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# A Comparative Study of the Translated Arabic Versions of the Novel 'To the Lighthouse' under Feminist Translation Theory

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## ABSTRACT

This paper, A Comparative Study of the Translated Arabic Versions of the Novel to the Lighthouse under Feminist Translation Theory, examines the influence of feminist translation theory on the interpretation of Virginia Woolf's iconic novel. It focuses on two Arabic translations, both completed by female translators, to investigate how gender, cultural context, and personal experiences shape the depiction of Woolf's female characters and the feminist themes central to her work. The study delves into the translators' individual backgrounds and feminist ideologies, exploring how their perspectives and the sociocultural dynamics of the Arab world influence translation decisions. By analyzing shifts in language, tone, and narrative emphasis, it reveals how these translations navigate the challenges of preserving Woolf's feminist voice while resonating within the framework of Arabic literary traditions. The paper also investigates the interplay between power relations, societal norms, and translation strategies, highlighting the translators' efforts to balance fidelity to the original text with cultural relevance. It emphasizes the complexities involved in translating feminist viewpoints into a linguistic and cultural context where gender discourse often intersects with deeply rooted societal structures. Through this lens, the study underscores the transformative potential of feminist translation theory in reinterpreting literature, challenging patriarchal narratives, and enriching cross-cultural dialogue. By bridging feminist theory and translation studies, this research contributes valuable insights into the evolving role of gender in literary interpretation and cross-cultural communication.

*Keywords:* Feminist Translation Theory; Female Discourse; "To the Lighthouse"

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# 1. Introduction

This article will explore how various translators tackle the translation of a significant work like "To the Lighthouse" from a feminist translation theory perspective. This could offer valuable insights into the intricacies of cross-cultural communication and the nuances of language. It's interesting to consider how the cultural backgrounds and perspectives of translators could influence their interpretations and versions of the text, particularly in a novel like Virginia Woolf's[1], which delves into themes associated with gender, identity, and societal norms. The study aims to delve deeper into strategies and choices made by Asaad and Kamal in their respective translations, and how those choices might reflect broader trends or discussions within feminist translation theory.

# 2. Literature Review

Feminist translation theory was founded in the 18th century and evolved in the 1960s and 1970s based on Canadian feminists' translation practices[2]. The most well-known representatives include Lori Chamberlain, Barbara Godard, Spivak, Gayatri Chakravorty, Sherry Simon, and Louise von Flotow. A thesis was published on gender and metaphors in translation[3]. That thesis seeks to investigate what is at stake for gender in the depiction of translation: the struggle for authority and the politics of originality that inform it[3]. Feminist discourse is defined as a political discourse that seeks to establish new meanings and focuses on the change of subjects through language[4].

As a feminist translator, it's important to consider how language reflects gender dynamics. The language used by a writer reflects their perspective. However, the way a writer writes expresses agency may differ from that of a British woman in the context of British feminism. The focus is on disentangling herself from Britain's imperial past, its often-racist present, and its history of male dominance. In 1996, a pioneering study on feminist issues in translation theory and practice was conducted[5]. It demonstrates the essential role of women translators in literary activism, creating new communication channels, and contributing to cultural discussions. Women around the world now have significantly increased opportunities to pursue higher education, excel in specialized careers, and actively participate in political processes.

Transnationalism emerges from the translation process and signifies the feminist movement's future. It demonstrates how a cultural studies background can assist translation studies on the role of gender in translation. How feminist thought and writing have influenced contemporary translation practice was examined[6]. This includes presenting theoretical developments and critical work on translation, discussing the criticisms addressed to work that combines gender issues with translation studies, and offering remarks on future perspectives and a concluding statement, respectively. Recently, feminist translation theory has been introduced to Arabic by Arab female translators such as Eman Asa'ad and Izabelle Kamal. They translated the English novel "To the Lighthouse" into Arabic. Early academic studies of feminist translation theory mainly focused on introducing the theory and providing a preliminary exploration of feminist translation. Although feminist translation has some defects, specific cultural and political factors can influence people's perspectives and the translation process[7].

