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Lost In Translation: Haremizing and Eroticizing Arab Women Writers

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Abstract:

This review critically examines postcolonial critiques of translating autobiographies authored by Arab women writers into English, focusing on the insightful analyses provided by Amal Amireh and Moja Kahf. These scholars elucidate how the translation of Arab gendered texts can become entangled in power dynamics. Through their explorations of translations of works by Nawal El Sadaawi and Huda Shaarawi, they highlight how mistranslations, changes in chapter sequencing, alterations of titles, and a propensity to prioritize domestication over foreignization inadvertently emphasize harem and erotic themes. These alterations distort original intentions and perpetuate cultural stereotypes, often aligning with Western expectations. While Arab women writers provide profoundly nuanced insights into Arab identities, experiences, and societies, the translation process consistently reshapes the core essence of their narratives. This reshaping accentuates harem-related themes and erotic imagery through mistranslations and manipulations, reflecting cultural bias, exoticization, and orientalism. Ironically, while translation introduces Arab women writers to international audiences, it concurrently erodes their voices on a global scale. By unveiling how the dynamics of mistranslation can lead to misrepresentation and obscure authorial voices, this review article advocates for more accurate and equitable translations that faithfully depict Arab societies, thus fostering a genuine cross-cultural exchange.

Keywords: Arab women writers, Translation, Postcolonial critique, Power dynamics, Harem, erotic, mistranslation.

INTRODUCTION

In his article, “Arabic Literature Unveiled: Challenges of Translation,” Peter Clark stresses that the translation and circulation of Arabic literature in the West are controlled by literary agents, editors, and publishers. They determine what texts to market and read. Clark

tells about his own personal experience with publishers. He once proposed to his British publisher the translation of an anthology of short stories of the Syrian writer Abd al Salam al Ujaili. [1] The publisher wrote him this reply, "There are three things wrong about the idea. He's male. He's old. And he writes short stories. Can you find a young female novelist?"[2]

Clark uses this reply to reflect on the politics that inform the publication of Arabic literature in the West. It caters primarily for the expectations and taste of a Western readership, regardless of the literary value and reputation the author has in the context of Arabic literature. Women's literature is much more sought for in the West because of the prevalent Orientalist fantasies.

1. Orientalising Nawal El Sadaawi's *Al Wajh al Ari lil Mar'a al Arabiyya*

An excellent article which lays bare the politics of translation is Amal Amireh's "Framing Nawal El Sadaawi: Arab Feminism in a Transnational World." It deals with the translation and reception of Nawal El Sadaawi's book *Al Wajh al Ari lil Mar'a al Arabiyya*, translated by Sherif Hetata as *The Hidden Face of Eve: Women in the Arab World*. For Amireh, "The reception history of this book illustrates… the way an Arab woman writer's text is transformed through translation, editing, and reviewing once it crosses cultural and national borders."[3] Amireh notes fundamental differences between the Arabic original and the English translation in both content and form. First, the original Arabic title is *Al-Wajh al ari lil mar'a al Arabiyya*, which translates literally as the naked face of the Arab woman. In the published translation it was changed to the connotatively charged title, *The Hidden Face of Eve*. Thus, while the Arabic title stresses the baring of the face of the Arab woman as a metaphor to highlight the conditions of the Arab woman and call for changing them, the English title employs a very common Orientalist and hegemonic metaphor of the covered female Arab face. The metaphor, Amireh comments, "seems to invite the English-speaking reader to experience the book as a glimpse behind the veil."[4] Consequently the translation "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." [5]

In addition to that two chapters are omitted from the English version. The first on "Woman's Work at Home" and the second "Arab Woman and Socialism." In these chapters, Amireh explains, "El Saadawi critiques capitalism's exploitation of women and argues for a socialist economic and political system." Such omissions severely undermine El Saadawi's socialist project. Significantly also is the omission of sections which "celebrate the progress

Arab women have made, and that exhort them to see wars of liberation as empowering to them."[6] By way of example of such omissions, Amireh cites a quite telling passage "It is important," El Saadawi emphazises in the Arabic original, "that Arab women should not feel inferior to Western women, or think that the Arabic tradition and culture are more oppressive of women than Western culture." [7]

