

# Reframing and Renarrating Arab Muslim Women for the West: The Translation of Huda Sha'Rawi's Memoirs into Harem Years

Doaa Mohaisen

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**REFRAMING AND RENARRATING ARAB  
MUSLIM WOMEN FOR THE WEST: THE  
TRANSLATION OF HUDA SHA'RAWI'S MEMOIRS  
INTO *HAREM YEARS***

BY

DOAA MOHAISEN

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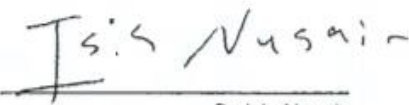
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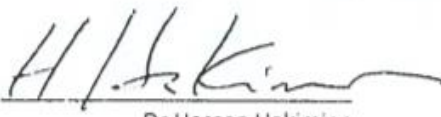
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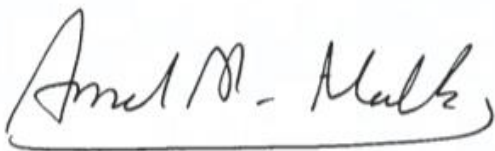
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## **ABSTRACT**

This thesis examines the impact of paratextual and textual framing on the representation of Third World Women, taking as a case study the translation of Huda Sha'rawi's memoirs by Margot Badran. Drawing on narrative theory and framing, this study highlights the choices made by the translator in and around the translated text. An examination of the paratextual devices (including the front cover, the preface, blurbs and headings) is followed by an analysis of textual framing devices through examining omissions, additions, reductions, amplifications and displacement of material. This study aims at raising awareness of translation as a powerful tool of advocacy and social change but also as a potentially harmful instrument that may act against the interests of the author, her culture and voice, and in so doing, preclude intellectual processes of ideological transformation and of stereotypes dismantlement.

Keywords: narrative, paratextual framing, textual framing, memoirs, women voice.

Word count: 16,200.

## ملخص البحث

تبحث هذه الدراسة في تأثير التأطير النصي والنصوص الموازية على تمثيل نساء العالم الثالث عند انتقال أصواتهن إلى لغة وثقافة أخرى، ولهذا الغرض أنظر في ترجمة مارغوت بدران لمذكرات هدى شعراوي، وترتكز هذه الدراسة بشكل أساسي على نظرية السرد، التي تبحث في كل ما يحيط بالنص، بالإضافة إلى التأطير والذي يندرج تحته دراسة الغلاف الأمامي والخلفي والصور والتوطئة بالإضافة إلى الحذف والإضافة وإعادة تنظيم النص، ثم أنظر إلى النتائج المنبثقة عن هذا التحليل للوقوف على مدى دلالتها على الموقف الأيديولوجي للمترجمة، وتهدف هذه الدراسة إلى زيادة الوعي بالترجمة كأداة ناجعة في تحقيق تغييرات اجتماعية، وأيضاً كأداة يمكن أن تكون ضارة وتتعارض مع مصالح المؤلفة وثقافتها وصوتها الخاص، وبذلك تساهم في تعزيز الصور النمطية.

الكلمات المفتاحية: السرد، النصوص الموازية، التأطير النصي، المذكرات، أصوات النساء

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## **DEDICATION**

*To my Mom and Dad.*

## Chapter 1: INTRODUCTION

Translation is a process of intellectual transfer which is ideologically embedded. However, this ideological embeddedness tends to go unnoticed as translation is often perceived as “unmediated work” (Munday, 2007, p. 196), thus skewing power differentials across cultures and gender that shape translation. Seeing ideology as a set of values to interpret and represent the world opens the scope of analysis to the values and beliefs, be them personal or shared by a given community, that motivate translation.

This thesis sets out to critically engage with ideological prisms through which Third World women’s voices travel across cultural contexts. As Chandra Talpade Mohanty reminds us in *Feminist Encounters*, "The existence of Third World women's narratives [in the First World] in itself is not evidence of decentering hegemonic histories and subjectivities. It is the way in which they are read, understood, and located institutionally which is of paramount importance" (1987, p. 34). This study examines the shifts in Margot Badran’s English translation of the Egyptian feminist icon Huda Sha’rawi’s *Mudhakkirati* مذكراتي (My Memoirs, 1981), under the title *Harem Years: The Memoirs of an Egyptian Feminist* (1986).

This is because as underlined by Mohja Kahf (2010), it epitomizes the influence of the environment(s) of reception, that is the set of expectations and assumptions held by the readers, including stereotypes, on the decision made by translators, publishers and reviewers in the translation process. Another reason for choosing this case is that it constitutes a translation both in the narrow and broad sense. It qualifies as a translation in its narrow sense in the sense that it

“involves rendering fully articulated stretches of textual material from one language into another” (Baker, 2016, p. 7), and in its broader sense, because it:

involves the mediation of diffuse symbols, experiences, narratives and linguistic signs of varying lengths across modalities (words into image, lived experience into words), levels and varieties of languages (for example, Standard Written Arabic and spoken Egyptian), and cultural spaces, the latter without necessarily crossing a language boundary (Baker, 2016, p. 7).

While this thesis will draw on the same textual data used in Kahf’s study (2010), it includes in the analysis the ideological positioning of the translator, which was eschewed by Kahf’s primary focus on the environment of reception. It also adds to the analysis of the text, that of paratexts (the front and back covers, pictures, preface and blurbs). Last but not least, this thesis examines the materials from a narrative perspective which is unique to account for competitive ideological forces.

The aim of this study is to investigate ideological shifts in Badran’s translation and their effect on the representation of Arab Muslim feminists like Sha’rawi. To fulfill this aim, this thesis addresses the following research questions:

- How is Huda Sha’rawi portrayed in the translation?
- What values and beliefs transpire in the translation choices at both the textual and paratextual levels?

- How does this portrayal affect the representation of the Arab culture and Arab feminism in traditionally Islamic societies?

After introducing the source text, its author and its translator (Chapter 2), this thesis offers a literature review of feminism, ideology and postcolonialism in translation studies (Chapter 3). Chapter 4 presents the theoretical framework, namely narrative and framing theory, which is then applied in the analysis (Chapter 5). Chapter 6 returns to the research questions and presents the findings.

## **Chapter 2: AUTHOR, SOURCE TEXT AND TRANSLATOR**

### **2.1 Huda Sha'rawi**

Huda Sha'rawi was an Egyptian nationalist and an advocate for women's rights whose name has come to be a "household word in the Arab world", invoking the image of a leading Egyptian feminist and political activist (Kahf, 1998, p. 53). Born in Minya, Egypt, in 1879 to an elite Muslim family, Sha'rawi was raised in Cairo by her Turko-Circassian emigrant mother. Her father, Mohammed Sultan Basha, who was a high-ranking government official during Tewfik Pasha's rule, died when Sha'rawi was five years old. Sha'rawi was home-schooled and she learned Qur'an, Arabic, Turkish, French and calligraphy (Sha'rawi, 2013).

When Sha'rawi was 13 years old, her mother arranged for her marriage of her cousin, Ali Sha'rawi, who was forty years older than Sha'rawi and already had a wife. Sha'rawi's mother believed Ali Sha'rawi, who was assigned as the guardian on the fortune of Sha'rawi's family, would take care of the family's business. However, the marriage was suspended when Ali Sha'rawi returned to his first wife, whom he finally divorced to get married to Huda Sha'rawi. Seven years later, Sha'rawi returned to Ali Sha'rawi's house under her brother's wish, who stated he would never get married unless she returns to her husband's house. During the seven years Sha'rawi was separated from her husband, she continued her education and developed a feminist consciousness. She claimed she returned to her husband's house because he allowed her to travel, participate in conferences and pursue her activism (Sha'rawi, 2013).

Sha'rawi played a leading role in the nationalist movement from 1919 until 1922 as Egypt was fighting to get independence from Britain. She worked closely with her husband during the revolution against Britain while he acted as vice president of the Wafd (Delegation Party), a nationalist liberal political party in Egypt. Ali Pasha Sha'rawi kept his wife, Huda Sha'rawi, informed so she could take his place in case he or other members of the Wafd were arrested. Sha'rawi joined the Wafd as they appealed to the British high commissioner in order to present their case for independence but was not given the opportunity. The members of the Wafd went on strikes and they later founded the Wafdist Women's Central Committee (WWCC), which marked a turning point in Egyptian women's participation in the political scene. Sha'rawi was elected as president and she led the WWCC in mobilizing women's demonstrations, organizing strikes, sending petitions and raising funds. She also visited girls' schools and encouraged them to participate in the strikes (Badran, 1995, pp 8-27).

In 1922, Egypt gained independence from Britain, but Britain's military presence in Egypt and its control over its assets continued. Due to the Wafd's unwillingness to grant women suffrage, Sha'rawi founded the Egyptian Feminist Union (EFU) to fight for women's rights. In May 1923, a delegation from EFU, consisting of Huda Sha'rawi, Saiza Nabarawi, and Nabawiyya Musa, attended International Women's Alliance in Rome. Upon their return, Sha'rawi and Nabarawi removed their face veils, as they stepped off the train station in Cairo in a symbolic act of emancipation. At first, women who came to greet Sha'rawi at the station were shocked but then they broke into applause and some started taking off their face veils as well. Sha'rawi explained in her memoirs that the face veil restricted Egyptian

women's engagement in the political scene. Sha'rawi passed away in 1947 but her legacy is still celebrated today, especially because her feminism was closely linked with her nationalism (Ahmed, 1992, pp 154-176).

Indeed, Sha'rawi was an icon and a model to follow. Her years of activism as a nationalist and feminist public figure are at the heart of *Mudhakkirati* and lay down her achievements to be harvested by the next Egyptian generation of women.

## ***2.2Mudhakkirati***

Huda Sha'rawi's deep experiences are revealed in her memoirs *Mudhakkirati*, which appeared in Arabic for the first time in 1981. She recounts and reports stories of her life and that of those surrounding her during one of the most intense and critical periods in Egypt's history. Sha'rawi dictated her memoirs in Arabic to her secretary, Abd al-Hamid Fahmy Mursi with the intention of having them published, but she passed away before her memoirs were completed. The fact that Sha'rawi dictated her memoirs to her secretary makes any attempts to find an original copy futile since the text might have been edited before publication.

Realizing the injustices that befell women in her society, including socially imposed freedom restrictions, Sha'rawi dedicated her life to advocating for women's rights. The memoirs also offer a peek into Sha'rawi's personal life, including the circumstances in which she grew up. Through the memoirs, Sha'rawi shares vital moments in Egypt's history, including political alliances and positions that have shaped the country's

nationalist landscape. In addition, her memoirs share events in a period of separation in the national liberation movement and the struggle against foreign colonization. It also helps us understand the development and growth of the Egyptian women's movement, the political and societal movement in the first half of the 20th century, and finally how this women's movement interacted with other women's movements worldwide (Sha'rawi, 2013).

### **2.3 Margot Badran**

Margot Badran is an American historian married to an Egyptian and a specialist in women's studies with a focus on the Middle East and the Muslim world. In the 1960s, while she was a student of Arabic at Al-Azhar in Egypt, Badran heard of Huda Sha'rawi for the first time from a fellow American graduate student who suggested she study her. She later met Hawwa Idris and Saiza Nabarawi who shared personal archives, memoranda and photographs with her, deepening her knowledge of Sha'rawi's life and Egyptian feminism (Badran, 1995, preface). Fascinated by the rich women's history, Badran dedicated her graduate research on Egyptian women and Huda Sha'rawi's life. In a context of women studies momentum, she published two books and numerous articles between the 1980s and 1990s.

Badran mentions that the copy she used was the one loaned to her by Sha'rawi's cousin, Hawwa Idris when she was a student of Arabic at al-Azhar University, but she does not specify whether this copy was the Arabic text published in 1981 or if she had access to other documents offered by Sha'rawi's family members who had ties with Badran (Badran, 1995, preface).

Badran is now a Senior Fellow at Prince Alwaleed bin Talal Center for Muslim Christian Understanding. Her main areas of interest are gender, feminism, modernity, Islam, trans/nationalism, secularism, and religion. She has lectured widely in academic and popular forums in the USA, Europe, the Middle East and South Asia. Her most recent book is *Feminism in Islam: Secular and Religious Convergence* which includes a selection of her scholarly work over more than two decades in analyzing secular feminism and Islamic feminism. She is editor of *Gender and Islam in Africa: Rights, Sexuality, and Law*. Other books include *Feminism beyond East and West: New Gender Talk and Practice in Global Islam* (Global Media Publications, New Delhi, 2007); *Opening the Gates: An Anthology of Arab Feminist Writing* (Indiana University Press, 2004) co-edited with Miriam Cooke. This thesis is exclusively about *Harem Years*, but it is important to highlight that the stories, poems, speeches, memoirs and essays in *Opening the Gates* tell stories of Arab women oppression, not to say they do not exist, but there is an insistence to highlight certain aspects and events of these women's lives that reinforce the western narrative of helpless desperate Arab Muslim women. This could be pursued in further studies.

## **Chapter 3: LITERATURE REVIEW**

While any social actor is socio-politically and culturally embedded, the translator is often positioned at the cross-roads between source and target environments which both overlap and differ. This raises questions about the ideological positioning of translators. Feminism, being a case in point, has not only influenced translation studies but also provided it with a rich variety of strategies, leading to heated debates over language, gender and culture. In an attempt to streamline insights for my study, this chapter provides an overview of feminism across cultures (3.1), feminist ideology in translation (3.2), feminist translational interventions (3.3) and postcolonialism (3.4).

### **3.1 Feminism across Cultures**

Feminism, at its core, is a commitment to ending sexism and repressive sexual politics. The Oxford English Dictionary notes that the derivation “feminism” is from the French *féminisme* coined during the upheavals of the late 19<sup>th</sup> century in Paris. The campaigns for women’s suffrage in the nineteenth century are today considered the beginning of the feminist movement or the first wave of feminism (Easton, 2012, p. 99). According to Easton, the second wave of feminism took place during the 1960s and 1970s and focused on the workplace, sexuality and family in addition to advocating for a better quality of education (2012, p. 99).