Translation involves the collision and fusion of different cultures, a complicated process[8]. Feminist translation theory intervenes in the cultural process through a series of choices and rewrites the dialogue simultaneously. The relationship between translation, women, authors, texts, translators, and readers was thoroughly analysed[9]. The discrimination against female translators was criticized[10], emphasizing the effect of a translator's gender consciousness on translation[5, 6]. Feminist translation theory believes that translation is a remake of the original work, and the gender consciousness of the translator plays a vital role. Scholars began researching feminist translation theory combined with feminist translation work from 2005 to 2007. Asa'ad and Kamal's work on the feminist rewriting of the discourses, with a comparative study of the two translated versions, is one of the most representative examples. The following section will address the theoretical framework used in this study.

# 3. Limitations of the Study

The study focuses on the translations of only two people, Eman Asa'ad and Izabelle Kamal. A more extensive analysis by more translators could improve understanding of how feminist translation theory is utilized across different

works and by translators from various backgrounds. The interpretation of translations is fundamentally subjective. Different readers and experts may interpret the translations and consequences differently. This constraint could be mitigated by assembling a panel of experts who can provide diverse opinions. The study focuses on feminist translation theory, which, while useful, is only one lens through which to interpret translations. Other theories and techniques, such as postcolonial translation theory or sociolinguistic views, may provide further insights. In the following section, the theoretical framework will be addressed.

# 4. Materials and Methods

## 4.1. Feminist Translation Theory

Focuses on how translation can reinforce or challenge existing gender norms and power dynamics. It pushes for translations that prioritize gender equality, inclusivity, and the representation of disadvantaged voices [1, 11]. This model will be used to investigate how Kamal and Asa'ad's translations address gender-specific language, emotional expression, and power dynamics in the source text. The goal will be to determine whether their decisions reinforce or disrupt traditional gender roles.

## 4.2. Gender and Language

This aspect examines how language reflects and constructs gender identities and relationships. It looks at how linguistic choices can affect or disrupt traditional gender norms. The analysis will consider how each translator's gender perspective influences their language choices, such as word selection and sentence structure, and how these choices impact the representation of gender in the translations.

## 4.3. Cultural Context and Norms

Culture influences how gender roles and identities are created and perceived. This component examines the translators' cultural origins and how cultural norms influence their translation practices. The framework will assess how cultural factors may influence Kamal and Asa'ad's translations, notably in terms of gendered language and depiction of characters' emotional and physical characteristics.

## 4.4. Translation Strategy

Various translation methodologies, such as literal vs idiomatic translation, influence the final portrayal of the text. This approach investigates how different strategies influence the depiction of gender and power [12]. The analysis will focus on Kamal and Asa'ad's specific tactics (for example, literal vs. idiomatic translation) and how these choices reflect or challenge feminist values. It will also investigate how these methods influence the readability and reliability of translations in various cultural contexts.

## 4.5. Analytical Approach and Textual Analysis

Linguistic analysis is a detailed evaluation of each translator's linguistic choices, such as syntax, word choice, and figurative language. Compare the original text and translations to find meaning, emphasis, and tone changes [13]. Also, gender perspectives will examine how translators' gender perspectives may influence their work. Moreover, critical evaluation will be used to examine the translations through the lens of feminist theory, with a focus on how gender, power, and identity are addressed. This theoretical framework, which relies on feminist translation theory, gender and language studies, cultural context, and translation practices, offers an extensive approach to interpreting Kamal and Asa'ad's translations. It enables a more comprehensive survey of how their choices reflect or challenge traditional gender standards, how cultural backgrounds influence their work, and how different translation processes affect the portrayal of gender and power dynamics in the text.