Another passage removed from the English translation is where El Saadawi claims that "The Arab woman was ahead of the European and American woman in resisting the patriarchal class system. The American woman did not realize till the last years of the twentieth century that the dominant language is that of Man… Some women's liberation movements in America and Europe try now to change the language. But the Arab woman did this fourteen centuries ago." [8]

Equally interesting in terms of deviation in *The Hidden Face of Eve* from the Arabic edition is the addition of chapters. Amireh points out that while in *Al-Wajh al ari lil mar'a al Arabiyya*, El Sadawi mentions female circumcision in a flashback of her childhood, in *The Hidden Face of Eve* the title of one the chapters is "Circumcision of Girls." Amireh affirms that in El Saadawi's book, there is no independent chapter devoted completely to the circumcision of girls and that *The Hidden Face of Eve* has adapted the chapter "Circumcision of Girls" from another book by El Saadawi entitled *Al-Mar'a wa al-Sira' al-Nafsi*, yet even this book does not have a chapter on excision. Thus, Amireh notes that the adapted and newly entitled chapter, "Circumcision of Girls," features in a part for which the translator has invented the dramatic titled "The Mutilated Half," deliberately to evoke the much stereotyped Oriental sexual violence and gender despotism. Predictably, Amireh explains, this chapter has become very popular at American universities.

Foregrounding sexuality occurs also at the level of the contents. The English version changes the organization of the chapters as they originally appear in the Arabic version. While the chapters dealing with sexuality are placed later in the source text, the translation shifts them to the beginning of the book and deliberately undermines the first chapters where El Saadawi provides a historical background for the subjugation of Arab and Muslim women. The reorganization of the chapters in the translation shifts the blame for the degradation of the condition of Muslim women to Islam. "It is an arrangement," comments Amireh, "more suitable for a Western audience less interested in history than in satisfying an insatiable appetite for an exotic and oppressed 'other.'" [9]

This is evident even in the reviews of *The Hidden Face of Eve*. Amireh quotes a reviewer as saying "no culture as religion-dominated as Arabic culture can ever accomplish

social or political equality for women.... Western feminists do have reason to think Islamic law will never grant women full recognition." Amireh comments that the review how "El Saadawi's book becomes a testament to the progress that American women have achieved in contrast to their oppressed Arab sisters, supposedly still groaning under the shackles of Islam." [10]

Evidently, by Orientalising and eroticizing the world of El Saadawi and blurring the message she wants to convey, translation distorts the political project of the Arab writer. Thus rather than allowing El Saadawi's voice to be heard and foregrounding her political militantism, the Western translation discourse frames the Arab writer "in a way that fits first-world agendas and assumptions."[11]

2. Haremizing Huda Shaarawi's Memoirs

Amal Amireh continues her deconstructing of the translation discourse on Arab women in her article, "Writing the Difference: Feminists' Invention of the 'Arab Woman'." The article discusses Margot Badran's *Harem Years*, the translation of *Mudakkirati* (1981), the autobiography of the famous Egyptian feminist and political nationalist, Huda Shaarawi. *Harem Years* was met with a great deal of success: it was first published in 1987 and reprinted in 1998 and in 2015, and has become popular in university curricula in America and Britain.[12]

In her study of the *Harem Years*, Amireh affirms that "Margot Badran seems motivated more by a desire to satisfy the demand of a Western marketplace for 'harem stories' than by a desire to introduce Huda Shaarawi's voice to new audiences."[13] The shortcomings of Badran's book are the result of "its failure to confront the problematic nature of her relation to her subject as a First World feminist translating an Arab woman for a Western audience."[14] In the translation, Badran assumes the role of an editor who aggressively interferes with the original text without being "aware of the political implications of her editorial interventions and the ways in which they shape Shaarawi's text."[15]