Through the work of intellectuals like Simone de Beauvoir, who in her foundational book *Le Deuxième Sexe* 1949 (The Second Sex) began to outline the broader historical links between cultural and political inequality and feminism, a new more socially conscious form of feminism

was beginning to form; questions of gender, culture, and ultimately what it means to be a woman were raised and discussed. De Beauvoir was a key influence for Betty Friedan who wrote *The Feminine Mystique* and is widely credited with spawning second-wave feminism (Fox, 2006, p. 4). “Global sisterhood” emerged in transnational feminism, leading as Eisenstein points out, to the “conviction that women were more unified by the fact of being female in a patriarchal society than... divided by specificities of race and class (1983, xvii).

There is no one answer to the question of where or when feminism started to take root in the Arab world, but most scholars point to Egypt in the late nineteenth century, which makes a focus on *Mudhakkirati* English translation particularly relevant. Many regard the Egyptian Qasim Amin as the founder of feminism in the Arab world. In 1899, Amin published *Tahrir Al Mar'a* (The Liberation of Women), causing intense debate across the Arab world. He called for providing primary-school education for women, reforming polygamy and divorce laws, yet, Amin’s recommendations were not new. Other intellectuals such as al-Tahtawi and ‘Abdu advocated in the 1880s and 1870s for such changes. What made Amin’s book controversial was his call to abolish the face veil and make societal and cultural changes to the Arab and Muslim community. He contended the veil was “a huge barrier between woman and her elevation, and consequently a barrier between the nation and its advance” (Amin, 1899, p. 54).

In her book, *Women and Gender in Islam*, Ahmed calls Amin the “son of Cromer and colonialism” and states that his book “marks the entry of the colonial narrative of women and Islam” (1992, p. 163). She argues that Amin’s book did initiate a discussion about issues of

women and culture in the Arab world, but his ideas were not the result of a deep analysis, rather a replication of the colonialist perception and Western discourse. Amin, a French-educated lawyer, praised the British administration and Europe, adopted a Western view and declared the inherent inferiority of the East and Muslim community and the inherent superiority of the West. According to Ahmed, Amin claimed that for the Muslim community to abandon its backwardness, it should follow the Western path which required changing women (Ahmed, 1992, p. 156). Rather than an advocate for women's rights, Amin adopted a Western-style male prism to look at his society and his reform was set within a modernization and progress mindset with little interest in women's liberation from patriarchy.

Golley (2003, p. 13) posits that feminist consciousness developed in Egypt with the rise of national consciousness at the turn of the twentieth century. She argues that feminism in the Arab world was inevitably affected by other movements led by women from other parts of the globe, although that does not make the women's Arab movement alien to the Arab culture. Women from Syria, Lebanon, and Egypt, such as Zainab Fawwaz (1850–1914), Warda al-Yazigi (1838–1924), and Aisha al-Taimuriya (1840–1902) used literature to compete with the contemporary male figures and express their dissatisfaction with women's situation and advocate for their access to education, changes in the divorce laws, in addition to discussing segregation and the veil (Cooke, 1986). Furthermore, women participated in strikes and demonstrations against the colonizers and kept fighting for their rights.

El Guindi (2005), an Egyptian-American anthropologist, contends that Huda Sha'rawi (1879-1947) and Malak Hifni Nassef (1886-1918) shaped the face of feminism in Egypt although each adopted a different approach. While Sha'rawi is perceived as influenced by Western feminism, Nassef's ideas seemed genuinely linked to the Egyptian culture. According to Ahmed (1992), there were two strains of feminism in Egypt at the time; the dominant one affiliated itself with the "westernizing, secularizing tendencies of society, predominantly the tendencies of the upper, upper-middle, and middle-middle classes" and it promoted a feminism "that assumed the desirability of progress toward Western-type societies" (1992, p. 174). The other approach opposed the Western methods and looked for ways to advocate for women's rights using the Islamic discourse. Ahmed (1992) posits that the two approaches were articulated by Sha'rawi and Nassef respectively; however, Nassef's premature death contributed to make Sha'rawi's voice prevail. Nonetheless, Sha'rawi and Nassef both called for providing women with opportunities to seek elementary education and higher education, be it in Egypt or abroad, and both pushed for foundational reforms in the laws governing marriage and divorce. While Nassef rejected western views and sought reforms in terms deemed "internal to the indigenous culture" (Ahmed, 1992, 184), Sha'rawi was exposed to other cultures. Their goals, however, were substantially the same. Ahmed (1992) argues that Sha'rawi's most daring act—the act of leaving a marriage—occurred when she was thirteen years old only, before any real exposure to Western ideas, "therefore, there were sources within her background... that endowed her with a sense of her right to autonomy and her right to follow her own sense of what was morally correct in defiance of elders" (1992, pp. 178-179).

Sha'rawi's feminist approach was indeed more liberal than other approaches and she was inevitably influenced by her exposure to the French culture and her close friendship with Eugenie Le Brun, a French woman, married to Rushdi Pasha, an Egyptian. However, Sha'rawi does not champion a western feminism; on the contrary, Sha'rawi introduced Egyptian women's nationalism and feminism to both the domestic and international stages as she traveled to different parts of the world, namely western Europe and the United States and advocated for "the Egyptian woman" (Ayad, 2017, p. 116). Moreover, Sha'rawi's circle of friends was not limited to French men and women; on the contrary, she was accompanied, most of the time, by her fellow Egyptian women. She was also a close friend of Nassef and the latter's death was a crushing shock to Sha'rawi who expressed in her memoirs her deep grief following Nassef's premature death, stating that Nassef's voice still reverberated within her conscience (Sha'rawi, 2012, p. 106).

As we can see, the demands of feminist advocates in the Arab world were not remarkably different from the demands of Western women during the first and second wave of feminism. Arab Muslim women were organizing and mobilizing strikes, demanding independence, working from the frontlines—along with, and sometimes without, men—starting parties and launching magazines. To summarize, Arab Muslim women, including Huda Sha'rawi, played an integral role in Egypt's independence while advocating for women's rights.

### **3.2 Feminist Ideology in Translation**

Critically engaging with the ideological positioning of the translator and the ideological nature of translation itself is essential to feminist translation studies. Another foundational idea of feminist approaches to translation is the acknowledgment of the intrinsic gendered nature of language. It builds on the work of Julia Kristeva and Luce Irigaray. Both Kristeva and Irigaray draw on postmodernism by engaging with the work of Lacan and Derrida on the underlying nature of language, its psychoanalytical meaning and how to interpret texts (Wu, 2013, pp. 23–24). Their work points to the gendered nature of language and language’s power in perpetuating the continued marginalization of women and the strength of patriarchy. Recognizing the gendered nature of language entails that language in the broader acceptance is a political instrument to be re-appropriated by the feminist movement. By viewing language in this way, it becomes a force that needs to be harnessed along with other forces of change to reinterpret the male-dominated world (Arrojo, 1994, p. 149).

Current feminist translation practices are based upon an understanding that language is structured at all levels by ideologies that encode certain expectations of gender. One such practice is to focus one’s translation efforts on relatively unknown female authors, both historical and contemporary, and attempting to bring their perspectives into the mainstream. The other method is to undertake a feminist rewriting of texts to redress the gender imbalances present in literature and language through the political act of translation. It is this second approach, founded by a group of semi-connected French-Canadian theorists, that Luise von Flotow calls “Interventionist Feminist Translation” in which the concepts of ideology in translation and broader feminist discourse merge (Flotow, 1997, p. 24)

For feminist translators like Barbara Godard and Patricia Claxton, the operationalization of translation within the context of supporting the broader feminist project is not only one potential option for a translator but is in a way a necessity. It is a necessity to counterbalance the historical usages of translation in support of patriarchal power structures which minimize and marginalize feminine voices (Fawcett & Munday, 2009, p. 138). In this new feminist tradition, as outlined by Godard, the difference in text and translation is no longer seen as negative, but difference can instead become, as she says, “transformative” (Godard, 1984 in Arrojo, 1994, p. 150).

This conscious effort to reinterpret and “ideologically correct” texts is counter to traditional schools of thought in Translation Studies (Arrojo, 1994). However, as Arrojo succinctly outlines, even in cases where a translator has “changed and much altered” the structure of a text and claims not to have “changed his [the original author’s] ‘sentence,’ nor his ‘purpose’”, a deeper examination clearly reveals an ideological reasoning to their translation choices (Arrojo, 1994, p. 154). This kind of unrecognized and unrealized bias is what leads scholars like Eshelman to conclude that “[b]eing “openly ideological” is not the same thing as being “blatantly ideological” and is infinitely preferable to being “covertly ideological.”” (Eshelman, 2007, p. 19). Feminist and/ or “openly ideological” translators are thus in a unique position in relation to traditional translation schools grounded on the principles of objectivity, neutrality and fidelity. Vidal Claramonte (1998) summarizes the feminist translation project thusly: “[Feminist translators] blatantly disarrange the original adapting it to the translator's ideology. The modest invisible translator is a figure of the past. For feminist translators, translation is a political activity which must make the female subject visible via language” (Vidal Claramonte, 1998, in Bengoechea, 2014, p. 96).

In this study, I will explore Badran's own voice in the English text so as to identify the shifts that she openly mentions and those which are not acknowledged.

### **3.3 Feminist Interventions in Translation**

Von Flotow (1991) explains three strategies used by feminist translators; "supplementing" (the translator's intervention in the text, as the translator is considered a mediator whose role is to make up for the differences between languages), "prefacing and footnoting" (feminist translators asserting their presence and participation in the creation of meaning), and "hijacking" (the feminist translator's appropriation of a text that is not necessarily feminist).

Feminist translation has been the object of many criticism. Spivak's critique is perhaps the most relevant for the issue of third world women's representation in translation. She stresses the rhetoricity of language which refers to a text's specificity to its author, culture and time. When translators fail to engage with the rhetoricity of the original text, they produce a "neo-colonialist construction of the non-western scene" (1992, 179). She argues that a translator's main task is to help make the voices of Third World women heard, but what happens is the opposite. In order to make Third World women's work accessible to western readership (which could be considered as an overt feminist agenda), translators conceal these women's cultural references, constructing a third-world literature that corresponds to western taste and conforms to stereotypes. As we shall see, the translation studied in this thesis is a case in point since Badran did make Sha'rawi's memoirs accessible to Western readership, but her translation "permits the reader to relegate Sha'rawi's writings to a harem of "First World" creation, a ghetto where Arab

women's writing is put by the United States reception process... to languish behind the mystique of "Third World woman's difference" (Kahf, 2010, p. 41).

### **3.4 Feminism and Postcolonialism**

The idea of investigating translation as a “cultural artefact that is deeply entrenched in the historical reality of its production” (Hui, 2009, p. 200) has not been solely the province of feminism. While feminism engaged with questions of gendered language and women’s marginalization, its critical and disruptive approach to dominant powers was to be taken further by postcolonial thinking. In fact, it was not until 1986 and the publishing of Talal Asad’s “The Concept of Cultural Translation in British Social Anthropology” that the mediation of language and its exercise as an expression of colonial power via translation began to be fully discussed (Robinson, 1997, pp. 3-10).

In the same way, feminist translation must contend with the power differentials created by patriarchy, postcolonial translation must contend with power differentials created by the cultural hegemony of the colonizer over the colonized. As a historic instrument of colonization, translation forces on colonized culture the works, languages and culture of the colonizer, allowing for colonialism to be “sustained through persuasion and knowledge of the other” (Hui, 2009, p. 200).

This persuasion can also take the form of the masking of ideologies present in an original work to impede the formation of an authentic identity for a colonial group. By reshaping the discourse within a translated piece to better fit the ideas and perceptions of the colonial reader, the nature

of a colonized people's identity is warped and shaped into what the colonizer wants it to be. This marginalization of non-Western identity need not solely be done by a colonial translator, it may be perpetuated by authors themselves, hoping to temper their own authenticity to appeal to a Western audience whose perceptions have been previously influenced so as not to accept these expressions of colonized identity (Jacquemond, 1992, p. 139-158). For example, in her introduction to *The Hidden Face of Eve*, the Egyptian feminist writer Nawal El Saadawi removed "certain anti-imperialism rhetoric which supported Islam and the Iranian revolution of the late" from the second English edition of her book after it was met with criticism in the West (Al-Mahrooqi & Denman, 2016, p. 15). Ghitany addresses this issue:

The Occident reader prefers to turn to works which confirm his prejudices and his representation of the Orient. Some Arabic authors, in their search for a large non-Arabic audience, feed these biased representations by producing either touristic literature or one that amplifies the Oriental contradictions as imagined by the occident (as cited in Jacquemond, 1992, p. 154-155).

This alerts us to the power of culture of reception on creative works of Third World voices. Feminist and postcolonial translation attempt to address similar problems. Both try to reclaim translation as a tool to work against the prevailing hegemonic system of Western, colonial thought (Liu, 2007, p. 135). However, this similarity of purpose can give a false sense of equivalency and solidarity between the two fields. In some respects, and amongst certain theorists, feminist translation and feminism more broadly can be beset with their own ideological failings when it comes to the postcolonial project (Amireh, 1997, p. 185). Postcolonial feminist discourse is an example of the Euro-American bias it inherits from modern feminism, concerned

with “the connections of gender with class and race, power structures, the semiotic codes through which ideology operates, and the construction of subjectivity itself” (Habib, 2012, p. 254). For instance, Western feminists tend to perceive gendered oppression and struggle in their own culture as universal (Mohanty, 1995, p. 69). This neocolonial, western-centric approach ignores questions of race, and can in many cases mean the “dissolution of the category of race” (Mohanty, 1995, p. 69). What this dissolution means is that the particularities of the struggles of non-Western women are marginalized and disregarded, similar to how the colonizer marginalizes the colonized.

In her book, *Western representation of Muslim women*, Kahf studied the evolution of the image of Muslim women in Medieval, Renaissance, and Enlightenment Western literature. She disagrees with Billie Melman, author of *Women’s Orients* (1995), who claimed that the notion of “harem” has always fascinated Western imageries of the Islamic culture. Kahf argues that the veil and the “harem” together with women’s portrayal as victims of oppression appeared in Western creative works in the seventeenth and eighteenth century. Whereas Western medieval literature (1100-1400) depicted them as higher ranking than European men and women and often “masculinized” them (Kahf, 1999, p. 53). This trend continues during the Renaissance (1300–1600) but the eighteenth century marks a shift towards victimization. Kahf posits that this representation of the Muslim woman and the imagined “harem” where she was arguably secluded served as counterimage of the Western female at home. It also sustains a colonial agenda as the “discourse of the debased Muslim woman helped generate a supportive cultural environment for the colonialization of the Islamic land” (Kahf, 1999, pp. 117-118). While Gunny (2002) finds this argument far-fetched, considering that Western colonialization of Islamic

countries had nothing to do with the representation of Muslim women, it is hardly questionable that the narrative of Muslim women as being in need of rescue feeds into the agenda of (neo)colonial conquests in Islamic countries (Abu-Lughod, 2013).