## 4.6. Comparative Textual Analysis of the Translation

There are two prominent Arabic translations of "To the Lighthouse" by Eman Asa'ad and Izabella Kamal. Asa'ad's version was published by Dar AlrafIdain in 2020, while Kamal's version was released by Dar Al-Amal in 2015. Both translations are known for accurately capturing the essence of the original text and effectively expressing it in Arabic. In this comparative study, we will analyze the translations in the following aspects.

## 4.7. The Image of Characters

The impact of a translator's language choices on the portrayal of characters in a novel is a fascinating aspect of literary analysis. However, it's essential to approach generalizations with caution. While it's true that translators may inadvertently inject their own biases or interpretations into their work, attributing these tendencies solely to gender oversimplifies a complex process. Translators make numerous decisions that can influence how characters are perceived, including their choice of words, sentence structure, and cultural nuances. These decisions are influenced by factors beyond gender, such as personal experiences, cultural background, and literary preferences.

Additionally, the impact of translation on character portrayal can vary significantly depending on the individual translator's style and approach. While some translators may exhibit the tendencies you described, others may consciously strive for neutrality and accuracy in their translations, regardless of gender. It's important for readers to approach translated works with an awareness of the translator's role and the potential for interpretation bias. Engaging in critical analysis and comparing multiple translations can help uncover the nuances of character portrayal and deepen our understanding of the original text.

# 5. Discussion

**Example 1**

Original text: To her son, these words conveyed an extraordinary joy.

Kamal's version: كلماتها هذه بهجَّة غير عادية الى ابنها. حملت

Back translation: Her words carried an extraordinary joy to her son.

Asa'ad's version. مخيلة ابنها حملت تلك الكلمات بهجَّة عارمة. في

Back translation: In her son's imagination, she carried those words with great joy.

**Analysis**

The translators took some creative liberties to ensure the translated text reads smoothly and culturally resonates with Arabic speakers, especially when both translators added the word imagination (مخيلة), even if it meant deviating slightly from the original wording or structure. Both aim to maintain the integrity and impact of the original text while ensuring it resonates with the target audience. This approach often requires a balance between fidelity to the source material and sensitivity to the cultural and linguistic norms of the target audience.

The main difference between them is the cultural aspect and the change in word order. In Kamal's translation, we can see the effect of Egyptian cultural style, where we can see the decorations of the sentence by adding different words to make the sentence more readable and joyful, such as (unusual غير عادية), while in Asa'ad translation, it noticed the Jordanian cultural style by using the exaggeration expression (عارمة extraordinary). However, Kamal's translation is direct and accurate to the original text, indicating a potentially masculine, straightforward communication style and a professional background that values correctness and clarity. Also, her translation closely follows the original, emphasizing the mother's words' immediate impact on her son. Kamal's choice of words shows a simple expression of joy, indicating a more literal and less emotionally sophisticated attitude. This is consistent with conventional male communication methods, which are frequently characterized as more straightforward and less interpretative. Asa'ad's translation incorporates emotional depth and imaginative components, indicating a potentially feminine, delicate communication style and a professional background that prioritizes emotional expression and creative interpretation. Moreover, she incorporates imagination and emotional depth. The emphasis switches to the son's internal experience ("in her son's imagination"), revealing a more nuanced and possibly emotionally rich perspective. This could indicate a feminine touch in comprehending and conveying the characters' emotional environment, given societal assumptions that women are more sensitive to emotional subtleties.

These distinctions emphasize how translators' gender perspectives, cultural backgrounds, and professional experiences influence their approach to translation, resulting in different interpretations of the same source text. Both avoided literary translation; they paraphrased the text and transferred it into Arabic, following Arabic grammar and Arabic culture. From the researcher's point of view, both were successful and faithful to the source text, conveying the cultural aspect

of the source language accurately into the target language.