The first and most important translation aggression of Badran's editorial decisions, Amireh explains, is her replacement of the Arabic original title Shaarawi chose for her book *Mudakkirati* (*My Memoirs*) by a *Harem Years*. By inventing a highly charged title Badran aims at appealing to the Western reader; however, it is a title which denies Shaarawi agency because while the original title, *Mudakkirati* (1981), places the author "at the center of her own narrative, emphasizes her subjectivity and agency, and identifies her as the source of

enunciation. Badran's title, on the other hand, identifies Shaarawi with an institution and locates the narrative in a 'harem.'" [16] Badran does not only use a word which invokes women's subjugation and sexual despotism but also provides the reader with a brief critical history of the Western fascination with the harem, which is meant to be a critique of "harem writing" but ironically actually "turns out to be an empty gesture, since Badran insists not only on imposing the word on the title but also on defining Shaarawi and the women of her class as 'harem women.' without stopping to explain whether or not these women viewed themselves in the same way." [17]

Together with this major alteration of the title, Badran distorts the original text by focusing her translation and editing primarily on Shaarawi's earlier years, explaining that this is the episode in Shaarawi's which "will appeal to anyone eager to know about life in the harem."[18] Thus, Amireh criticises Badran of Orientalising and eroticizing Sharawi's autobiography and for her eagerness to offer "a voyeuristic Western audience another 'peek' into an oriental harem, a glimpse behind the veil."[19] This is incompatible with Badran's profile in the cover of the book as a feminist who is writing "in the best tradition of feminist scholarship." [20]

While foregrounding the harem life, Badran relegates Shaarawi's public activities and her role in the national liberation struggle against British colonialism, which are central to her identity as a nationalist activist, to an epilogue. In the epilogue, instead of translating Shaarawi's narrative, Badran uses it to give a historical account where she reconstructs Shaarawi's nationalist activities. Amireh accuses Badran of undermining "Shaarawi's own voice by 'weaving' the latter's account of her nationalist activities during the revolution of 1919 into a historical narrative of her own … subvert Shaarawi's authority over her own text and show the power the editor has in deciding which part of Shaarawi's life and career is central and which is marginal."[21] Amireh concludes her article, "Writing the Difference," with a sharp critique of Badran's translation:

> One is inclined to agree with Leila Ahmad's conclusion that by erasing the Arabic history of the memoirs, Badran presents the English version as the authoritative text, herself as the sole authority on Shaarawi, and her Western audience as the only audience to be considered. Badran's access to both the First and the Third Worlds empowers her but, again, at the expense of her subject. Instead of echoing Shaarawi's voice as she hoped to do, she reinterprets the memoirs so that they

> meet the expectations of their targeted Western audience, and reinvents Shaarawi so that she fits the image Badran has of an Egyptian feminist. [22]

This is exactly Moja Kahf's conclusion in her detailed deconstructive reading of the *Harem Years* in her article "Packaging 'Huda': Sha'rawi's Memoirs in the United States Reception Environment."[23]

Kahf is aware of the representation and images of Muslim women in Western discourse. Drawing on Edward Said's *Orinetalism*, she argues in her book *Western Representations of the Muslim Woman: From Termagant to Odalisque* (1999) that the prevalent image of the Muslim woman is that of a victimized, submissive and downtrodden. She is aware of the ideological and political factors informing such images. The misrepresentation of Muslim women has lingered to the present day where the prevalent images about the Arab woman are "One is that she is a victim of gender oppression; the second portrays her as an escapee of her intrinsically oppressive culture; and the third represents her as the pawn of Arab male power."[24]

The translation of Arab women, Kahf contends in this article, "Packaging 'Huda': Sha'rawi's Memoirs in the United States Reception Environment", is not immune to the long history of Orientalist ideology and conventions. Like in the case of Amireh's article, "Writing the Difference," Kahf's case study focuses on Margot Badran's translation of Huda Shaarawi's autobiographical memoirs, *Mudakkirati*. Kafh argues that the politics of Anglo-American reception has transformed the translation of the Arabic original in a number of ways:

> Sha'rawi's engagement with Arab men in relationships that she saw as satisfying and enriching is minimized; her orientation toward Europe is exaggerated: and her command of class privilege is camouflaged. Finally, her story, which, in *Mudhakkirati*, is the story of a public figure, is recentered in *Harem Years* around private life and the 'harem.' In these ways, Sha'rawi can be accommodated within the United States reading environment as a victim and an escapee and shielded from the negative category of pawn.[25]

In addition to that *Mudhakkirati* undergoes significant structural reorganization. The memoir contains 450 pages where Shaarawi narrates her memoirs and interpolates many reports, documents and letters she sent and received. *Harem Years* contains only 80 and summarizes chapters from the original and includes them in an epilogue.