In line with transnational feminism, Spivak (1985), in her essay *Three Women's Texts and a Critique of Imperialism* calls for transnational "sisterhood" to overcome the double marginalization of third world women voices: "if in contest of the colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow" (Spivak, 1999, p. 274). Even though Third World (including Arab-Muslim) women's writings gained more interest and space recently (Amireh & Majaj, 2000), non-orientalist representation of Arab-Muslim women will hardly change western perception without the "solidarity" of Western feminists. Solidarity, however, is not enough, as Western feminists, particularly those having an intercultural and mediating role, including translation, must examine the differences in race, class, religion, citizenship and culture of women within their local contexts.

## **Chapter 4: THEORETICAL FRAMEWORK**

This chapter outlines the theoretical framework used to examine the data of the study, namely narrative theory. It offers a brief overview of the concept of “narrative”, its definition (4.1), types (4.2) and features (4.3), before moving on to “framing” (4.4), a key device to reflect and refract narratives in translation.

### **4.1 Defining Narrative**

A great interest in narrative has grown over the past decades across a wide range of fields and disciplines such as sociolinguistics, discourse analysis, literary studies, communication studies, sociology and history. Prince, a literary theoretician, (1981) defines narrative as “the representation of real or fictive events and situations in a time sequence” (Prince, 1981, p. 1). Sociologists Bennett and Royle (2004) give a similar definition of narrative as “a series of events in a specific order – with a beginning, a middle and an end” (Bennett and Royle, 2004, p. 66). Other scholars focused on the role narratives play in organizing the human experience, one of which is the cognitive psychologist Jerome Bruner (1991) who understands narrative as prism through which the human mind make sense of reality. Note, however, that narrativity is no longer considered a genre of storytelling but it underpins any type of text (see Boéri, 2009).

Extensive work on narrative has been done in the field of social sciences where narrative was used to understand the stories people weave about themselves and the world, as people “tend to describe, account for, and perhaps relive their activities through narratives” (Ewick

and Silby, 1995, p. 198). Narratives play a major role in our lives, shaping “dominant cultural meanings and relations of power” (Ewick and Silby, 1995, p. 211) in addition to concepts and perceptions of the world and reality. This led to an increasing emphasis on narrative’s role in constructing reality. This view of narrative has been championed by many scholars in the field of social science, such as Bruner (1991) and Hayden White (1990). Bruner, in particular, emphasized that narratives are “a form not only of representing reality but of constituting reality” (Bruner, 1991, p. 5). Narrative theory was first explored in translation studies by Baker (2006). Drawing on sociologists Somers and Gibson’s typology of narratives (1994) (4.2) and Bruner’s features of narrativity (1991) (4.3), she defines narratives “public and personal ‘stories’ that we subscribe to and that guide our behavior,” and “the stories we tell ourselves, not just those we explicitly tell other people, about the world(s) in which we live” (Baker, 2006, p. 19). She provides a textual model of analysis based on framing strategies in translation (4.4).

## **4.2 Typology of Narratives**

Somers and Gibson distinguish between four types of narrative to examine the role narrative plays in constructing social identities. In turn, Baker (2006) builds on the typology proposed by Somers and Gibson to analyse that translation practice and theory are embedded in narratives. In so doing, she opens up unchartered territories of enquiry for translation and interpreting. In what follows, I introduce four types of narratives which are relevant to my analysis in Chapter 5: personal (4.2.1), public (4.2.2), disciplinary (4.2.3) and meta-narratives (4.2.4).

#### *4.2.1 Personal Narratives*

Personal narratives are the stories that we tell ourselves to help us establish our unique personal identity. These personal stories, referred to by Somers (1997) and Somers and Gibson (1994, p. 61) as “ontological narratives”, guide our behavior and help us make sense of our social being and the role we play in numerous settings. Since humans do not experience life in isolation, their personal narratives are highly influenced by public and cultural narratives. For instance, a memoir, which is a genre at the core of this study, is a form of personal narrative that is also dependent on collective or public narratives. Although the terms “autobiography” and “memoir” are often used interchangeably, they articulate personal and wider narratives in different ways. While memoir writers seek to make themselves part of the public history or, as Whitlock (2007, p. 20) puts it, memoirs personalize “history and historicizing the personal, placing the self in relation to public history and culture”, autobiographical narrative places the narrator at the center of the text, “foregrounding historical shifts and intersecting cultural formations” (Smith & Watson, 2001, p. 4). In a nutshell, a memoir deals with “an exteriority of the subject, whereas the autobiography deals with interiority” (Ayad, 2017, p. 120). Studying a memoir from a narrative perspective thus entails examining the intersection between the narrator’s personal narrative and what Smith and Watson (2010) call “historical shifts” and “cultural formations” (2010, p. 4). My study of Badran’s translation of Huda Sha’rawi’s memoirs will examine how the memoir genre in Arabic and the nexus between personal and national narrative which underpins it, are rendered in English.

#### **4.2.2 Public Narratives**

Public narratives are defined by Somers (1997, p. 85) and Somers and Gibson (1994, p. 62) as “those narratives attached to cultural and institutional formations” in society that direct individuals’ personal narratives. Those institutions include, but are not restricted to, the family, the state, the educational system, the mosque and the church. Public narratives are quite powerful, and they shape a people’s perceptions. An example of dominant public narratives is provided by Edward Said (1993) who explained how the book industry asserted the representation of difference between the west and the east by portraying a barbaric Orient in need of the West’s lantern to reach civilization. On the other hand, narrative may also be the weapon used by the oppressed and the colonized to defend themselves against the (Western) hegemony. In this sense, Bennett and Royle (2004) argue that “narrative power, then, may be the only strategy left for the weak and dispossessed: without narrative power, they may not be heard” (Bennett and Royle, 2004, p. 71).

With a particular focus on translation, Baker sets out to explore the different ways in which “both institutions and individuals, the powerful as well as the less powerful, configure and circulate the narratives that make up our world, and the myriad ways in which translators and interpreters intervene in this process” (Baker, 2014, p. 159). Much has already been written on the role of translators and interpreters, as participants in the process of rewriting and retelling or “re-narrating” (Baker, 2014, p. 159), and on how they resist or conform with dominant public narratives. Resistant endeavors, however, are faced with the constraints posed by the book industry whose economic model is primarily profit-driven and may be tempted to introduce changes to a text to make it acceptable for the target readership. Some personal narratives may

also be silenced when not conforming to dominant public narratives. The liberties taken in the editing and translation of Anne Frank's diary are a case in point: while some publishers refused to publish the book because it contains "sexual musings," others published it but omitted those parts of Anne Frank's sexual awakening (Lefevere, 1992, pp. 63-65). Moreover, the book was heavily watered down in the German translation to sell better in Germany. The changes were motivated by ideology "based on a certain view of the world, and the more contemporary "ideology" of profit pure and simple" (Lefevere, 1992, p 66).

Other cases provided by Amireh and Kahf demonstrate how the two main forces shaping the translation process, namely the worldview and economic pressure are intertwined (i.e. what sells best is what conforms with the dominant narrative). In *Going Global: The Transnational Reception of Third World Women Writers*, Amireh and Majaj (2000, p. 3) remind us that the contexts of reception not only influence how certain works are read, but also which works are translated, reviewed and marketed. Kahf (2000) engages with the pressure of the book industry and the subsequent favoring of the audience's expectations in the translation. In this context, translating becomes particularly challenging and requires careful political as well as ethical decision-making. Translating a personal narrative like Sha'rawi for a Western audience where public narratives about the incompatibility of feminism with Islam and the Arab world prevail, is particularly problematic. Translators may use the public narrative of the target culture to filter what from the personal narrative makes it into the target text while others may challenge target public narrative. Because of political and economic pressures, the former may be more widespread.

For instance, with respect to El Saadawi's book *Al-Wajh al-'ari lil-mar'a al-'arabiyyah* (literally "The Naked face of the Arab Woman"), Amireh (2000) finds major alterations in the English translation. Not only does the book appear in English under the title *The Hidden Face of Eve*, a crude invite for the English-speaking reader to get a glimpse of a world hidden behind the veil, but also entire chapters and paragraphs are absent in the English version, mostly the ones that assert Arab woman's precedence in fighting for equal rights; a feature of "selective appropriation" (see section 4.3.4). This shift aligns El Saadawi's narrative with the prevailing public narrative on Arab women in the western world. This is again a matter of who has the power— and in this case translation is embedded in power – placing the translator at the heart of complex ethical debates as regards her narrative positioning as a translator. El Saadawi is well-aware of this. In an interview with el-Faizy (1994), she says, "It's not a matter of who's good, who's bad. It's a matter of who has the power—who has the power and writes books." In my case study, I will examine how Sha'rawi's relation to her culture and nation is repackaged in Badran's translation and the power and impact of the translation on the representation of Arab-Muslim women in the west.

### ***4.2.3 Disciplinary Narratives***

First introduced as "conceptual" narratives by Somers and Gibson (1994), and renamed by Baker, "disciplinary" narratives are "theoretical constructs elaborated within a scholarly or specialist setting in order to account for an object of study" (Baker, 2014, 161). Somers and Gibson's focus on sociology raised questions about whether concepts and explanations are exclusively elaborated by sociologists, so this concept was broadened to include

disciplinary narratives, meaning the stories elaborated by scholars in any field (Baker, 2006, p. 39).

Baker discusses several examples, such as James Mill's *History of British India*, Samuel Huntington's *The Clash of Civilization and the Remaking of World Order* and Raphael Patai's *The Arab Mind*. An example of disciplinary narrative is the pseudoscientific belief of white supremacy, whereby whites are considered intellectually superior to blacks. Many scholars, academics and scientists promoted scientific racism which linked intelligence to race until it was denounced in the second half of the 19th century. This alerts us to the relationship between public and disciplinary narratives. What sustains public narratives is the substantial number of intellectuals who circulate them, and in turn, disciplinary narratives are born and supported by public narratives. Disciplinary narratives on Arab women, portraying them as secluded and helpless, have sustained and, at the same time, have been sustained by public narratives on Islam and the Arab world. Badran, the translator of Huda Sha'rawi's memoirs, is a scholar of history and women's studies herself and, as we shall see in the analysis, her disciplinary narrative brings to bear on her translation.

#### **4.2.4 Meta-narratives**

Somers and Gibson (1994, p. 61) define meta-narratives as the master narratives embedded as contemporary actors in history." While Somers and Gibson include "Capitalism versus Communism, the Individual versus Society, Barbarism/Nature versus Civility" (1994, p. 63) as examples of meta-narratives, Baker (2006) updates this list with contemporary examples, such

as the “war on terror” which is “aggressively sustained and promoted through a pyramid of channels across the entire world” (2006, p. 45). Meta-narratives are usually circulated by powerful agents, whether individuals or institutions, and they turn with time into absolute values, making it almost impossible to resist them.

Stigmatizing Arab Muslim women is part and parcel of the War on Terror meta-narrative. A case in point is MEMRI, The Middle East Media Research Institute, set up in 1998 by Yigal Carmon, a former member of the Israeli Military Intelligence, which publishes decontextualized excerpts of the Arabic press that suit its agenda and offers it for free in English. It chooses to translate what supports its narrative and deselects what might undermine it. The pieces selected are carefully placed and collated in ways that may lead the reader to perceive the Arab “other” as terrorist and as an anti-Semite. Drawing on narrative theory, Al Sharif (2009) shows how MEMRI’s selection of materials portrays Palestinian women as heartless mothers sending their sons to death through martyrdom (Al Sharif, 2009, p. 60). Al Sharif documents the ways in which MEMRI’s selective reordering of source texts published in different time frames when reporting on a single issue at a certain point in time fit into the public narrative they subscribe to and which sustain the War on Terror meta-narrative (2009, pp. 149-167).

Having discussed the typology of narratives, originally put forward by Somers and Gibson and further elaborated by Baker and the role played by translators in accentuating or elaborating them, the following section will discuss the main features of narrativity, and how these are at play in translation.

### **4.3 Features of Narrativity**

Although all narratives are different, there are some common mechanisms of narratives through which they construct the world in which we live. Temporality (4.3.1), relationality (4.3.2), selective appropriation (4.3.3) and causal emplotment (4.3.4) are particularly relevant for this study.

#### **4.3.1 Temporality**

Temporality intersects with all features of narrativity; any narrative is embedded in a sequential context and in a temporal and spatial configuration. This, nonetheless, does not mean temporality is only restricted to the sequencing of events in chronological order, as the elements of a narrative are always placed in a certain sequence, whose order carries a meaning (Baker, 2006, 51). According to Bruner, temporality, which he calls “narrative diachronicity”, functions as a “convention”, not only in verbal but also in nonverbal media, as in “the ‘left-to-right’ and ‘top-to-bottom’ conventions of cartoon strips and cathedral windows” (Bruner, 1991, p. 6).

For instance, the reordering of chapters in translation may have to do with the translator’s perception of temporal conventions. In the translation of the 1969 version of Milan Kundera’s *The Joke*, translators reordered the chapters because they “found the lack of strict chronological order in the book misleading, and even bewildering” (Kuhiwczak 1990, p. 125).

Indeed, as Baker (2010) compellingly demonstrates, temporality contributes to one’s understanding of a particular chain of events. She notes that internal conflicts used to be explained as mere “disagreements between neighbours or instances of personal revenge” (2010, p. 352) before parts of the Middle East were plunged into war. However, such events are now

constructed and framed as evidence of growing sectarianism. Drawing on Packer's extensive, fieldwork-supported research, Baker holds that the Sunni-Shia divide was only invoked as a defining element in disputes among the Iraqi people after the invasion of Iraq (2010, pp. 352-353). As we shall see, the ordering of chapters in the Sha'rawi's memoirs alters the features of temporality and in so doing the narratives it is underpinned in the source text (ST).