**Example 2**

Original text: lean as a knife, narrow as the blade of one, grinning sarcastically

Kamal's version: كسكين، حادًا كنصل، مبتسما بتهكم منحنيا

Back translation: Curved like a knife, sharp as a blade, smiling sarcastically

Asa'ad's version: النصل، يكشر ابتسامته العريضة الساخرة ناحلا كما السكين، حادًا كما

Back translation: Skinny as a knife, sharp as a blade, grimacing his satirical wide smile

**Analysis**

In this example, both translators focus on how they handle the term "grinning" in Arabic. It seems they chose to delve deeper into the cultural implications and nuances of the term, rather than a literal translation. This approach allows for a more nuanced and contextually appropriate rendition in Arabic, capturing the original intent of the text beyond its literal meaning. The translator's strategy of treating "grinning" as a topic of discussion rather than a straightforward translation suggests a recognition of the term's cultural connotations and complexities. Moreover, the translator's addition and omission of culturally relevant elements indicates a commitment to enriching the translation and enhancing the reader's understanding and appreciation of the text. This approach not only bridges linguistic gaps but also fosters a deeper connection between the text and its audience by resonating with cultural and emotional nuances.

The difference between both is that Asa'ad was very narrative by adding more words to the Arabic text, such as (يكَّشر ابتسامته العريضة الساخرة, grinning sarcastically). While Kamal was very direct and to the point (grinning sarcastically, مبتسما بتهكم). The Arabic equivalent they selected was successful and suitable for Arabic culture and narrative. Both gave the same image of the father in the novel in a different way. Also, Kamal didn't manipulate or change the words; she was faithful, unlike Asa'ad, who added and omitted some words to reflect the meaning of the source text. Kamal's translation is direct and controlled, reflecting a somewhat conservative masculine perspective, a cultural background that values nuance, and professional ex-

perience in domains that need precision and clarity. Asa'ad's translation is colorful and emotionally passionate, reflecting a viewpoint that questions traditional gender conventions, a cultural background that values bold expression, and a professional background in creative and expressive professions.

From a gender perspective, Kamal's translation follows a basic method. The phrase "منحنيا" (curved) may indicate a passive form, whereby "مبتسما" (smiling) may indicate a subtle, almost controlled sarcasm. This could reflect a typical male perspective that emphasizes precision and discipline when expressing feelings. The description is succinct, emphasizing physical characteristics and a controlled emotional expression. On the other hand, Asa'ad's translation heightens the emotional intensity with "العريضة الساخرة يكَّشر ابتسامته" (grimacing his mocking wide smile). The term "grimacing" refers to a more aggressive expression that challenges traditional gender conventions, particularly for women. This translation may indicate a feminist desire to challenge traditional norms by emphasizing a more outspoken and powerful emotional expression. Through feminist theory, the study examines how various translations show underlying influences, such as gender viewpoints, cultural contexts, and professional experiences, resulting in different interpretations of the same original text.

The researcher believes that the translators are engaging in what's called "trans-creation" rather than strict translation. Trans-creation involves not only translating words from one language to another but also adapting the content to resonate more deeply with the target audience. In this case, it seems the translators are adding elements to the Arabic text to enhance its impact and make it feel more authentic to Arabic readers. While trans-creation can be effective for engaging readers and ensuring cultural relevance, it can also lead to a loss of fidelity to the original text. This approach could alter the meaning or tone of the source material, potentially causing discrepancies between the original and translated versions. Ultimately, their goals seem to be to create a version of the text that holds its own in Arabic, perhaps even to the extent that readers might not realize it's a translated version from other languages.

**Example 3**

Original text: Odious little man
Kamal's version: يا لك من ضئيل كريه

Back translation: What a little foul you are.

Asa'ad's version: يا له من رجل بغيض

Back translation: What a hateful man.

### Analysis

The expression (ضئيِل كريه, da'eel kareeh) is embedded to represent the small and bad-smelling man in Arabic. Asa'ad, in her translation, added, omitted, and manipulated the words. She added the proposition Oh, Ya, while she omitted the word man. In her translation, she uses "رجل بغيض" (hateful man), directly translating "odious" to "بغيض" (hateful) and maintaining the term "رجل" (man). This translation retains the gender-specific term, addressing the man's hateful nature without diminishing his stature. This might reflect a feminist perspective that directly confronts and criticizes contaminated masculinity by calling out hateful behavior while acknowledging the man's identity. The translation has a more subtle and less combative manner, which might be useful in professional settings that need a certain level of decorum. Her translation seems direct and aggressive, reflecting a plain approach to criticism that is consistent with assertive cultural standards, as well as a professional background in domains that value clear and effective communication.