In her article, "Writing the Difference," Amireh discusses Badran's summarizing and shifting of the chapters narrating Saharawi's nationalist and feminist activities to the epilogue. Kafh, too, is indignant at Badran's editorial interventions. In the "Preface," Badran explains that "After Part Four, Huda's [sic] account changes in tone and content. She begins to speak about how she and other women became nationalist activists and started the feminist movement. This portion of her memoirs becomes fragmentary."[26] Kahj reject such an explanation stating that "Its 'fragmentary' nature consists of the back-and-forth between direct narration and interpolated documents. The meaning of Sha'rawi's story in the Arabic version lies… in the weaving between her narration and the documents, and in the relationship between the personal story and the much more expansive political story." The transformations Badran introduced in Shaarawi's account to turn it into a harem memoir

> makes the English version a radically different reading experience from the Arabic version. The English version 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, there to languish behind the mystique of "Third World woman's difference:' Perhaps a full translation of the portion summarized in the epilogue would have counterbalanced this haremizing effect."[27]

Moreover, Badran moved the first chapter where Shaarawi deals with the death of her father and her defence of him against critics to an appendix at the end of the book, which is a betrayal of the author's purpose. Kahf considers this deliberate unfaithfulness to the original as "part of a pattern in which the English version minimizes the presence of male figures whom Sha'rawi describes with affection and pride."[28]

Another alteration the *Harem Years* does is to enhance the Europe element in the narrative. For instance, Badran reverses the order in which Shaarawi learned languages by mentioning first French, then Turkish and Arabic at the end. As a consequence, "The Anglophonic reader may not, however, understand that Sha'rawi's primary language of daily interaction was Egyptians Arabic, even with the multilingualism common to her class."[29] Obviously, Badran's translation eagerly accommodates the reader's expectations and cultural worldview. It is a translation that "occurs within a specific reception environment—the "First World" Anglophonic market, which is shaped by a "horizon of expectations for writing by

and about Arab and Muslim women. The process of this reception restricts the range of meaning made possible in the Arabic text." [30]

At one stage in the *Mudhakkimti*, Shaarawi shifts from her own personal life to recount her life within Egypt's national history in the early twentieth century. Here she records the social and political debates in Egypt as well as her view on influential nationalist and intellectuals figures. She does this by interspersing her story with reports, letters, and documents. All of that is simply removed from *Harem Years*.

Moreover, transfiguration in the translation includes also the omission of stories of several Arab, Turkish and African characters who feature in *Mudhakkirati*. This includes the story of Sheikha Jalsan, who visited Huda's mother on religious occasions to pray with the family; the story of Fatanat who ran from her husband to take refuge with Huda's mother, and the wiles of women peddlers. Also while *Mudhakkirati* devotes an entire page to recount the adventures of the Circassian cousin, Huriya, the latter is assigned a marginal aside in *Harem Years*. "These omissions," comments Kahf, "reduce the number of indigenous women who do not fit the victim mold."[31]

The presence of European characters, on the other hand, is foregrounded. For instance, "and almost every single mention of Mme Richard and Mme Rushdi, European friends of the family, is retained in the English version, which abridges so much else."[32] The way the translation mentions some European characters calls attention. Throughout her memoirs, Shaarawi refers to Eugenie Le Brun, the French wife of Rushdi Basha, as "Haram Rushdi Basha." The *Harem Years* deliberately uses her European name, "which has the effect of highlighting her Europeanness rather than the fact that she was the wife of a prominent Egyptian."[33]