#### **4.3.2 *Relationality***

Somers and Gibson point that "narrativity precludes sense-making of a singular isolated phenomenon" (Somers and Gibson, 1994, p. 59), meaning that human minds cannot make sense of isolated phenomenon or events that are not constituted as a narrative. The same event could be interpreted differently, even lose its meaning or function outside the context in which it is embedded. This point is illustrated by Al Sharif (2009) who mentions the arrest of Al Jazeera journalist, Tayseer Alouni, in 2005 in Spain after he secured an exclusive interview with Bin Laden a month after the Sept 11 attacks. Alouni's telephone conversations were monitored and mistranslated when he discussed "Nawawi 40", which are sayings by the prophet Mohammed, as compiled by Imam Nawawi. The word Nawawi also means "nuclear" in Arabic, which led the translator to believe that Alouni meant "40 nuclear weapons". As a result, Alouni was arrested in Spain for allegedly having more than simple connections with Al Qaeda. This "was the result of isolating one part of Alouni's conversation from its original cultural context to accommodate it to the translator's narrative or that of his commissioners" (Al Sharif, 2009, p. 49).

### ***4.3.3 Causal emplotment***

Causal emplotment allows the narrative to be understood “from the perspective of its contribution and influence on a specified outcome” (Polkinghorne, 1995, p.5) meaning “two people may agree on a set of 'facts' or events but disagree strongly on how to interpret them in relation to each other” (Baker, 2006, p 67). To illustrate this point, Baker gives the example of two competing narratives on the Palestinian-Israeli conflict, where a narrative frames the Israeli attacks against Palestinians as a response to Palestinian “terrorism”, while the other narrative frame Palestinian actions as a response to Israeli terrorism. Both narratives agree on who did what, when and where but they differ in the way the events relate to each other. In addition, causal emplotment brings to bear on translation choices and reversely translation choices construct a particular pattern of causal emplotment. For instance, an institution which subscribes to the narrative that Palestinians have the right to defend themselves would translate *shaheed* as “martyr” instead of “suicide bomber” while another institution which subscribes to the narrative that Israel’s actions are moral, would opt for “suicide bomber” or “terrorist”.

Patterns of causal emplotment can be “subtly changed in translation through the cumulative effect of relatively minor shifts that lend a different weighing to the elements of the original narrative” (Baker, 2006, p. 70). As we shall see in the analysis, the effect of what could seem minor shifts in Badran’s translation led to creating distorted narratives of Sha’rawi’s memoirs.

### ***4.3.4 Selective appropriation***

Selective appropriation is an instrumental feature in configuring a narrative’s pattern of causal emplotment. It revolves around the question of "what to include and what to exclude, and

what to 'foreground' and what to 'background'" (Fairclough, 1995, p. 4). This act of (de)selection stems from and feeds into specific narratives. Jacquemond (1992) argues that during the late 20th century in France, the hegemonic culture chose to translate books produced by the dominated culture that conformed to stereotypical narratives of the east as exotic. The books selected to be translated into French usually met the readers' prejudiced expectations of the east (Jacquemond, 1992). A survey conducted in 1988 demonstrated that 529 books of the 18,800 books published in France in 1986 were somehow related to Arab culture, 500 of which were written in French while only 29 books were translated from Arabic and oriental languages into French; these 29 books affirm the West's preconceived fantasies and images of Arabs as despotic, mysterious, primitive and in need of the West's lantern. Writers are aware of this powerful pattern of (de)selection. Ghitany (as cited in Jacquemond, 1992, p. 154-155) states that the dominated culture writers aspiring to be published and read in other languages must conform to the ideological, moral and aesthetic values of the hegemonic culture whereas novel, modern literature that does not conform to the canon's values, is neglected. Texts, and the cultures they contribute to construct and represent, are thus commodified to the extent that those appealing to a western audience are selected to be translated and marketed whereas others are left in the dark.

In *Narratives of Terrorism and Security*, Baker (2010) provides a staggering example of selective appropriation by MEMRI. The institution's choice of source and target languages, of office locations, and of specific texts, casts light onto the organization's agenda to broadcast a misappropriated narrative of Arabs/Muslims. MEMRI's selection of Arabic and Farsi, as source languages, and of English, French and Spanish, as target languages, builds a

protagonist-antagonist narrative where the former are perceived as the source of terrorism while the latter the victims of it. Translation becomes a tool to warn "the Free World" to beware these culturally and linguistically-bounded sources of evil.

## **4.4 Framing**

In order to examine how translation reflects and refracts narratives in texts, Baker (2006b, pp. 105-104) draws on the notion of “frame”. After defining framing (4.4.1), this section distinguishes between paratextual framing (4.4.2), and textual framing (4.4.3).

### **4.4.1 Defining frames**

Although a good number of scholars elaborated on the issue of frames and framing, across disciplines (e. g. Goffman 1974, Edelman 1993; Gamson 1992; Entman and Rojecki 1993; lygner 1991; Benford and Snow 2000), “no consensus has been reached on the meaning of the terms nor have they been embedded within any well-defined theoretical "framework"” (Jackson, 2005, p. 495). Indeed, Entman (1993), a professor of media and public affairs, referred to framing as “a fractured paradigm”. Frames are traced back to the work of the American sociologist Goffman (1974) who built on the ideas introduced by the British social anthropologist Bateson (1973). Goffman (1974) considers frames as “principles of organization which govern events—at least social ones—and our subjective involvement in them” (Goffman, 1974, pp. 10-11). This understanding of frames as structures of anticipation through which we apprehend, negotiate or make sense of the world overlaps with narrativity in its broad definition as constitutive of reality (Boéri, 2009).

Entman (1993) posits that to frame is to: “select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the item described” (Entman, 1993, p. 52). Entman’s definition aligns with the recent dynamic understanding of frames which witnessed an incredible development throughout the years to lately be used in explaining not only all sorts of human behavior but also textual production and interaction. The dreadful power of frames springs from their ability to highlight certain aspects and downplay others, including and excluding interpretations, drawing attention to some aspects while obscuring other elements; thus the social world becomes “a kaleidoscope of potential realities, any of which can be readily evoked by altering the ways in which observations are framed and categorized (Edelman, 1993, p. 232). This is highly related to selective appropriation. Benford and Snow, theorists of social movements, argue that “frames help to render events or occurrences meaningful and thereby function to organize experience and guide action” (Benford and Snow, 2000, p. 614), which resonate strongly with narrative.

For Entman (1993), frames are located at four levels: the communicator, the text, the receiver, and the culture. Communicators, including translators or interpreters, are guided by frames in what they say and how they say it, whether they are consciously aware or not; the text as a frame is “manifested by the presence or absence of certain keywords, stock phrases, stereotyped images, sources of information, and sentences that provide thematically reinforcing clusters of facts or judgments” (Entman, 1993, pp. 52-53); thus,

the receiver's understanding is influenced by frames and supported by the main source of invoked frames, the culture, defined by Entman as the "empirically demonstrable set of common frames exhibited in the discourse and thinking of most people in a social grouping" (1993, p. 52).

In translation studies, Baker (2006) adopts a dynamic approach to framing that acknowledges participants' agency in the construction of reality and applies it in translation studies. Frames and narratives overlap to such an extent that it may be useful to draw on Boéri's distinction (2009, p. 40): "Frames, be they visual or lexical, may be seen as condensed versions of narratives that streamline our understanding of the story being framed." Thus, frames constitute key devices employed in texts (textual framing) and paratexts (paratextual framing) to promote certain narratives and shape people's understanding of an event or action.

#### **4.4.2 Paratextual Framing**

In his foreword to Gerard Genette's *Paratexts: Thresholds of Interpretation* (1997, p. xviii), Richard Macksey offers a definition of paratexts as "liminal devices and conventions, both within the book (*peritext*) and outside it (*epitext*), that mediate the book to the reader." Those devices include: titles, subtitles, forewords, dedications, epigraphs, prefaces, notes, images, captions and epilogues. Indeed, paratexts are relevant to translation studies since translation involves a transfer of linguistic and cultural codes that could be interestingly manipulated when transferred to the target reader. Moreover, as we are in the "age of paratexts", due to the increasing influence of visual and verbal devices on how a text is received (Collins and Skover,

1992, p. 510), it is important to understand what factors play a role in the perception of a book in the target culture. Wolf (2006) differentiates between two types of paratextual framing devices: “authorized” or “intracompositional” which refer to the devices used by the original author of the text and “unauthorized” or “extracompositional” which are not part of the original text.

“Devices” alert to the instrumental nature of paratexts in framing a narrative. These devices include titles, covers, blurbs, prefaces and illustrations which will structure my contrastive analysis of paratextual framing in Sha’rawi’s memoirs translation into English. It is important to highlight at this point that paratextual devices are not only inserted by the translator but also the publisher and editor in anticipation of the needs and expectations of the readers in the target culture. The different ways the source culture is repositioned in the target culture through paratexts may reveal more about the target culture than the source one. As Indian feminist Mary E. John reminds us, "Just what arrives in other places is itself a product of the relations of power and marginality that structure the circulation of knowledge within nations" (1996, pp. 69-70). The process of editing, publishing and marketing Third World women’s texts to be translated influences how a text is received. Publishing agents have to make a choice when selecting a text to be translated, to sell or not to sell.

#### ***4.4.1.1 Titles***

Titles are powerful tools used to streamline the meaning of a work in a few words. Due to the fierce competition between books, titles need to attract buyers to sell. As Baker argues, titles “can be used very effectively to (re)frame narratives in translation” (Baker, 2006, p. 129). Titles

could even indicate one's ideological position and affect readers' responses and assumptions. For instance, titles of books by Arab feminists may be altered to produce catchy selling titles that conform to the Western narratives of Arab and Muslim women. This is the case of *Al-Wajh al-ari lil mar'a al-arabiyah* (The naked face of the Arab woman) turned to *The Hidden face of Eve* which I already referred to. As Amireh argues:

The new title [...] seems to invite the English-speaking reader to experience the book as a glimpse behind the veil. While the literal Arabic title, "the naked face of the Arab woman," emphasizes the baring of the face - a metaphor suited to the political aim of the book, which is to speak the truth about Arab women's lives in the hope of changing them - the English title foregrounds the covered face. Employing one of the main, and most stagnant, metaphors in hegemonic Western discourse about Arab and Muslim women, the new title confirms rather than unsettles its readers' assumptions. Moreover, the "Arab woman" of the Arabic title disappears, giving way to Eve, which further moves the book away from history into the realm of myth (Amireh, 2000, p. 226).

The English title is promoted as a way of accessing the exotic, a public dominant narrative that portrays Arab, particularly Muslim women as oppressed and in need of rescue.

Titles can be deliberately altered in translation to serve an agenda of demonizing Islam. In her study on MEMRI, Al Sharif (2009) underlines that almost none of the articles published on its website carry the same title of the original texts. She gives an example of an article which appeared on MEMRI under the title: "Arab Feminists on Women's Rights: Cats and Dogs in the Developed World Have More Rights than Women in the Arab and Muslim World" (Al Sharif,

2009, p. 77). As underlined by Al Sharif, none of the Arabic articles used to make up this English article carried the title above. This title portrays Arab women as oppressed and rightless, enhancing the narratives of victimization.

In Chapter 5, I will analyse in depth Badran's choice to turn Sha'rawi's *Mudhakkirati*, literally "my memoirs", into *Harem Years: Memoirs of an Egyptian Feminist*.

#### ***4.4.1.2 Prefaces and Introductions***

Prefaces guide the reader's approach to the narrative as they are positioned right before the text. They can be used differently, either to historically contextualize the material, to provide more background on the author or for the translator to offer illuminating insights. What makes prefaces (or any other pretext) powerful is their placement "at the beginning of an intended reception process" in which "important frames of reference are traditionally signaled, and expectations are created" (Wolf, 2006, p. 22).

Among the framing devices Amireh (2000, p. 220-226) examines in *The Hidden Face of Eve* is the preface written by the author, El Saadawi, to the British edition of her book. Aware that she is addressing a different audience, with different expectations and assumptions than the Arab world, El Saadawi adopted a passionate rhetoric, celebrating Islam, nationalism and the Iranian revolution, describing the latter as an "anti-imperialist blow to the west" (Amireh, 2000, p 221). Harshly criticized by some Arab feminists, such as Leila Ahmed and Magida Salman who considered her "an Arab feminist who has fallen into the deep trap of nationalist justification and defensive reactions designed to prettify reality for the benefit of critical foreigners" (Salman,

1981, p. 122), she had to tone down her introduction in English, particularly in the US edition, compared to the British one.

Amireh (2000) notes that for as much as El Saadawi tried to exert control over the U.S. edition (she still defends Islam and critically discusses the role of political institutions in instrumentalizing religion) she, nonetheless accommodated prevailing disassociations between Islam and feminism in mainstream disciplinary and public narratives in the US. As we shall see in my case study, translators too resort to pretexts in ways that reframe and feed into narratives.

#### **4.4.1.3 Blurbs**

Blurbs are descriptions written usually on the back cover of the book by people who read it with the aim of attracting people to buy it. According to Cornin and Le Barre (2005), the word ‘blurb’ was coined almost a century ago by the humorist Burgess. Blurbs constitute framing devices. This is evidenced in Amireh and Majaj’s (2012) discussion of several blurbs. The blurb on the English cover of the *Women of Sand and Myrrh* by Lebanese writer Hanan Al-Shaykh's, states that "little is known of what life is like for contemporary Arab women living in the Middle East," and guarantees the reader that Al-Shaykh's novel will provide a window into this "still-closed society." This reading reduces the voices and wits of the Third World women.

#### **4.4.3 Textual Framing**

Textual framing refers to “strategies used within the text proper to repackage its content” (Al Sharif, 2009, p. 91). These include reorganizing parts of the text, such as reordering chapters or paragraphs which has the effect of suppressing, accentuating or elaborating a certain narrative

and influence readers' assumptions and perspectives. Other strategies include additions or omissions of phrases, paragraphs or even entire chapters which may reduce or expand a particular narrative according to how they overlap and differ with those of the translator, editor, publisher and the target audience.

When a work is selected for translation, it is often carefully used by pressure groups to enhance a certain narrative they would like to accentuate or delegitimize. Parts of the work selected might be omitted or reorganized and sometimes, new sections are added, all of which fall under "unauthorized" changes as Wolf (2006) called them. While these changes maybe seem to avoid redundancy, they are motivated by ideology (Al Sharif, 2009, p. 91).

