is conniving to seduce the male. The translator grasps this exceptional opportunity to hijack the ST so as explain to the target recipient Eastern traditions that may be alien to the Western TC. In addition, this boosts the female figure rendering her more commanding, imposing and “in control”.

لم تكن تعتقد في هذه الأشياء، ولكنها كانت متأكدة أنه هو يعتقد فيها.

She didn't believe in such things- but she was sure he did. The religious among the lower classes always mix religion with superstition. She had observed this before, in her mother's servant, in the doorman and his wife and so many others.

The SC concept of relating religion to superstition is added to the TT. The translator opts for imposing her cultural explanation, even if it is not obviously stated in the ST segment. She hijacked the ST to explain the Eastern sociocultural heritage of mixing religion with supernatural fantasies. Besides, she highlights the idea that the male figure belongs to "lower classes" allocating supremacy to the female figure.

كانت تتعلم سريعا.

was a quick learner. She, the third applicant, was the best one for the job. She appointed her not because she was poor and not because her parents were important. She appointed her because she was the most qualified for the job.

This extract is about Rasha Hanaa's secretary. Hanaa is depicted as a warrior who fights monsters of fraud, bribery and vileness. She insists to give "her undying allegiance" "ولاءها" to the institution (the university), granting things to whoever deserves them. The translator hijacks the ST segment to overstress meanings of veracity, integrity and justice. She adds a whole section explaining the criteria upon which Hanaa chooses her secretary. The translator exalts another female exemplary figure of success, and self-actualization, by using superlative positive attributes "best" and "most qualified".

وكتابة التاريخ بقلمه مستحيلة.

The history of Egypt was impossible for him to write, because his pen was not fit to write it.

The translator's social and political vision is illustrated by a supplementary TT clause. The translator wishes to exhibit the political concept of the third world oppressed citizen, who has no saying in his own destiny or in delineating the destiny of his country. Besides, this metaphorical supplementary clause also plays a role in overstating the feeling of powerlessness and subjection attributed to the male protagonist who is oppressed on social, political and emotional levels.

9. Findings and Conclusion

Eventually, some inferences can be deduced from the analysis conducted in the present study, either on the ST or the TT levels. The aim of this paper is to examine the feminist disposition in the ST; and how it is rendered in the TT according to the feminist translational approach. The stylistic analysis of the ST is performed according to Mills' (1995) model of feminist stylistics, so as to explore gender representations and descriptions on the level of word, phrase and discourse. The translational analysis of the TT is performed according to von Flotow's (1991) model of feminist translation strategies.

Besides, the study presents some suggested answers for the previously posed research questions. The first question tackles the validity of Mills' (1995) model as a feminine stylistic model for the female writings in the ST. By conducting the analysis on the ST level it can be inferred that, feminine stylistic model has proved to be quite effective as an analytical tool in analyzing the ST extracts, as feminine writing instances. This can be exhibited as follows:

By analyzing the ST on the word level it is deduced that, the author exhibits her feminine predisposition through lexical items. She sets forth the feminine experience to the utmost through **naming** (as Hanaa is mostly alluded to as Professor, for the titles "مدا، أنسة" is considered to be offensive for her), **androcentrism** (unveiling how the patriarchal society constraints the women inside the shackles of their bodies), **semantic terms** (disclosing the rather derogatory perspective which still haunts the collective mind of the Eastern sociocultural being) **endearments**(mainly exposing how the male figure is emotionally attached to the fetters of the heroine's fatal love) **female experience: euphemism and taboo**(primarily penetrating the profoundness of the female entity, manifesting feminine adorations, anguishes, ecstasies, failures and subsequent conquest, through uncovering the experiences of virginity or its loss, endometriosis, love, hatred, sex, desire, ecstasy, rejection, disappointment as well as attachment) and finally **lexical gaps** (some female experiences are not promptly alluded to, however implied through expounding agony, worry, jealousy and throbbing).

By analyzing the ST on the phrase level, it can be deduced that phrasal items expose the feminine predilection. The author employs **ready-made phrases** (proverbs, clichés and sayings that reveal the sociocultural status of women in the Eastern phallogocentric societies), **presupposition and inference** (un-talked about female experiences where woman is the main hinge of events), **metaphors** (metaphorical representation and assumptions revealing the heroine's desire for dominance and power) and finally **transitivity choices** (material, mental and verbal processes divulges the feminine governance on the social, professional and emotional levels).