Moreover, *Mudhakkirati* establishes a firm friendship between Shaarawi and Mrs. Rushdi, and both original and translation record Shaarawi's statement that she was a source of inspiration for her. "I had come to rely heavily upon her good counsel," says Shaarawi, "but even after her death I felt her spirit light the way before me. When I was about to embark on something, I often paused to ask myself what she would think, and if I sensed her approval I would proceed.[34] Kafh observes that in the translation this passage, "with its emphasis on Sha'rawi's friendship with the European woman, is granted more weight in the English version than in the Arabic by its positioning. The passage closes Part Three of the English text, whereas in the Arabic text it is embedded within a chapter."[35]

Interestingly also, in *Mudhakkirati*, Shaarawi mentions how Mme Richard sought refuge in the Egyptian customs of gender segregation to escape the sexual encroachments of a

European sexual predator, the boss of her husband. Surprisingly, Badran does not incorporate this incident in her translation. Another omitted story in Badran's *Harem Years* is of a Frenchwoman from a newspaper article who killed a man for slandering her virtue. Shaarawi was horrified that the woman got no sympathy from the French public.

Thus, unlike *Harem Years*, the Arabic original "does not allow the impression that the European women are all liberated while Arab women are all oppressed."[36] Shaarawi's memoirs in Arabic subversively refute Western stereotypes of Arab women and demonstrate "that women in Europe and the United States are as much in need of Arab feminists' succour as the reverse."[37] Such counter discourses are undermined in Bardan's translation. Kahf writes,

> The Anglophonic reader would naturally have an interest in knowing about the European people in Sharawi's life. But the overall effect of this pattern of excisions and inclusions is to exaggerate the European element in the English text. This effect is shaped by the readerly expectation of Arab woman as escapee. The back cover blurb from the prominent Middle East Studies scholar Hourani reinforces the idea that Sha'rawi could only have been rescued from her narrow straits as an Eastern woman through a European "window" of rescue.[38]

Kafh concludes that for political, moral and aesthetic reasons the translation of texts across cultures requires the challenge of the reader's expectations. She quotes Spivak's political argument in "Three Women's Texts and a Critique of Imperialism," that "The most I can say is that it is possible to read these texts ... in a politically useful way. Such an approach presupposes that a 'disinterested' reading attempts to render transparent the interests of the hegemonic readership."[39] Kahf also invokes Amireh's ethical statement that "The emphasis on difference, unfortunately, undermines the book's ability to build bridges of solidarity and understanding among women from different cultures."[40] Finally, there are aesthetic reasons for the need to challenge the expectations of the reader. These are expressed through Wolfgang Iser who says,

> ... expectations are scarcely ever fulfilled in truly literary texts. If they were, then such texts would be confined to the individualization of a given expectation, and one would inevitably ask what such an intention was supposed to achieve . . . For the more a text individualizes or confirms an expectation it has initially aroused,

> the more aware we become of its didactic purpose, so that at best we can only accept or reject the thesis forced upon us. More often than not, the very clarity of such texts will make us want to free ourselves from their clutches.[41]

For Kahf, Iser's argument is a call for texts to reading less smoothly and "for publishers, translators, authors, and readers to become conscious of comfortable patterns of reception of the sort that restrict Arab women's writings to the ghetto of victims, escapees, and pawns. If we are to continue discussing Huda Sha'rawi in English through the medium of *Harem Years*, it is important to be aware of the limitations put on the text by its Anglophonic reception environment."[42]

Kahf's critique of Badran's translation is meant to explain "how the politics of reception can constrain our reading of a text from an Arab woman" [43] as well as make educators and teachers aware of the problems that might exist in the translated texts they adopt to teach Arabic literature or Islamic feminism.