On the other hand, Kamal has conveyed the meaning in Arabic briefly. She applied the same strategy in omitting; she omitted the word (little, نحيل, naheel) from her translation because she thought the word (bageed بغيض) was enough and the sentence was acceptable. Also, she did the same when she added the word (ya laho, يا له, Oh Ya) to identify the person (the man). Her translation includes "ضئيِل" (small) and "كريه" (foul) and stresses the man's little and despicable nature, highlighting his smallness and foulness. The use of "little" may be viewed as weakening the man's power or significance, serving as a feminist critique of traditionally masculine characteristics by emphasizing their insignificance or repulsiveness. Kamal's translation implies a background in sectors requiring cautious, possibly diplomatic terminology. Academics, technical writers, and legal translators may choose this method, which values indirection and precision. A translation has a more sophisticated and less confrontational tone, which can be useful in professional settings that need a certain amount of decorum.

The differences between the two versions are that Kamal's translation is indirect and tiny, indicating a potentially delicate approach to criticism that is consistent with conventional communication approaches and professional expertise in domains that require diplomacy and precision. Asa'ad's translation is direct and confrontational, indicating a forthright approach to criticism that is consistent with robust cultural standards, as well as a professional background in domains that value clear and impactful communication. These translations, using feminist theory, demonstrate how gender perspectives, cultural circumstances, and professional experiences impact how translators render critique and address gender-specific terminology, revealing additional levels of meaning and intent behind their decisions.

## 5.1. Linguistic Level

Gender factors affect people's language behavior in a specific way. Women pay more attention to the accuracy, elegance, implicitness, and euphemism of language in terms of pronunciation, vocabulary, and grammar. The application of hyperbole modifiers and the change of intonation show that there are more emotional factors in women's language [1]. The influence of this gender factor is also reflected in the translation[11]. Compared with male translators, female translators prefer exclamatory sentences and rhetorical questions, sentence-final particles, reduplicated words, and degree adverbs to express their views and feelings.

### Example 4

Original text: walk up and down, up and down the terrace.

Kamal's version: جيئة وذهابا، وجيئة وذهابا بامتداد الشرفة

Back translation: Come and go, come and go along the balcony.

Asa'ad's version: يقطعان المصطبة جيئةً وذهابا

Back translation: They cross the terrace back and forth

### Analysis

Analyzing Kamal and Asa'ad's translations through the lens of feminist theory and linguistics illustrates how their language choices have broader consequences for gender, culture, and work experience. Linguistic structure: Kamal's translation stresses repetition ("وذهابا، وجيئة وذهابا")

"جيئة"), reflecting the recurrent character of the activity described in the original language. This repetition highlights the monotony and tenacity of the walking. The phrase "بامتداد الشرفة" (along the balcony) conveys a strong spatial context. This specific spatial connection improves the visualization of the scene, making it more vivid and concrete. On the other hand, Asa'ad's translation is shorter, using "المصطبة" "يقطعان" (they cross the terrace) and "جيئةً وذهابا" (back and forth). This structure is more straightforward and less repetitious than Kamal's version. The word "يقطعان" (they cross) conveys a more intentional, maybe purposeful action than the neutral "جيئة وذهابا" (come and go). This could indicate a different nuance in the action being described.