For instance, when comparing the Arabic version of El Saadawi *Al Wajh al 'ari lil mara al 'arabiyyah* and the English version *The Hidden Face of Eve*, Amireh (2009) discusses the strategies used to frame the content and form of El Saadawi's book. According to Amireh (2000), entire chapters disappear from the English translation. Two chapters of which, entitled "Woman's Work at Home" and "Arab Woman and Socialism" deal with El Saadawi's critique of capitalism and its exploitation of women. In addition, passages that celebrate Arab women's progress and depict them as strong and independent are omitted. One missing passage reads: "It is important that Arab women should not feel inferior to Western women or think that the Arabic tradition and culture are more oppressive of women than the Western culture" (Amireh, 2000, p. 224-225). According to Amireh (2000) the removal of these chapters and paragraphs is due to the fact that they defy the Western representation/ narrative of Arab and Muslim women, one that portrays women as victims. Moreover, the chapters in the English translation are not organized

as they appeared in the original Arabic. The chapters dealing with sexuality were placed first instead of in the last third of the Arabic edition. This rearrangement "emphasizes sexuality and underplays the historical context of these issues" (Amireh, 2000, p. 226). These strategies and others were used to frame El Saadawi and Sha'rawi as well as we shall see in the next chapter. Patterns of selective appropriation in reframing El Saadawi's narrative are also at play, as we shall see in the next chapter, in the translation of Huda Sha'rawi's *Mudhakkirati*.

Taken together, narrative typology, features of narrativity and framing strategies constitute the three pillars of my engagement with narrative theory.

## Chapter 5: ANALYSIS

Having discussed my theoretical framework, this chapter provides an analysis of my data which consists of the original Arabic text of the memoirs, *Mudhakkirati* مذكراتي and the English translation by Margot Badran, *Harem Years*. Adopting a qualitative approach, I have selected the passages according to their relevance to the research questions of this study. The analysis tackles mainly paratextual framing (5.1) and textual framing (5.2) in *Harem Years*.

### 5.1 Paratextual Framing

Paratextual devices are (re)framing tools, functioning outside the text. Under this section, I tackle the different paratextual devices used in *Harem Years* to (re)frame Sha'rawi. These devices include the title, subtitle, front cover, front image, back cover, blurbs, preface and headings.

#### 5.1.1 The Front Cover

In her preface, Badran points that the original Arabic title of Huda Sha'rawi's memoirs *Mudhakkirati* مذكراتي (My Memoirs) was written by Sha'rawi herself on the cover of her memoirs. Some Arabic editions are titled *Huda Sha'rawi, raedat almar'a al'arabiya alhaditha* (literally, Huda Sha'rawi, Pioneer of Modern Arab Women) while others only read as *Mudhakkirat Huda Sha'rawi* (literally, Huda Sha'rawi's memoirs). While the English title, *Harem Years, the Memoirs of an Egyptian Feminist*, seems to retain the idea of feminism and memoirs, it is relegated to the subtitle and superseded by a frame that constitutes, to say the least, a strong departure from the original.

The Arabic title of Sha'rawi's memoirs places her at the center of the narrative while the English is inviting the English-speaking reader to take a peek into the world of the *harem*, a word that conjures sensuous images in the minds of western readers and constructs a scene of an exotic yet familiar east. Thus, instead of unsettling dominant public narratives of the East, the title Badran opts for conforms to the Western frame of the east as exotic and different. In so doing, she reframes Sha'rawi's personal narrative of Arab Muslim women empowerment into a public narrative of seclusion. It ultimately constructs a pattern of causal emplotment whereby non-Arab Muslim men and women (and with whom the readers may identify) are invited to save Sha'rawi and the women she represents.

As argued by Golley (2003), the choice of "Harem Years" evokes "sensuous images of (probably) naked women engaged in sexual activities with a male master and among themselves" (2003, p. 50); this picture appeals to the Western readers' expectations of a sexualized east in need of the Western lantern. According to Golley, the reader with such expectations will be frustrated because there are no salacious images or narrations of sexual awakening in Sha'rawi's memoirs. Interestingly, however, she contends that Badran most likely intended to use this evocative title to "allow for a new understanding of what "harem" actually meant" (Golley, 2003, p. 50) and show how Sha'rawi achieved more under her circumstances than western free unveiled women. However, while it appears only once in the Arabic ST, the word "harem" was added more than 20 times in the English text, as well as on the back cover, the introduction, preface and captions of *Harem Years*. This cannot be an unconscious decision. It is a pattern of "narrative accrual" (see Baker, 2006 & Boéri, 2009), which consists of sustaining, echoing, and granting more power to a narrative (here that of seclusion of Arab women) by way of repetition. This is

a particularly interesting pattern to capture the translator's narrative position, since, as Baker reminds us "[t]he use of titles to reframe narratives in translation is often accompanied by subtle shifts in the texts themselves, in line with the narrative position signaled in the new title" (Baker, 2006, p. 130). An examination of other "subtle shifts" in the translation are tackled in the next section (see section 5.2).

While Badran explicated the genre ("memoirs") and the social identity of the author ("an Egyptian feminist"), the choice of "*Harem Years*" as a main title or even as a "kicker" reframes Sha'rawi's personal narrative by "temporality". Indeed, "harem" does not only constitute the setting inhabited by Sha'rawi but also the past to be recovered by the memoirs. The effect of this kicker is that it forecloses the potential of empowerment of the subtitle. By way of relationality, "*Harem years*" reframes Sha'rawi's life as one of a trapped feminism.

Explaining why she opted for the highly charged *harem* instead of *harim* (literally "women" in Arabic), Badran states in her preface that *harem* "appears in English dictionaries" whereas the transliteration *harim* would be unfamiliar to the general reader. If Golley's argument was valid, why did not Badran introduce the word *harim* to the general English reader instead of using a word that exists in dictionaries but has direct connotation to the Orient and also affirms the seclusion of women? This shows a lack of awareness of the mismatch between transliterated words in English from Arabic.

A reason which is not mentioned by Badran but which could have well played its part in this modification of the title is the financial pressure to sell in the market. Any title reinforcing

stereotypes of the orient (harem, veil, etc.) may sell better in the Western book market, especially as Muslim women have become “one of the cliché-ridden sales-oriented themes in publishing in Europe” (Ripken, 2014, p. 5).

### ***5.1.2.1 The Cover Image***

Not only the title but also other paratextual elements participate in sustaining a narrative of seclusion. The below picture (figure 1) of the cover by Virago Press features a portrait of Huda Sha’rawi by Atiyya Saqqaf. In this portrait, a young Sh’arawi who looks in her early 20s is wearing a white dress revealing her shoulders and chest, in addition to a necklace around her whole neck and earrings.

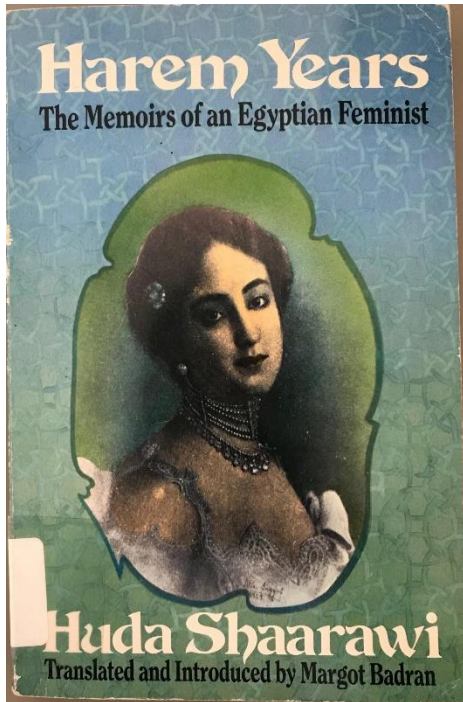


Figure 1: Front cover of *Harem Years* published by Virago Press in 1986.

In none of her photographs or portraits does Sha’rawi reveal this much of her body, as if the portrait served as an additional invite for the non-academic reader to read what the titillating

*harem* years are about. This portrait represents Sha'rawi as one of these nude or semi-clothed women in Orientalist paintings wearing exotic clothing and jewelry accessories. Sha'rawi's nakedness suggests her sexual availability to men, a pattern of causal emplotment that underpins the Harem frame. The choice of the cover against a backdrop of a recent interest in translating Third World women's voices (Amireh & Majaj, 2000), embeds it in a temporal and special context that accentuates the narrative of the oppression of Muslim women under patriarchy, lending more credibility to the Western discourse.

In stark contrast with the English cover, those of the different editions in Arabic of the memoirs place Sha'rawi at the heart of the narrative.

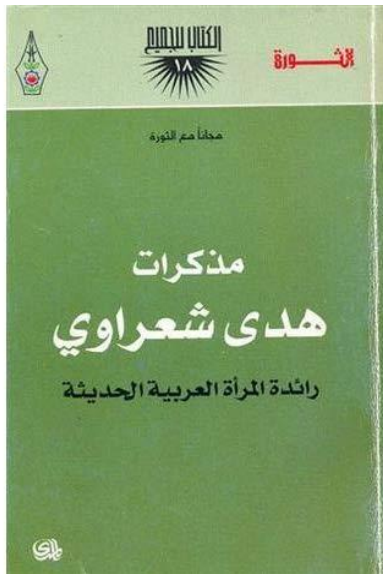


Figure 2: Dar Al Shorouq's edition of Huda Sha'rawi's memoirs under the title *Huda Sha'rawi, raedat almar'a al'arabiya alhaditha* (literally, Huda Sha'rawi, Pioneer of Modern Arab Women).

The cover does not have illustrations, so the title, not Sha'rawi's physical presence, assumes precedence, in contrast with the sexualization of Sha'rawi on the cover of *Harem Years*.



Figure 3: Kitab al-Hilal's edition of Huda Sha'rawi's memoirs (1981) under the title *Mudhakkirat raedat almar'a al'arabiya alhaditha, Huda Sha'rawi* (literally, the memoirs of the Pioneer of Modern Arab Women, Huda Sha'rawi).<sup>1</sup>

In this cover, Sha'rawi appears in a modest dress with a sense of style, resonating with the title that describes Sha'rawi as a modern Arab woman. Pillars, possibly resembling mosque gates, stand in the background, and can be said to represent Islamic architecture and design, positioning Sha'rawi on the intersection between the personal and the public spheres.

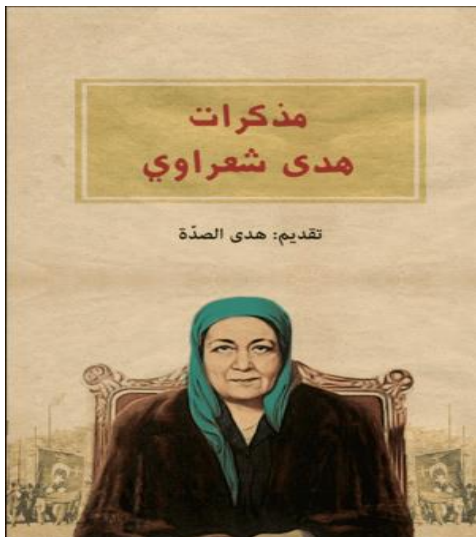


Figure 4: Dar al-Tanweer's Arabic edition (2013): *Mudhakkirat Huda Sha'rawi* (literally, Huda Sha'rawi's memoirs).<sup>2</sup>

<sup>1</sup> I could not find a hardcopy or the details of the designer.

<sup>2</sup> The publishing house, Dar al-Tanweer does not mention credits of the cover image.

Sha'rawi, who seems to be in her early fifties, is dressed modestly and sat on a chair. In the background, a group of people are demonstrating, holding the flag of the Wafd liberal nationalist political party in Egypt, where Sha'rawi's husband and herself assumed leading roles. In contrast with the English cover that hijacks Sha'rawi's personal and public narrative, the paratextual elements in Dar al-Tanweer Arabic cover frame Sha'rawi as a female leader who inspired generations of 20<sup>th</sup> century Egypt.



Figure 5: Hindawi's (2013) cover of the Arabic edition reads *Mudhakkirat Huda Sha'rawi* (literally, Huda Sha'rawi's memoirs).<sup>3</sup>

The cover shows a confident Sha'rawi in her early 40s with a sharp, confident look on her face, in modest clothing and no adornment of any kind. Through examining portraits of Simone De Beauvoir, we could see a parallel between this illustration of Sha'rawi and De Beauvoir, in the way she hold her head, as typical of the portrayal of a leader, of someone who left a heritage. In the background, there is a brief incomplete autobiography, summarizing achievements of Sha'rawi's, such as her election as president of the Egyptian Feminist Union, her attendance at international conferences and her role in publishing *The Arab Woman* feminist magazine. Showcasing her engagement in the public life in Egypt, sets the mode of

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<sup>3</sup> Credits go to Islam al-Shaimi but I could not find details about him.

the narrative and constructs an image of Sha'rawi as a leader. This image, is, once again, in contrast with the cover of the English translation.



Figure 6: Arab Press Agency's cover of the Arabic edition reads *Mudhakkirat Huda Sha'rawi* (literally, Huda Sha'rawi's memoirs).<sup>4</sup>

Unlike the English version in which Sha'rawi is standing by herself in a night gown, in the cover above she is outside, where she spent most of her years as an activist and anti-colonialist, fighting for the future of her country and the liberation of women.

### 5.1.3 Blurbs and Back Cover

Blurbs, designed mainly to attract readers, were among the paratextual devices used to (re)frame Sha'rawi. The first two blurbs on the back cover of the English paperback edition, published by The Feminist Press and translated by Margot Badran (1987) align with the narrative of seclusion (see Appendix 1). The first blurb by reviewer Hannah

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<sup>4</sup> I could not get hold of the hardcopy or details on the photographer.

Papanek frames Sha'rawi's memoirs as expressing "bitter jealousy" of her brother "whom all favored over her". Papanek may activate the frame of gender oppression which reduces so many Arab Muslim narratives to mere victim testimonies of their fate. This blurb orients the process of reading before it even starts. Although Sha'rawi recounts in her memoirs feeling jealous of her brother when she was young, she tells of her deep love and loyalty to him, and of her shock after his death. Foregrounding this issue in the blurb gives it more weight (a pattern of selective appropriation) which orients the readers' approach to the text in problematic ways.

Albert Hourani calls Badran's translation "faithful" (a very surprising judgement given the many abridgements, addition, expansions and reductions) and Sha'rawi's memoirs, "a moving evocation of a vanished world". He claims that Sha'rawi, "a gifted and sensitive woman" lived in "seclusion", but that it is her "knowledge of French that opened a window into European culture" and helped her become aware of her "predicament." Notwithstanding the fact that Sha'rawi, as an upper-class Egyptian woman was exposed to foreign cultures, the European one was just one among others. This blurb exaggerates the role of Europeans, thus accentuating the narrative that the cultures of the colonial powers provide in coming to the rescue of Third World women.