CONCLUSION

Amireh's "Framing Nawal El Saadawi" and Kahf"s "Packaging 'Huda'" are very influential and widely read articles. They have been reprinted and anthologized in several publications and extensively quoted by writers and researchers of translation. They also feature in university translation curricula. Michelle Hartman, a university professor, writer and famous translator of Arabic literature,[44] considers the articles very effective for her translation classes. In her "Gender, Genre, and the (Missing) Gazelle: Arab Women Writers and the Politics of Translation," she states that the two articles inspire her students to reflect on "what a faithful translation means and what making something accessible to a Western audience means."[45] They also prompt them to questions "the received notions of feminism that students have, particularly the notions that center on white women."[46]

Hartman finds the change from the literal translation of the Arabic title *Mudhakkirati* to the orientalist *Harem Years* and the translation of the title of El Saadawi's book from *Al-Wajh al-ary lil-mar'a al-arabiyya*, to *The Hidden Face of Eve* to scandalous but pedagogically edifying. She calls for "a re-evaluation of translation and reception theory and practice in the Arab context."[47] For Hartman, *The Hidden Face of Eve* and *Harem Years* illustrates how translation has consistently constructed Arab women as oppressed victims who lack agency in a ruthless patriarchal society.

Translation is not simply a neutral technical activity. First of all, the selection of a text for translation is itself a political /ideological decision. Hartman agrees with Marilyn Booth, one of the leading translators of Arabic literature,[48] that in a reception environment shaped by negative stereotypes of Arabs, the texts which are selected for translation are often those that reinforce the image of Arab woman as an oppressed victim.

Second, the process of translation itself can alter the meaning and the focus of the text. In the case of Arab women, Hartman says, translation has constructed them as submissive and lacking agency and the Arab man as ruthlessly violent. This is what Lawrence Venuti describes as "a translation scandal."[49]

To counter the scandal of translation, Marilyn Booth advocates Gaytrick Spivak's concept of "literalist surrender." Spivak explains that "the translator must surrender to the text. She must solicit the text to show the limits of its language, because that rhetorical aspect will point at the silence of the absolute fraying of language that the text wards off, in its special manner… translation is the most intimate act of reading."[50] A good translator is the one who can become "the intimate reader" and "surrender herself to the linguistic rhetoricity of the original text."[51] According to Booth, Spivak's approach helps preserve the foreign text's alterity while subverting the cultural values embedded in the target language. Hartman and Venuti characterize this strategy as "resistant translation." It acts as an ethical antidote the scandalous violence inflicted on the source text.

Notes:

[1] Peter Clark's translations from Arabic include, Syrian Ulfat Idilbi's *Sabriya: Damascus Bitter Sweet* (1995) and her *Grandfather's Tale* (1999), Muhammad al Murr's *The Wink of the Mona and Other Stories from the Gulf* (1998), and *Dubai Tales* (1991), Tunisian Kamel Al-Riahi's *The Gorilla* (2009); Saudi Mohammed Hasan Alwan's *Oil Field* (2011).

[2] Peter Clark, "Arabic Literature Unveiled: Challenges of Translation," *Working Paper*. University of Durham, Centre for Middle Eastern and Islamic Studies, Durham, (2000), p. 3.

[3] Amal Amireh, "Framing Nawal El Sadaawi: Arab Feminism in a Transnational World," *Signs*, 26: 1 (Autumn, 2000), pp. 219-220.

[4] Ibid., p. 226.

[5] Ibid.

[6] Ibid., p. 224.

[7] Ibid., pp. 224-225.

[8] Ibid., p. 225, footnote 9.

[9] Ibid., p. 226.

[10] Ibid., p. 227.

[11] Ibid., p. 228.

[12] Kahf states that it is "frequently taught in U.S. college courses in disciplines such as history and literature, and in interdisciplinary programs such as women's studies and Middle Eastern Studies.", p. 148.

[13] Amal Amireh, "Writing the Difference: Feminists' Invention of the 'Arab Woman,'" in *Interventions: Feminist Dialogues on Third World Women's Literature*, eds. Bishnupriya Ghosh and Brinda Bose (New York; London : Garland Publishing, 1997), p. 201.

[14] Ibid.

[15] Ibid.

[16]Ibid.

[17] Ibid.

[18] Ibid.

[19] Ibid., p. 202.

[20] Ibid., p. 201.

[21] Ibid., p. 202.

[22] Ibid., p. 203.