From a feminist perspective, the emphasis on repetition in Kamal's translation may be viewed as reflecting the repetitive nature of women's labor or experiences in a patriarchal society. The monotonous phrase "جيئة وذهابا" (come and leave) might represent the endless, cyclical activities commonly allocated to women. The reference to the spatial context "بامتداد الشرفة" (along the balcony) can be understood as an attempt to anchor the woman's experience in a specific, domestic area, highlighting the customary limitation of women to certain roles and locations. Asa'ad's use of "يقطعان" (they cross) and the less repetitious form may reflect a break from traditional, cyclical roles, implying more agency and purpose in the movement. This may be interpreted as a subtle empowerment of the subject, emphasizing a more active and decisive role. Her succinct and straightforward language can reflect a modern perspective on gender roles, emphasizing efficiency and purpose over the old, possibly more passive portrayal of women's roles.

To analyze their work linguistically, Kamal emphasizes the action's recurring nature while situating it in a residential space. While Asa'ad is briefer and more straightforward, with wording that suggests deliberate movement, based on feminist theory, Kamal's translation may represent conventional ideas about women's roles, stressing monotony and seclusion inside home surroundings. In the interim, Asa'ad's translation represents a more modern, empowered viewpoint, emphasizing agency and breaking free from traditional, repeating roles. Both translations, viewed through linguistic and feminist theory lenses, demonstrate several techniques for portraying the action and its underlying consequences, reflecting broader social ideas on gender roles and female experiences.

## 5.2. The Use of Translation Strategies

Feminist translators aim to bring attention to the sexism present in the original work or source language through creative translation or even rewriting. In doing so, they encourage readers to reflect on gender-related issues[14]. These translators have developed numerous innovative feminist translation strategies and methods through their extensive translation practices. Among these, supplementing, prefacing, footnoting, and hijacking are regarded as the most significant. In the translation of To the Lighthouse by Kamal and Asa'ad, they extensively employ two feminist translation strategies: supplementing and hijacking.

**Example 5**

Original text: He was incapable of untruth; and never tampered with a fact.

Kamal's version: لم يتلاعب مطلقا بحقيقة ما، ير حقيقي، لم تكن لديه المقدرة على قول شيء

Back translation: He couldn't say something untrue; he never manipulated a fact.

Asa'ad's version: ما تلاعب قط بحقيقة، عاجزٌ عن النطق بكذب؛ فهو

Back translation: He is incapable of telling a lie; he has never manipulated the truth.

**Analysis**

Analyzing Kamal and Asa'ad's translations through the perspective of feminist theory, with a focus on translation tactics, allows us to understand how each translator approaches the text and how these approaches may reflect or defy existing gender stereotypes. Kamal closely follows the original text, preserving its structure and meaning. This approach exhibits adherence to the source text to preserve the original message's integrity. The phrase "قول شيء غير حقيقي" (say something incorrect) expressly describes the act of expressing untruth, reflecting the original's precision. Similarly, "لم يتلاعب مطلقا بحقيقة ما" (he never twisted a fact) preserves the original's factual accuracy. On the contrary, Asa'ad uses an idiomatic term, "عاجز عن النطق بكذب" (incapable of ut- tering a falsehood), which may feel more natural in the target language. This method emphasizes capturing the essence

rather than a word-for-word translation. The use of "بكذب النطق" (telling a lie) and "تلاعب قَط بحقيقة" (never dis- torted the truth) provides minor differences in phrasing that fit closely with normal usage in the target language.

As for the feminist perspective, Kamal's translation follows a traditional methodology by keeping the original structure and distinctiveness. This can be read as adhering to customary norms, which may not directly contradict gendered language structures or norms. The literal method ensures that factual integrity is preserved while avoiding interpretive factors. This could indicate a conservative strategy that adheres to the prevailing power dynamics outlined in the original article. Idiomatic Expression: The use of colloquial language makes the work more accessible and relatable, with the potential to undermine traditional, rigid language patterns that perpetuate gender standards. This method supports feminist theory by encouraging language that is more inclusive and reflective of everyday speech. Asa'ad's translation might be viewed as a step toward updating the text by using synonyms that are more culturally relevant. This is consistent with feminist initiatives to change the language to reflect current values and break free from patriarchal linguistic norms.