Interestingly, the back cover of the English translation (figure 8) starts with a quote from the English version of the memoirs: "Accept things as they are for the moment, my daughter... This is your destiny and God is your guide." This advice, given to Sha'rawi by her mother days before her marriage to her cousin in the English text is nowhere to be found in the original Arabic

version of the memoirs. Unless the version Badran obtained was different from the one circulated in Arabic, Badran either injected her own voice in the narrative or may have used the mother's words out of the interview with Hawwa Idris, Sha'rawi's cousin. Selecting and foregrounding this piece of advice (which may sound like a pledge for conformism with the statu quo) emphasizes Sha'rawi's disempowerment and it accrues, together with the reference to the "harem" three times in such a short text, into a narrative of victimization and seclusion of women, who need to be saved.

#### ***5.1.4 Preface and Headings***

Translators usually use prefaces to show their presence and explain the translation process. In her preface to *Harem Years* (1987), Badran acknowledges the hardships of translating someone else's memoirs and hopes that her historical research and conversations with relatives of Sha'rawi helped her produce an English version that "will echo, as much as possible, Huda's own voice" (Badran, 1987, p. 2). She goes on explaining the "technicalities of presentation," according to which she divided the text into sections with headings of her own choice. It is important to highlight here that Sha'rawi's memoirs have no perfect stand-alone original product which invited Badran to position herself as both a translator and editor, hence the leeway she has granted herself.

According to Badran, Sha'rawi's account of her years as a nationalist and feminist activist includes extraordinary experiences, yet it is "fragmentary", so she saw it was "best" to weave it into a historical epilogue. She adds that "everything unless otherwise indicated is from Huda's memoirs." The "technicalities of presentation" Badran briefly goes over stem from what seems

to have become a norm when translating any non-European text, e.g. to abide by the Western norms of “presentation”. Badran’s editorial choices promote a disciplinary narrative (she is both acting as a translator and as a historian), constructing an image of Third World women’s writings as fragmented and in need of a Western touch to put everything into order. This seems to transpose a patriarchal and neocolonial endeavor into the publishing industry; a trend which Edward Said has so resoundingly denounced as Orientalist. In these claimed attempts to abide by the canons that will give third world voices visibility in the West, translators and intercultural mediators reproduce a well-known form of gender and colonial violence which disempowers supposedly being empowered voices.

Badran’s brief account of Sha’rawi’s life in the preface reinforces the frame constructed through the title and subtitle (see section 5.1.1), front cover (see section 5.1.2), blurbs and back cover (see section 5.1.3). In the preface alone, Badran uses the word harem five times and the word private four times when referring to Sha’rawi’s memoirs, claiming “Private life, family life, inner feelings and thoughts were *sacrosanct*” (1987, p. 1, my emphasis). Indeed, Badran keeps framing Sha’rawi’s narrative as “private”, as unfolding in the secluded and sexualized harem. Badran’s reductive view of Arab and Islamic cultures is incompatible with empowerment and with Badran’s adherence as a feminist, bilingual, bicultural historian-translator. The many shifts in the paratexts (see section 5.1) and in the text (see section 5.2) are constructed by and produce and circulate Badran’s narrative.

In the preface to the memoirs, Badran states, “as an upper-class woman, Huda Shaarawi’s social language was French. She also knew Turkish, the language of her mother and the

Turco-Circassian elites and royal family. But Huda had a special fondness for Arabic, her father's tongue and the national language" (Badran, 1987, p. 1). However, we learn from Huda's Arabic memoirs that she learned French when she was nine and not until she learned Arabic and memorized the whole Qur'an (Sha'rawi, 2013, 33). Reversing the order in which Sha'rawi learned languages and choosing to start with French supports the predetermined narrative that depicts Sha'rawi as a European rescue. Badran chose to call French Sha'rawi's social language when she mostly used colloquial Egyptian Arabic to converse even with the people who belonged to her class.

Badran's "technical presentation", following two criteria of chapters' reordering ("chronology and (...) the concern to preserve the natural flow of the narrative"; p. 3) is questionable since a narrative and the memoir genres do not necessarily follow a chronological order, particularly in creative work. These changes alter the sequencing of the elements of Sha'rawi's narrative, which as we shall see in the next section reframe Sha'rawi's narrative into the Western public narratives about third world women (see section 5.2).

Another major change Badran makes explicit in the preface is the removal of other parts of Sha'rawi's narrative (see Table 2) because they might be of interest to historians but do not "form part of the central narrative of her own reminiscences" (1986, p. 3). Although Sha'rawi's years as an activist make the bulk of her memoirs, Badran put them in an "epilogue" because, in her opinion, that seemed "best", but she does not explain what she means by "best". These changes undertaken by Badran reframe Sha'rawi's narrative by selective appropriation and involves a "different weighting to the element of the original narrative" (Baker, 2006, p. 70). By removing

these sections on Sha'rawi's activism, Badran denied the western reader, for whom this translation was made, full access to the life of an Arab icon who defied norms and stereotypes.

Badran divided Sha'rawi's memoirs into four sections with the following headings: The family; Childhood in the Harem; A Separate Life; and A Wife in the Harem. The four headings revolve around Sha'rawi's childhood and adolescence years, which has the effect of "haremizing" the narrative.

As we have seen, appropriating the title is part of the prevailing "Orientalist" discourse that reinforces the seclusion of Arab women in patriarchal societies— a Western public narrative— and their inability to fight back the oppression. The plot or the thematic thread established by the paratextual devices in the target text (TT) identifies the moral configuration of the narrative circulated in the TT, perpetuating the Eastern inferiority and positioning the target reader as a superior and playing on the readers' emotions to sympathize with the woman in the portrait. The text also underwent textual changes as we shall see in the following section.

## **5.2 Textual Framing**

The two tables below provide an overview of the changes which Sha'rawi's memoirs have undergone: table 1 revolves around the reorganizing of the chapters and table two provides a breakdown of omissions, additions, reductions, amplifications and displacement of material, in a linear way. The translation shifts streamlined into these two tables will be analyzed hereafter

as key textual devices which reframe Sha'rawi's narrative in ways that are consistent with the paratextual shifts analyzed above.

Table 1 below provides a breakdown of the chapters in the Source Text (ST) with a brief description of their content in addition to a breakdown of the chapters in the Target Text (TT) and the corresponding chapters in the ST.

ST		TT	
Chapter 1	a) The death of Sha'rawi's father b) Praise of the father's high morals, knowledge and literacy c) Sha'rawi establishment of her ancestral roots. d) Praise of Sha'rawi's paternal grandfather and incidents signifying his generosity and high morals.	<b>Part one: The Family</b>	
Chapter 2	a) A vindication of Sha'rawi's father substantiated with letters and documents written by his contemporaries.	<b>Headings in TT</b>	<b>Corresponding Chapters in ST</b>
Chapter 3	b) The origin of Sha'rawi's mother and how she ended up marrying Sha'rawi's father. c) Sha'rawi's Circassian relatives and maternal grandmother.	Circassian Relatives	Chapter 3
Chapter 4	a) Sha'rawi memorized Quran b) Sha'rawi buying books from pedlars c) Sha'rawi learning French at 9 d) Said Agha e) Eid and feasts	My Mother	Chapter 3
Chapter 5	a) Description of Sha'rawi's house. b) Maids and pedlars.	My Father	Chapter 1
Chapter 6	a) Sha'rawi's brother and her love for him. b) When Sha'rawi was told she's to be wed to her cousin, Ali Sha'rawi	<b>Part Two: Childhood in the Harem 1884-92</b>	
Chapter 7	a) Sha'rawi's first months at her husband's house b) Sha'rawi's mom finds out Sha'rawi's husband returned to his former wife against the conditions of his marriage to Huda Sha'rawi c) Sha'rawi's is separated from her husband for 7 years d) Sha'rawi pursued her education of Arabic, French and music e) Sha'rawi's husband's attempts to bring her back to his household fail and she gets sick	<b>Headings in TT</b>	<b>Corresponding Chapters in ST</b>
Chapter 8	a) The story of a friend of Sha'rawi from a Circassian mother and Turkish father; they were friends for 5 years. b) Sha'rawi was introduced to Mme Rushdi, the first wife of Rushdi Bey and attends her salon for women.	Two Mothers	Chapter 3
Chapter 9	a) The death of Mme Rushdi, Mustafa Kamel, a friend of Sha'rawi's brother and Qasim Amin b) Sha'rawi's brother marriage c) Sha'rawi returns to her husband's house and gives birth to Buthaina and Mohammed.	My Brother	Chapter 6
		The Eunuchs and the Maid	Chapter 4
		Lessons and Learning	Chapter 4
		Routines and Events	Chapter 4
		Feasts	Chapter 4
		Women Pedlars	Chapter 5
		Family Friends	Chapter 5
		Visiting the Palace	Chapter 6
		Childhood Companions and the Farewell	Chapter 6
		Betrothal to My Cousin	Chapter 6
		The Wedding	Chapter 6
		A New Bride	Chapter 7
		<b>Part three: A Separate Life 1892-1900</b>	
		<b>Headings in TT</b>	<b>Corresponding Chapters in ST</b>
		Lessons Again	Chapter 7
		Companionship	Chapter 7
		Attempts at Reconciliation	Chapter 7
		Sojourns in Alexandria	Chapter 7
		Portrait of the Hard Life of a Woman	Chapter 8
		A New Mentor and her Salon for Women	Chapter 8
		<b>Part Four: A Wife in the Harem 1900-18</b>	
		<b>Headings in TT</b>	<b>Corresponding Chapters in ST</b>
		Reconciliation	Chapter 9
		A Cure in Paris	Chapter 9
		Being a Mother	Chapter 9
		A Turkish Summer	Chapter 9
		The First 'Public' Lectures for Women	Chapter 9

Chapter 10 Sha'rawi takes care of her sick daughter, Buthaina.
Chapter 11 a) Sha'rawi in Paris b) A salon for women c) The death of Sha'rawi's niece
Chapters 12-44 Sha'rawi narrates her years as an anti-colonial activist and later as a feminist.

The Mabarat Muhammad Ali	Chapter 9
The Intellectual Association of Egyptian Women	Chapter 9
The Final Illness of Niece Huda	Chapter 11
A European Summer on the Eve of War	Chapter 11
Two Deaths	Chapter 11
The Bridge of Nationalism	Chapter 11
Epilogue	A summary of Chapters 12-44
Appendix	A summary of Chapter 2

Table 1

As demonstrated by Table 1, Sha'rawi's memoirs were completely reorganized. Sha'rawi's Arabic *Mudhakkirati* is a three hundred and twenty-eight-page document divided into forty-four chapters (Sha'rawi, 2013) while the English text is a one hundred and thirty-seven-page document divided into four parts with an epilogue and appendix (Badran, 1987). Sha'rawi adhered to the memoir's generic demands by devoting the greater part of her memoirs (see table 1, Chapters 12-44) to historicize significant events in Egypt's history; however, the translation choices, such as re-centering the narrative around Sha'rawi's "harem years" (turned into her personal narrative) and omitting critical events on Sha'rawi's political activism (the public narrative), invite the reader to read the text as an autobiography, a western genre dealing primarily with interiority. Hijacking the narrative led more than one reviewer to center their characterization of Sha'rawi on the *harem*, subverting Sha'rawi's public narrative (see Raccagni, 1988).

One major textual shift concerns Sha'rawi's section on her father which is the biggest among the sections on her family members and it is the one she chooses to start her memoirs with (see Chapter 1 in table 1); however, Badran reordered these sections and started with Sha'rawi's Circassian relatives instead. Starting with the father could

challenge the Western readers' assumptions of violent, aggressive Arab men, considering Sha'rawi's warmth of tone towards her father. Moreover, the second chapter of Sha'rawi's memoirs (see Chapter 2 in table 1), which she dedicated to refuting charges of her father's complicity in the entry of the British into Egypt in 1882, was abridged and moved into an appendix. Justifying this shift, Badran (1987) says this chapter may be important for Sha'rawi and historians but is not central to Sha'rawi's narrative (Badran, 1987, p. 3). Still, Sha'rawi's praise of her father reflects the deep love and admiration she felt toward him and choosing to start her memoirs with him reflects his great impact on her life. The main effect of this act is that the Arabic narrative is hijacked, downplaying the role of men in Sha'rawi's life and foregrounding other issues such as the seclusion of women which becomes the center of the narrative in the TT.

Not only was the text reorganized but also a number of omissions, additions, reductions, amplifications and displacement of material took place. Table 2 provides a breakdown of some of the shifts followed by an analysis in a linear way.