According to the previously stated examples, intentional event processes are mainly initiated by the female figure or parts of her such as "lusted, guarded, beat, wrote, ignoring, pushing, planned, placing, appointed, feigning, ordered, unbuttoned, pressed, smelled, unzipped, moved and lifted". While the supervision event processes are attributed to the male figure or his body parts "tired, aroused, not understanding, dominated, licked the boots". Moreover, the female figure in most of the examples occupies the position of the actor while the male or his body parts mainly occupy the goal position.

By analyzing the ST on the discursive level, it is deduced that, the gender of the female author affects her writing style, as it streaks the ST textual narrative discourse with feminine hues. Although, she depicts her heroine realistically delineating her feminine experience as penetratingly as possible with no exaggerated exaltation, she exhibits her feminine feelings, struggles, defeats and eventual victory. Even though Hanaa is a domineering, defiant and inflexible character, she is fragile, naïve and lofty. She is emotionally and sexually brittle; however, she is conscientious and straight.

Although Bassiouney presents a novel with feminine attitude, she portrays the male protagonist with his acclamation and culpabilities and most important his infatuation with the female figure in an unbiased manner. He is hard worker, dependable and chivalric. Nonetheless, he is an Eastern male with all the sexist and phallogocentric intricacies deeply rooted in his entity. **The fragmentation of the female body** is

represented with frankness, honor, pride and acclaim. It is not a taboo to be conceded or shunned. The **focalization** of the story renders the author an omnipotent observer on the events expounding the heroine supremacy, survival and victory. The author resorts to **larger-scale schemata** of inherited textual stereotypical, sociocultural fabrics based on stifling feminine inhibiting oppression and overbearing patriarchal ascendancy in a male dominated society, which Hanaa is able to overcome.

From the above inferences, the answer to the question that concerns the gender of the female author and the feminine theme of the novel how they streak her writing style and narrative discourse with feminine hues becomes clear. It is rather obvious that, the ST on the word, phrase and discourse levels conveys feminist doctrines and models, while subdues the sexist sociocultural norms.

As for the question which tackles the validity of von Flotow's (1991) model of feminist translation for examining the TT and scrutinizing the extent to which it is woman handling to fit certain feminine politics, it can be inferred from the conducted feminine translational analysis. von Flotow's (1991) model has proved to be quite effective as an analytical tool in analyzing the TT extracts, equivalent to the extracts of the feminine stylistic model in the ST.

Moreover, it has been proven that, the three strategies are actualized in the TT with different ratios for variant reasons. By applying such strategies, the translator seeks to deconstruct the sexist patriarchal ideologies inherited first in the SC and then reflected in the SL. Consequently, she boosts such feminine approach either by faithfully transferring the ST segments or additionally resorting to von Flotow's (1991) strategies to exhibit the gender feminine tendencies, more aptly. The TT is woman handled so as to render the feminine approach of prime adulation more illustrious by applying the prefacing and footnoting, supplementing and hijacking to explicate the feminine identity as follows:

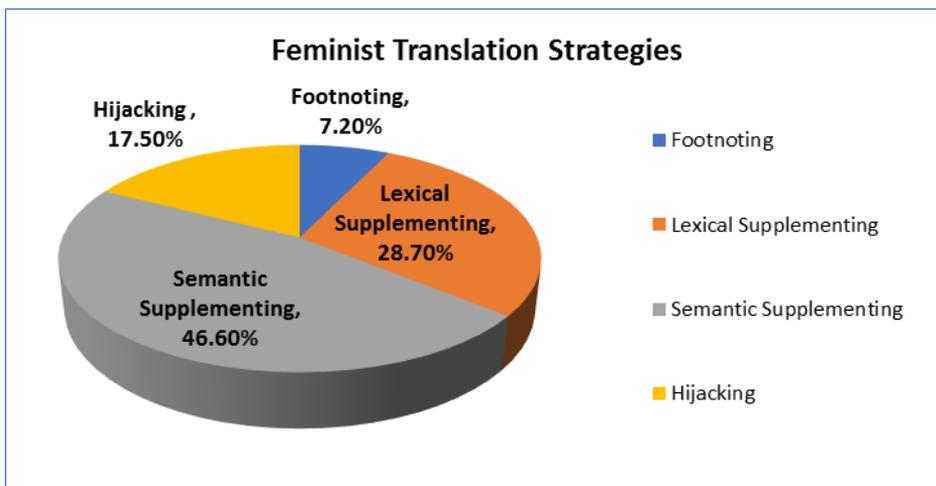


Figure 3: Feminist Translation Strategies Percentage

Although the translated version of the novel does not contain a preface explaining the female translator's translational methodology, the translator exhibits her viewpoint in the blurb. She exalts the heroine for being determined and domineering, while the male figure is subjugated and dependent on the heroine's authoritative whims. Footnoting is employed in a few instances in the TT to explain social, cultural and even political idiosyncrasies peculiar to the SC. Such strategy gives an opportunity to the target recipient to be exposed to the visible female translator's sociocultural and political opinions on marriage unneeded financial burdens, on the academic working environment in Egypt as well as on the historical and religious allusions that are SC bounded.

As for the other two interventionist strategies, supplementing and hijacking they are conspicuously used to achieve feminine purposes with different ratios of 75.3% for supplementing and 17.5% for hijacking. Supplementing is actualized on two levels; lexical and semantic. Lexical supplementing of individual items either lexes or phrases is employed with the ratio 28.7%, which means that the translator sometimes opts for adding whole phrases that can be more elucidating for her objectives. As for the semantic supplementing, it is actualized by adding extra dimensions of meaning to the same ST segment itself. It is employed in nearly 46.6% of the supplemented instances. This may be to achieve the aggravation of meanings by using more operative items, while attempting

to be as faithful as possible to the ST. Both types of supplementary strategy are employed with a much higher ratio than hijacking may be to attain faithfulness, to explain feminine disposition or to find justification for the heroine's behaviours and temperament.

The second stark interventionist strategy is hijacking. It is intentionally employed to women handle the text in favor of the female protagonist. The instances of hijacking are quite blunt, exemplified sometimes in complete sections added to the TT to convey certain feminine politics. The instances revolve around two axes; adulation of the heroine (depicting her as the sole actor of events, especially in the scenes of sexual seduction) and demeaning of the male figures in the whole novel (depicting them as powerless sex objects (Khaled), disgusting social hypocrites (Abdel Hamid) and hapless elderly (Ramy)).

Eventually, coming to the last question of the type of the produced TT, it can be construed that, it is a one which colludes with the feminine approach of the ST to the extent of femininely twisting its intentions. By applying the three interventionist translational strategies, especially hijacking, the produced TT appears in some parts of the novel as a type of rewriting rather than translation. The addition of whole translational segments implying sexual, emotional and mental female dominance on the one hand, as well as physical, psychological and intellectual suppress of male figures on the other hand, transcends the domain of translational flavoring to producing a variant TT content in some parts. This feminist intervention highly affects the TT credibility, as the translator gives herself free reigns to radically alter some ST segments to serve her feminist approach.

By underpinning the already existing ST feminine hues as well as flaunting an unfaithful woman handling manipulation of the textual and narrative fabric of the ST, the translator opts for unfaithfulness as a deliberate translational choice. She gives little heed to the concepts of authority, legitimacy and trustworthiness. Although the three interventionist strategies are employed to enhance a connotative air of control, empowerment and seditiousness to the female protagonist, they, in some parts, echo a rather distorted imprecise image of the ST. Such

womanly biased hue may be originally unintended by the female author herself. This perhaps raises suspicions about the legitimacy of such translational manipulation., which provides in some parts a variant, unfaithful equivalent TT.

Consequently, the feminist rendering of the ST is not ultimately righteous or ethical, as it replaces the patriarchal domination over translation practices, spurned by the feminist translators themselves, by a biased feminist dominance very unlike the invigorating gender objectivity they advocate and try to propagate. Opting for a faithful rendering of the ST original meaning never undermines the creativity of the translator as an active writer of the TT .

10. Recommendation

The present study is conducted on a limited scale of one novel for a single author and a certain translator. A broader study on the Arabic feminine literature in the 20th and 21st centuries can be conducted for a more lucid and reliable results. A larger study of deconstructing analysis for the binary of author/translator can be actualized in future researches, may be by employing other analytical models on the ST or the TT, to explore further realms of feminine creativity.

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