# 6. Results

In analyzing Kamal's and Asa'ad's translated editions of "To the Lighthouse," Kamal's translations are typically more direct and literal, reflecting conventional male communication practices that value clarity and precision. This approach frequently produces translations that closely adhere to the original structure and content. She points to cultural surroundings that prioritize directness and authenticity in the original text. Her decisions demonstrate commitment to retaining the original message's purity while avoiding interpretive layers. The emphasis on precision and literalism suggests a professional background in domains that value exactitude, such as legal, technical, or academic translation. This strategy reduces uncertainty while maintaining the original text's factual integrity. Kamal adopts literal translation procedures, which preserve the original structure and details. This strategy might be viewed as conservative, as it adheres to old conventions and may reinforce existing power relations without changing gender norms.

On the other hand, Asa'ad's translations are more accurate and emotionally rich, indicating a possible feminine viewpoint that prioritizes emotional expression and depth. This approach incorporates elements of creativity and interpretive depth, breaking gender stereotypes by emphasizing emotional landscapes. Her translations reflect a cultural setting that values narrative, emotional expression, and confrontation with undesirable behavior. Her choices appeal to civilizations that appreciate strong, dramatic, and expressive language. Moreover, the use of vivid imagery and emotional intensity suggests a background in creative professions such as literature, marketing, or journalism. This approach promotes audience engagement and emotional resonance, which is consistent with professions that value meaningful communication. She adopts idiomatic and interpretive translation tactics to make the language more natural and understandable. This approach is consistent with feminist initiatives to modernize the language, making it more inclusive and reflective of current values.

To compare the two versions, Kamal's literal technique preserves old structures, but Asa'ad's idiomatic approach modernizes the material, making it more relevant and indicative of modern language usage. Kamal's translations can be interpreted as conservative, strengthening existing power dynamics by retaining the original text's structure. In contrast, Asa'ad's translations are consistent with feminist theory in that they promote language evolution, inclusivity, and a break from patriarchal linguistic traditions. Her translations include emotional depth and interpretive components, demonstrating a feminist tendency to question old roles and emphasize emotional experiences. Kamal's translations, while precise, lack emotional depth, focusing instead on factual correctness and clarity. Finally, the differences between Kamal's and Asa'ad's translations reveal how gender viewpoints, cultural backgrounds, and work experiences shape their translation processes. Kamal's method defends conventional standards and factual accuracy, but Asa'ad's approach values modernism, emotional expression, and inclusivity, which aligns with feminist beliefs that strive to challenge and evolve traditional language systems. However, this field needs more attention and research to bridge the gap in female translation.

# 7.  Conclusion

In conclusion, the study of Kamal and Asa'ad's translations through the lens of feminist translation theory reveals distinct approaches to gender representation, cultural influence, and translation strategies. Both translators exhibit gendered linguistic choices that reflect their cultural backgrounds and professional experiences, resulting in different portrayals of characters and emotions. Kamal's translations tend to be more direct and precise, reflecting a masculine, formal communication style, while Asa'ad's choices incorporate emotional depth and nuance, suggesting a more feminine perspective. The use of repetition, spatial context, and specific lexical choices in the translations demonstrates how both translators engage with gender roles and power dynamics, offering a commentary on traditional and evolving gender norms. Additionally, both translators employ feminist translation strategies, such as supplementing and hijacking, to challenge conventional gender perceptions and enhance the inclusivity and emotional resonance of the text. Ultimately, their translations not only provide insights into the linguistic and cultural adaptation of the original work but also underscore how gender, culture, and personal backgrounds shape translation practices.

# Institutional Review Board Statement

Not applicable.

# Informed Consent Statement

Not applicable.

# Data Availability Statement

Not applicable.

# Conflicts of Interest

The authors declare no conflict of interest. The funders had no role in the study's design; in the collection, analyses, or interpretation of data; in the writing of the manuscript; or in the decision to publish the results.

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