Example	ST		Shift	TT	
	Content	Location		Content	Location
1.1	Dramatic narration of the day Sha'rawi's father passed away and its lasting effect on her.	Chapter 1	Omission	-	-
1.2	Sha'rawi describes the death of her father as "momentous".	Chapter 1	Displacement	Removes the epithet "momentous" to describe the father's death.	Part two, Heading: Childhood in the Harem. Section: Two Mothers.
1.3	a. Sha'rawi establishes her ancestral roots. b. Sha'rawi praises her grandfather.	Chapter 1	Omission	-	-
1.4	Sha'rawi uses the epithet "beloved" as a modifier for the father.	Chapter 3	Displacement	Removes the epithet "beloved" used to describe the father.	Part two, Heading: Childhood in the Harem. Section: Two Mothers.
1.5	Sha'rawi's praise of a number of male acquaintances and relatives.	Chapter 3	Omission	-	-
2.1	Sha'rawi explains her "endless love" towards her brother despite her jealousy of him. Her love increased by his delicate health and knowing that he would keep alive the name of her "beloved father".	Chapter 3	Reduction & displacement	Removal of "endless" and putting emphasis on Sha'rawi's jealousy. Left out the reasons behind her love for her brother.	Part two, Heading: Childhood in the Harem. Section: Two Mothers.
2.2	Umm Kabira soothing Sha'rawi's feelings of jealousy and explaining to her why her brother is taken care of.	Chapter 3	Amplification & displacement	Emphasis placed on Sha'rawi's jealousy of her brother because he is a boy.	Part two, Heading: Childhood in the Harem. Section: Two Mothers.
3.1	Sha'rawi's praise of Islamic feasts and her sorrow towards the spread of foreign traditions.	Chapter 4	Omission	-	-

3.2	Sha'rawi buying Arabic books from pedlars	Chapter 4	Omission	Doesn't mention the books were in Arabic.	Part two, Heading: Childhood in the Harem. Section: Lessons and Learning
2.3	The mutual love and loyalty between Sha'rawi and her brother and her shock by his immature death.	Chapter 6	Displacement	Removes the part on Sha'rawi's shock by the death of her brother.	Part two, Heading: Childhood in the Harem. Section: My Brother
4.1	Sha'rawi mentions <u>a number of</u> family friends, starting with Amina Hanim and later Mme Richard.	Chapter 6	Reorganization	Badran reverses the order, starting with Mme Richard.	Part two, Heading: Childhood in the Harem. Section: Family Friends and Visiting the Palace
4.2	a) Sha'rawi asks Mme Rushdi, a Frenchwoman married to an Egyptian, if she would marry her Egyptian husband if she were to relive her life and she says she would because of his decency and noble values. b) Mme Rushdi praises her Egyptian husband and criticizes her drunk brother-in-law who brought misery onto her sister's life. She also criticizes French's obsession with drinking and gambling.	Chapter 8	a) Displacement causing Contradiction b) Omission	a) In English, Mme Rushdi answers she would not because "marriage between cultures in a big mistake." b) Omitted	Part three, Heading: A Separate life. Section: A New Mentor and Her Salon for Women
4.3	Mme Rushdi expresses her happiness and satisfaction with her Egyptian husband and how she blended in the Egyptian culture.	Chapter 8	Omission	-	-
4.4	Mme Rushdi's praise of Egyptians and their lifestyle.	Chapter 8	Omission	-	-
4.5	Mme Rushdi's praise of Islam.	Chapter 8	Omission	-	-
4.6	The Death of Malak Nassef	Chapter 14	Omission	-	-

Table 2

An examination of the shifts, the most salient ones, that took place in the English text denote a pattern of evaluatively motivated selection and deselection (see Table 2). Sha'rawi's memoirs begin with her recalling the death of her father, Sultan Basha, whom she loved dearly (see Table 1). Sha'rawi's father is mentioned no less than 100 times throughout the original Arabic text, but the English version starts with Sha'rawi's maternal grandmother, less than a minor character, who was mentioned 7 times from pages 24-27 in the Arabic version. This is not a single incident; different shifts take place as demonstrated in examples 1.1, 1.2 & 1.3 below which are about the father:

Example	ST (Sha'rawi's wording)	Literal translation (my translation)	TT (Badran's wording)
1.1	ثم جاء ذلك اليوم الذي لا يمكن أن أنساه أبدا.. كنت ألعب مع شقيقي «عمر» عندما تناهى إلينا فجأة صراخ عال يملأ أرجاء البيت ومأذ الخوف قلبي، وتعلقت أنا وأخي بمرينتنا، وفي ذلك الوقت أقبلت مرضعتي مبرولة، وهي تتنحج بالسواد، وتصبح قائلة: لقد تحقق خير اليأشا... فأعطني يا «سياج» الطفلين لأذهب بهما إلى منزل مسعود باتشا... حتى لا يزعجهما الصراخ والعيول. إن هذه الجملة لا تزال ترن في أذني حتى اليوم، ولا تزال تحدث صداها في أعماقي... ولا تزال حرارتها في قلبي ونفسي.	Then came the day I would never forget. I was playing with my brother Omar when we suddenly heard a loud scream that echoed in the entire house and filled my heart with fear. My brother and I clinged to our nanny. At that time, my wet-nurse came running and looking pale. She said: the news of the Pasha is true... give me the kids Seyaj to take them to Mas'ud Pasha's house, so they won't be bothered by the screams and crying. This phrase still rings in my ears until today, its echoes reverberating in the depths of my soul and its heat in my heart and body.	Omitted.
1.2	كنت في الخامسة من عمري عندما وقع هذا الحدث الجسيم، فقد توفي والدي المرحوم محمد سلطان باتشا يوم ١٤ أغسطس ١٨٨٤ في مدينة جراتس بالنمسا.	I was five years old when this momentous event took place. My late father passed away on August 14, 1884 in Graz, Austria.	My father died when I was five years old.
1.4	إنني ما زلت حتى الآن أتذكر يوم وصل إلينا نعي والدي الحبيب. ثم أيام الحزن العميق التي اجتزناها، والسنين الطويلة التي جلل فيها السواد كل أثاث المنزل.	I still remember the day we received my beloved father's obituary, then the days of deep sorrow that we have gone through, and the long years in which black draped the entire furniture of the house	During that long, grim night in Graz, I recalled the day announced the death of my father- the days of grief and the gloomy years to follow when the furniture was draped in black

Table 3

Example 1.1 shows an extract from the first chapter of the Arabic version of the memoirs that does not appear at all in the English version. The first clause: 'Then came the day I could never forget' exudes a sense of grief and anguish at the sudden loss of the father as well as an affection for him. Note the intensification and metaphorical expressions in 'I could never forget' and 'this sentence is still ringing in my ears, its echoes reverberating

in the depths of my soul.’ This is not a single unconscious incident but part of a pattern of narrative accrual as it keeps reoccurring throughout the text.

As table 3 shows, in example 1.2, the epithet *جسيم* (momentous) in ‘momentous event’ (used to refer to the loss of the father) is an intensification of appreciation for the loss of the father but it is omitted in the English version. Imagine if the father was not important/loved, then his loss would not necessarily be described by Sha’rawi as ‘momentous’.

Example 1.4 shows how the English text is highly selective, even when a whole paragraph is translated, one word is left out. In 1.4, Badran omits Sha’rawi’s use of the epithet *الحبيب*, (beloved) which shows her love for her father; this omission of the epithet *حبيب* (beloved) occurs in other instances in the text. Badran states in the preface that she has made some “minor deletions to remove repetitions or the occasional over-elaboration” (Badran, 1987, p. 3) but Sha’rawi’s praise of her father is not only part of her narrative persona but constitutes a key element of her personal narrative, connecting the historical events in Egypt, key national protagonists and newspapers. The translated text fails to highlight that if it was not for her father’s fortune, reputation and connections, Sha’rawi would not have been the privileged, upper-class woman, home-schooled on the hands of Egypt’s best tutors, and exposed to different cultures as well as highly respected by her society.

These shifts are part of a tendency to hide most positive evaluations of male figures in Sha’rawi’s life as well as minimize their presence to not disrupt readers’ assumptions of Arab men as aggressive and abusive. Similarly, the other Arab men mentioned in the Arabic version are either eliminated or reduced to avoid depicting Arab men around

Sha'rawi as generous and good-natured (see 1.3 & 1.5 in Table 2). In examples 1.3 & 1.5, Sha'rawi's establishment of her ancestral roots do not make it to the English version neither her description of family friends and acquaintances.

Example	ST (Sha'rawi's wording)	Literal translation (my translation)	TT (Badran's wording)
1.3	وقد سمعت من بعض أقاربنا نقلاً عن آبائهم وأجدادهم أن والذي من أصل عربي، وقد استوطن أجداده أرض الحجاز، وهاجر نهر منهم إلى مصر قبل عهد علي باشا واتخذوها موطناً لهم، وتزوجوا من مصريات. وعلى ما قيل كان جدي الحاج سلطان عميد الجيل الخامس من عائلته في مصر، وكان ولعاً بالزراعة وبالأخص زراعة القصب واستخراج الحسل الأسود، وكان مشهوراً بالكرم وطيبة القلب ودمامة الخلق، حتى أنه من كثرة استرساله في عمل الخير والبر ومن فرط نقواه كان يقول عنه معاصروه إنه ولي تشمل بركته أهله وكل من حوله.	I have heard from some of our relatives who have heard from their fathers and grandfathers that my father was of Arab [i.e., Arab Bedouin] origin. His ancestors settled in the land of Hijaz and a group of them migrated to Egypt before the era of Ali Basha and took it as their land and married Egyptian women. Based on what I have been told, my grandfather al-Haj Sultan was the head of the fifth generation of his family in Egypt . . . He was famous for generosity and kind-heartedness and good-naturedness. <u>So</u> involved was he in benevolent and charitable deeds and so overflowing was his piety that his contemporaries used to say: He is a saint who embodies all the blessings of his family and all those around him.	Omitted
1.5	وكان «السلامك» هو مهبط الأقراب والموظفين، وكنت أحتفى بمن أصطفيهم من هؤلاء، وفي مقدمتهم زوج أختي الكبيرة إسماعيل بك؛ لأنه كان يبالي في ملاطفتي وكان مع كبير سنه لطيفاً، واسع الصدر... كذلك كنت أؤثر من أقاربي أحمد حجازي ابن عم والذي كان كثير الاهتمام بأمرى، وكان يحدثني عن أبي... كذلك كنت أفرح لمجيء أحمد بك مرزوق؛ لأنه كان مرحاً خفيف الروح، وكان يملأ البيت سروراً بفكاهاته وصوته العالي.	Relatives and employees occupied the Selamlík. I used to enjoy the company of the ones I favoured, especially my eldest sister's husband, Ismail Bey, because he was very flattering, and, although old, was kind-hearted, generous and forgiving. Among my relatives, I favoured Ahmed Hijazi, my father's cousin, who cared dearly for me and told me stories about my father. I also rejoiced for Ahmed Bey Marzouq's visits because he was such a merry, light-hearted person, whose jokes and loud voice filled the house with joy.	Omitted

Table 4

In example 1.3 in table 4, Sha'rawi, following an Arabic tradition of establishing one's ancestral roots, describes her paternal grandfather as generous, kind-hearted and good-natured, a man known for his “benevolent and charitable deeds and so overflowing was his piety that his contemporaries used to say: He is a saint who embodies all the blessings of his family and all those around him.” (Sha'rawi, 2013, pp 9-10). She goes on narrating incidents substantiating her description. In example 1.5, Sha'rawi mentions a number of family friends and acquaintances whom she enjoyed their company. None of the mentioned men were to be found in the English version.

The sister-brother relationship was also textually-framed. Table 5 shows a number of shifts that were directed at Sha'rawi's brother.

Example	ST (Sha'rawi's wording)	Literal translation (my translation)	TT (Badran's wording)
2.1	كنت أحب أخي حبًا متناهياً رغم غيرتي منه، وكان يزيد من عظمي عليه ضعف صحته، ويزيد من حبي له أنه سيحيا اسم والدي الحبيب، ويرفعه بما كان يتحلى به من صفات حميدة. ولقد ضاعف من تعلقى بأخي ذلك الحادث الذي وقع ذات يوم.	I loved my brother with an endless love, despite my jealousy of him. And my affection for him was increased by his delicate health. Knowing that he would keep alive the name of my beloved father also increased my love for him, love buoyed by the praiseworthy qualities with which he was graced. My attachment to my brother multiplied after a certain incident...	Despite my jealousy I loved my brother very much. My attachment to him was strengthened still more by an incident that occurred one day while we were playing alone on the upstairs balcony.
2.2	وقد فهمت والدتي الكبيرة ما أقاسيه من هذا الشعور، فأضافت: إن أخاك ضعيف البنية، لذلك يخافون على صحته ويعطفون عليه، أما أنت فتقوية سليمة الصحة.	Umm al-Kabira understood how I felt and added: your brother has a weak constitution; that is why they fear for his health and are sympathetic towards him, while you're strong and healthy.	She knew how I felt when people favoured my brother over me because he was a boy. She, too, occasionally fanned the flames of jealousy in me, but without diminishing my love for my brother. Soon, however, my uneasiness returned. I repeated my question once again, this time to my mother, who said, "Your brother has a weak constitution and, as he is the only boy, naturally, everyone is solicitous of him. You are in a good health and so people do not have the same concern over you."
2.3	ومنذ ذلك اليوم زاد تقديري لأخي، وتضاعفت محبتي له، وشعرت أنه يتمرنى بحبه أكثر من ذي قبل ويسر إليّ بخفايا نفسه، وقد ظل الحب بيننا متبادلاً وكبيراً حتى فرق بيننا القدر، وكانت وفاته أقسى صدمة واجهتني في حياتي.	Since that day, I grew fonder and more appreciative of my brother and felt that he's treating me with greater affection than before and confiding in me. Our bond remained strong until fate tore us apart. His death gave me the gravest of all shocks in my life.	Since that day my love for my brother deepened and his tenderness towards me grew.

Table 5

In example 2.1, the translator places more emphasis on Sha'rawi's jealousy of her brother by changing the order of the sentence. She also omits the reasons behind Sha'rawi's great love and admiration for her brother.

In example 2.2, the translator shifts the focus of the text, rendering agency from family's responsibilities to merely being a boy, granting it more weight by attributing these words to Sha'rawi when they were said by Umm al-Kabira. The addition of the powerful image "flames of jealousy" amplifies this effect. The reorganization of the sequence of the narrative in this part intensifies Sha'rawi's resentment and jealousy of her brother. While the Arabic text ends with an explanation offered by the Umm al-Kabira to Sha'rawi's questions, the English dismisses the explanation and goes on elaborating on how favoring Sha'rawi's brother impacted her. The use of the concession ("however") by the translator is added to the text, reflecting a counter-expectancy indicator that did not exist in the ST. "However" is dialogically constrictive, denying a position previously stated. While Sha'rawi's Arabic text shows that she has reconciled with her brother's position in the family, the English shows her struggling and in constant agony.

In example 2.3, the translator omits the part in which Sha'rawi calls her brother's death as "the gravest" of all shocks in her life. Indeed, the relationship between Sha'rawi and her brother is foregrounded through the liberties taken by the translator, framing Sha'rawi as a victim of gender oppression.

To keep the narrative of Sha'rawi as a woman touched by European enlightenment sustained, most criticism of foreign and European culture is omitted in the English version.

In the last few pages of the fourth chapter of Sha'rawi's memoirs (see example 3.1 in Table

6 below), which was abridged into four paragraphs in the English version, Sha'rawi talks about Eid and feasts celebrated and rituals practiced in Egypt during different times of the year.