[23] Mohja Kahf, "'Packaging "Huda': Sha'rawi's Memoirs in the United States Reception Environment," in *Going Global: The Transnational Reception of Third World Women Writers,* eds., Amal Amireh and Lisa Suhair Majaj (London and New York: Garland Publishing, 2000), pp. 148-172.

[24] Mohja Kahf, "'Packaging 'Huda': Sha'rawi's Memoirs in the United States Reception Environment," in *Going Global: The Transnational Reception of Third World Women Writers,* eds. Amal Amireh and Lisa Suhair Majaj (London and New York: Garland Publishing, 2000), p. 149.

[25] Ibid.

[26] Huda Shaarawi, *Harem Years: The Memoirs of an Egyptian Feminist, 1879-1924*, trans. Margot Badran (New York: The Feminist Press, 1987), p. 3.

[27] Kahf, "'Packaging 'Huda,'" p. 163.

[28] Ibid., p. 153.

[29] Ibid., p. 157.

[30] Ibid., p. 148.

[31] Ibid.

[32] Ibid.

[33] Ibid.

[34] Shaarawi, *Harem Years: The Memoirs of an Egyptian Feminist, Huda Shaarawi*, trans. and ed. Margot Badran, p. 82.

[35] Ibid., p. 158.

[36] Ibid.

[37] Ibid.

[38] Ibid., p. 160

[39] Gayatri Spivak, "Three Women's Texts and a Critique of Imperialism," *Critical Inquiry*, 12: 1 (1985), p. 257.

[40] Kahf, "'Packaging 'Huda,'" p. 167.

[41] Ibid.

[42] Ibid., pp. 167-168.

[43] Ibid., p. 148.

[44] Her translations of Arabic fiction include Muhammad Kamil Al-Khatib's *Just Like a River* (2003); Alexandra Chreiteh's *Always Coca Cola* (2009), and ***Ali and His Russian Mother*** (2015); and Iman Humaydan's *Wild Mulberries* (2008) and *Other Lives* (2014).

[45] Michelle Hartman, "Teaching Scandals: Gender and Translation in the Arabic Literature Classroom," in *Teaching Modern Arabic Literature in Translation*, ed., Michelle Hartman (New York: The Modern Language Association of America, 2018), pp. 52-53.

[46] Hartman, "Teaching Scandals," p. 53.

[47] Michelle Hartman, "Gender, Genre, and the (Missing) Gazelle: Arab Women Writers and the Politics of Translation," *Feminist Studies*, 38: 1 (Spring, 2012), p. 20.

[48] The works Marilyn Booth translated include, Saudi Rajaa Alsanea's *Girls of Riyadh* (2007); Omani Jokha Alharthi's *Celestial Bodies* (2016) and *Bitter Orange Tree* (2019); Egyptian Sahar Tawfiq's, *Points of the Compass* (1995); Lebanese Hoda Barakat's *Voices of the Lost* (2021) and *Disciples of Passion* (2005); Egyptian Somaya Ramadan's *Leaves of Narcissus* (2007); Egyptian Latifa al-Zayyat's *The Open Door* (2017); Lebanese Hassan Daoud's *The Penguin's Song* (2014); Egyptian Nawal el Sa'adawi's *Memoirs from the Women's Prison* (1994); Iraqi Alia Mamdouh's *The Loved Ones* (2007); and Egyptian Ibtihal Salem's *Children of the Waters* (2003). Marilyn Booth also published anthologies: *My Grandmother's Cactus: Stories by Egyptian Women* (1998) and an academic book *Classes of Ladies of Cloistered Spaces: Writing Feminist History through Biography in fin-de-siècle Egypt* (2005). She also published numerous essays and studies on Arabic literary translations, the politics of the selections of the texts for translation, the translation practice, issues of authorship, and the marketing industry.

[49] Lawrence Venuti, *The Scandals of Translation: Towards an Ethics of Difference* (London: Routledge, Year: 1998), p.

[50] Gayatri C. Spivak, *Outside in the Teaching Machine* (New York: Routledge, 2009), p. 205.

[51] Ibid., p. 211.

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