Example	ST (Sha'rawi's wording)	Literal translation (my translation)	TT (Badran's wording)
3.1	إن كل عيد من هذه الأعياد كان حقًا مظهرًا من مظاهر الاحتفالات القومية المصرية الرائعة، التي نأسف أشد الأسف لتضاؤلها وضمحلها بانتشار التقليد الإفرنجي في بلادنا، وميل الجيل الجديد إلى الاحتفال بالأعياد الإفرنجية بدلًا من إحياء أعيادنا الوطنية الرائعة وتمجيدها وتخليدها كما يفعل الأجانب في بلادهم بأعيادهم الدينية والقومية.	Each of these feasts was indeed a manifestation of preserving the magnificent Egyptian nationalism, which we deeply regret its diminution and decay by the spread of the foreign traditions in our country, and the inclination of the new generation to celebrate the foreign holidays instead of reviving and celebrating our wonderful national holidays as foreigners do in their country during religious and national festivals	Omitted

Table 6

Example 3.1 reflects Sha'rawi's adherence to her culture and religion as a nationalist and also her disturbance at the young generation's tendency to celebrate foreign feasts and forget all about national and religious Egyptian holidays; it's a call to revive and celebrate one's culture. This paragraph does not make it to the English version of the memoirs.

Exaggerating Europe's role comes at the cost of Arab figures (see examples 1.3 & 1.5 in Table 2). In chapters 5 and 6 of the Arabic version, Sha'rawi mentions several family acquaintances and friends who supported her family. In the Arabic version, Sha'rawi starts with praising Amina Hanim Afandi, the wife of Khedive Taufiq, but the English version starts with Mme Richard, a Frenchwoman married to an Egyptian, reversing the order (see example 4.1 in Table 2). This reversal is in parallel with reversing the order by which Sha'rawi learned languages (see section 5.1.4). In addition, in *Mudhakkirati*, Sha'rawi referred to her friend Rushdi Basha's wife by 'Haram Rushdi Basha' a sign of Sha'rawi's

respect for seniority. In *Harem Years*, Badran uses Mme Rushdi's given name, Eugenie Le Brun, which was never used by Sha'rawi; its use draws the reader's attention to Mme Rushdi's foreignness while using Haram Rushdi Basha shows she does not stand out and is part of the Egyptian culture.

There is no doubt Mme Rushdi was one of Sha'rawi's closest friends and Badran kept this sense in the translated text: "even after [Mme Rushdi's] death I felt her spirit light the way before me" exists in both versions of the memoirs. However, while this part was embedded within a chapter in *Mudhakkirati*, it is placed at the end of part 3 in *Harem Years*, granting it more weight and effect in the English version than in the Arabic. What is striking is the omission of similar sensations Sha'rawi had toward Female Arab friends, one of which is Malak Nassef, a pioneer Egyptian feminist and intellect (see example 4.6, table 2). Following her early death, Sha'rawi ends a part of her memoirs: "After that, I used to search for her during the critical days that we traversed during the Revolution and after it, and I used to call her in my soul, but her voice did not reverberate except within my conscience" (Sha'rawi, 2013, p. 106).

*Mudhakkirati* does include criticism of some aspects of the Egyptian culture and mentions incidents of women oppression. While most of these incidents are kept in length, criticism of European culture is omitted. Moreover, when a European praises the Egyptian culture, their praise is omitted, resulting in contradictions between the Arabic and the English in some parts of the narrative. In a conversation with Mme Rushdi, a Frenchwoman married

to an Egyptian, Sha'rawi asks her if she would marry her husband were she to relive her life:

Example	ST (Sha'rawi's wording)	Literal translation (my translation)	TT (Badran's wording)
4.2	كنت تزوجته لأني قدرت فيه كرم الأخلاق وأحبيته، ولا سيما أنني كنت أعلم أن الدين الإسلامي يحرم الخمر والميسر، ولقد كان زوج أختي من المدمنين على الشراب المولعين باللعب، ولذلك كان ينخص عليها حياتها، كما فقد معظم أمواله، فلما طلبني رتدي، فرحت به لعلمي بأن دينه يحرم عليه هذين المنكرين، وأنه بذلك لن يجلب لي من التعاسة ما جلبه زوج أختي لها.	I would have married him because I appreciated his values and loved him, especially since I knew that the Islamic religion forbids alcohol and gambling. My brother-in-law was addicted to drinking and gambling and made my sister's life miserable and he lost most of his money. Therefore, when Rushdie asked for my hand, I was happy because I knew his religion forbids him from drinking or gambling, and that he will not make me miserable like my sister.	I must confess if I were to relive my life, I would not marry into another society because of the constant strain of trying to live according to customs different from those one grew up with... Marriage across cultures is a big mistake
4.4	ومع كل ما قدمت من حديث، فأبنتى سعيدة وقريرة العين بحياتي الراحنة. وأكبر دليل على عدم أسفي وامتزاجي بالأسرة المصرية أنني أعددت لي قبرًا بالإمام بجانب قبر زوجي كي لا نفترق في الدنيا أو في الآخرة	She added: despite what I have just said, I am happy and entirely satisfied with my present life. The greatest proof I do not have regrets and that I have blended into the Egyptian family is that I have prepared for myself a tomb next to my husband's, so that we won't be parted in this world or the next	Omitted

Table 7

As demonstrated by example 4.2 in Table 7, in Arabic, Mme Rushdi's answer is yes while in English the answer is no and ends with the statement "marriage across cultures is a big mistake,". Although Mme Rushdi makes a similar statement (Sha'rawi, 2013, p. 66), the context gives it a different effect. Moreover, the conversation between Sha'rawi and Mme Rushdi ends with the statement in example 4.3 in which Mme Rushdi declares her love for her husband and her success in blending into the Egyptian society.

As demonstrated in Table 8 below, Mme Rushdi's praise of Islam and Egyptian culture does not appear in the English text.

Example	ST (Sha'rawi's wording)	Literal translation (my translation)	TT (Badran's wording)
4.5	وقالت: لقد كان غرضي من هذا الكتاب هو وصف حياة المصريين على حقيقتها ليُعلم الإفرنج أنهم ظلوا يسيئون الظن بهم طويلا، ولأقنعهم بأن المصريين في عاداتهم وتقاليدهم لا يختلفون عنهم إلا قليلا، بل لقد ميزهم دينهم الحنيف بما فيه من حكمة وعدالة على غيرهم من البشر.	She said: the purpose of this book is to describe Egyptians' life so that the foreigners would learn that they have long misjudged Egyptians, and to convince them that the Egyptians' customs and tradition are not much different from those of the French. Moreover, the Egyptians are distinguished by their high religious teachings containing unmatched wisdom and justice.	Omitted
4.6	فالحقيقة أن الدين الإسلامي قد أتصف المرأة أكثر من أي دين آخر	The truth is, Islam has done women more justice than any other religion.	Omitted

Table 8

As shown in examples 4.5 & 4.6, Mme Rushdi admits Egyptians were misjudged by foreigners and that Islam has distinguished Muslims with its wisdom and justice. She also describes Islam's wisdom and justice as unmatched. The English narrative does not allow the impression that European women think highly of Islam or find in Islam what they could not find in other religions. These shifts reproduce a prevailing public narrative of Islam as incompatible with women's empowerment and do not do justice to Arab, Muslim cultures.

In a nutshell, Badran kept what appealed and reaffirmed her ideological position, foregrounding issues that conform with the first-world narratives, repackaging Sha'rawi's personal and public narrative.

## Chapter 6: CONCLUSION

This thesis set out to identify, analyze and examine a series of shifts in *Harem Years: the memoirs of an Egyptian Feminist*, a 1986 translation by Margot Badran of *Mudhakkirati* مذكراتي, the memoirs of Huda Sha'rawi. It investigated the ways in which the translator, Margot Badran, reframed Sha'rawi's narrative in English and how it aligns with or disrupts narratives which prevail in the reception environment.

The circulation of dominant narratives across the world are influenced by the involvement of different agents, including, but not only restricted to, translators, interpreters and publishers. The analysis in chapter 5 shows that agents involved in the production of the English translation of Huda Sha'rawi's memoirs promoted specific narratives about Arab Muslim women as oppressed, secluded and hopeless by selecting and deselecting material and reorganizing other parts of the memoirs.

Informing the readers of some of the numerous changes she has undertaken in order to evade criticism for not respecting her position as a translator does not exempt Badran from blame. The reader who has no access to the Arabic version is prevented from accessing what has been lost or added in the process, with thus little agency in relation to Badran's own ideological perspective on Sha'rawi's memoirs. Assuming authoritative knowledge (one she derives from her hybrid translator-historian editor status), Badran fails to produce a translation that echoes Sha'rawi's voice and which does justice to Sha'rawi's narrative as a strong feminist who fought for a better Egypt for women, yet cherished her family, men and women, gained her society's

support and embraced and celebrated aspects of her culture while benefiting from being open and exposed to other cultures.

One of my main aims in conducting this study has been to raise awareness of translation as a powerful tool of advocacy and social change but also as a potentially harmful instrument that may act against the interests of the author, her culture and voice, and in so doing, preclude intellectual processes of ideological transformation and of stereotypes dismantlement. Translators can play a key role in conveying Third World women's voices to bring about social change, disrupt stereotypes and challenge readers' assumptions. We need more studies examining representations of Arab women in order to challenge and resist these narratives. This study also aimed at historicizing Third World women's texts as a way of standing up to postcolonialism. Very much aware of the limits of this study, I hope it can be expanded and complemented with other studies aimed at decentering hegemonic histories.

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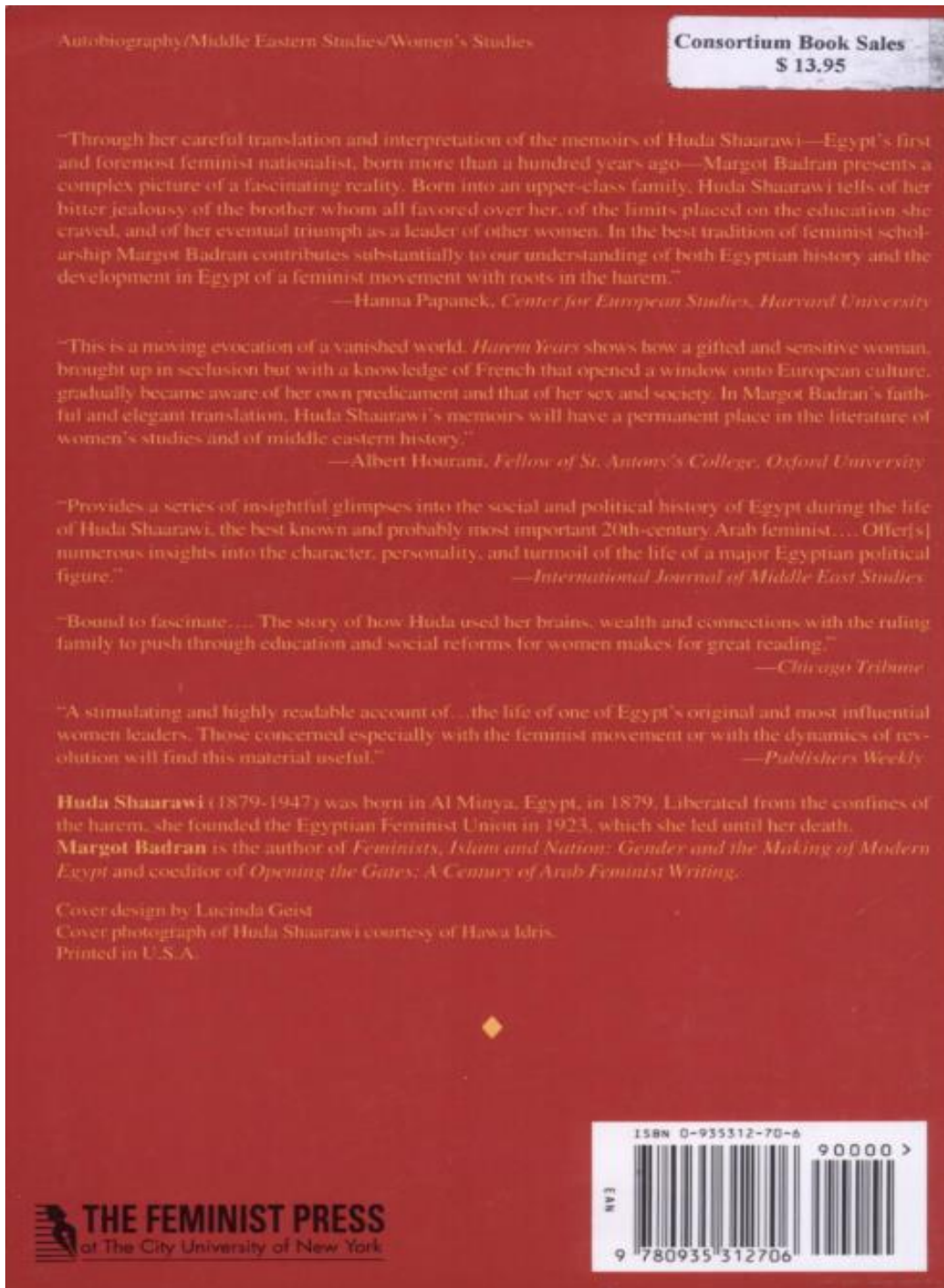
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## Appendices



- (1) the blurb on the back cover of the English paperback edition, published by The Feminist Press (1987).

**“Accept things as they are for the moment, my daughter . . . This is your destiny and God is your guide.”**

These memoirs – candid, poignant, unconventional – offer a unique portrait of a private world, rarely observed and seldom documented from within. For Huda Shaarawi came from the last generation of upper-class Egyptian women to spend their childhood and married life in the closed confines of a harem. At twelve she was told she was soon to be married: ‘I stood sobbing for hours . . . my spirit was broken.’ At fourteen, after a year of marriage, and to the consternation of many, Huda began a seven-year separation from her husband, experiencing for the first time the exhilaration of independence and a growing awareness of the price women paid for their confinement. Delighted by her friendships, seaside holidays, her first visit to Alexandria’s department store, she began, in the harem, to assert her new-found activism: she was the youngest woman to attend Cairo’s first women’s salon, and she organised lectures for women on wearing the veil. Increasingly, too, she became involved in Egypt’s nationalist struggle, culminating in independence in 1922. Then, in 1923, in Cairo’s railway station, she removed her veil: an act of daring which signalled the end of the harem years for herself, and the beginning of the end for others.

Cover design and illustration by Donald Macpherson

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Autobiography-Social Questions

(2) The back cover of *Harem Years* first edition, published by Virago Press (1986).

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