Feminist Revision of Arabic Fairy Tales as Intralingual Translation: A Case Study of *Qālat Al-Rāwya*

التعديل النسوي لحكايات خيالية عربية بوصفه ترجمة ضمن– لغوية: دراسة حالة عن *قالت الراوية*.

阿拉伯童话的女性主义修订作为语言内翻译：Qālat Al-Rāwya 案例研究。

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المستخلص:

يُعتقد أن الحكايات الخيالية موطن لمعتقدات ثقافية وصور نمطية جندرية، وتسمح مرونة الحكايات الخيالية بإعادة سردها بشكل تعديلي وبصفة مستمرة تحت لواء النسويّة، وهذا يمهد السبيل إلى ظهور نسخ جديدة تتماشى مع مبدأ تمكين المرأة في مواجهة الهيمنة الأبوية على إنتاج المعنى. إن تدفق التعديلات ذات المنظور الجندري للحكايات الخيالية يدل على نمو الوعي النسويّ بضرورة انتقال المرأة من الهامش إلى المركز، واستعادة صوتها، وحصولها على مساحة مناسبة للتعبير عن ذاتها. لقد اقتحمت النسويّات مجال الترجمة، وكان لهن قصب السبق من خلال التعبير بصوتٍ عالٍ عن مواقفهن وتدخلاتهن في النصوص التي يترجمنها، فهن يستخدمن الترجمة لتحقيق أهداف حراكية ذات علاقة بالنضال ضد الخطاب الأبوي المهيمن. وفي ضوء هذا، تهدف الدراسة الحالية إلى استكشاف الأسس النسويّة للحكايات الخيالية العربية المعَاد سردها في مشروع *قالت الراوية* الذي دشنه ملتقى المرأة والذاكرة من منظور الترجمة الضمن–لغوية. تستخدم الدراسة الجندر بوصفه فئة تحليلية، وتستعين الدراسة بإستراتيجيات الترجمة النسويّة لفون فلوتو (١٩٩١، ١٩٩٧، ٢٠٢٠)، وهي كتابة التصدير والهوامش والإكمال والاختطاف، في تحليل الترجمات الضمن–لغوية للحكايات الخيالية العربية لشرح الاستحواذ على هذه الحكايات وتحويلها من نصوص منحازة للذكور إلى نصوص صديقة للمرأة.

الكلمات الدالة: الترجمة الضمن–لغوية، الترجمة النسويّة، التعديل، الجندر، الحكايات الخيالية.

Abstract

Fairy tales are believed to be home to cultural beliefs and gender stereotypes. The fluidity of fairy tales lends them to constant revisionist retellings under the sway of feminism. This opens the way for the evolving of new versions that mesh with the ideal of women's empowerment in the face of the patriarchal stranglehold over meaning-making. The influx of gender-sensitive revisions of fairy tales attests to the growing feminist awareness of the imperative that women should be brought

from the margins to the center, reclaim their voices, and attain a suitable space for self-expression. Feminists have forayed into the terrain of translation and blazed a trail in it by vociferously voicing their stances and interventions in the texts they translate. They capitalize on translation to realize activist goals related to the fight against the dominant patriarchal discourse. In light of this, the present study aims to explore the feminist underpinnings of selected Arabic fairy tale retellings in the Women and Memory Forum's project *Qālat Al-Rāwya* (The She-Narrator Said) from the perspective of intralingual translation. The study employs gender as an analytical category and draws on von Flotow's (1991, 1997, 2020) feminist translation strategies of prefacing and footnoting, supplementing, and hijacking in the analysis of the intralingual translations of the Arabic fairy tales to expound the appropriation of these tales and their metamorphosis from being male-biased to being women-friendly texts.

Keywords: Intralingual Translation, Feminist Translation, Revision, Gender, Fairy Tales.

Introduction

With the advent of the cultural turn in translation studies, fidelity and equivalence have lost their catbird seat; other issues, such as culture, history, and ideology, have started to galvanize attention (Leonardi, 2020). Ideology should not be construed as a divergence from objectivity; rather, it signifies "a systematic set of values and beliefs shared by a particular community and which shape the way each person, and also each translator, interprets and represents the world" (Castro, 2009, p. 3). By dint of the centrality of ideology to translation, the cultural turn in translation studies could be fairly referred to as the ideological turn (Castro, 2009). Translation is by no means a bias-free act; it has long been put to the service of promulgating a variety of agendas, thus extending beyond the mere role of overcoming linguistic barriers (Giannakopoulou & Armostis, 2024). It is "always provisional, fragmentary, contradictory, polemical, political" and "always adds something: ideology, political (in) correction, urgency or restraint" (Santaemilia, 2005, p. 6). The epistemological shift toward understanding translation as inextricably intertwined with ideology has paved the way for a fertile liaison between translation and feminism (Simon, 1996). Feminism refers to "a political movement that seeks to address, critique and remove sexist discrimination against women, worldwide" (von Flotow, 2024, p. 11). The feminist movement is quintessentially political and is fueled by feminist consciousness. The latter is defined by Lerner (1993) as

> the awareness of women that they belong to a subordinate group; that they have suffered wrongs as a group; that their condition of subordination is not natural, but is societally determined; that they must join with other women to remedy these wrongs; and finally, that they must and can provide an alternate vision of societal organization in which women as well as men will enjoy autonomy and self-determination. (p. 14)

The feminist movement is cognizant of gender-based power differential, which relegates women to an inferior position, and plays an active role in divulging and altering it (Kamal, 2016). The discourse of feminism pivots on undoing "the monologism of the dominant discourse" (Godard, 1989/2022, p. 21). In the context of translation, tapping into feminism clears the way for overturning the patriarchal discourse and manipulating the original text in keeping with the translator's ideological baggage (Ríos & Palacious, 2005). Translation and feminism have joined forces given a host of shared issues, including their skeptical take on gender-based roles, the principle of fidelity, and the universality of meaning. Emphasizing the female subject in the process of producing meaning is a joint interest for the feminist thought and translation (Simon, 1996).

In modern days, the codes of behavior featured in fairy tales, which drill into women the virtue of passivity and dependence, are incongruous with the rising awareness of women's active roles in the public sphere. The question of how males and females are linguistically represented in the source and target texts can open up a venue for studies from the perspective of gender, with emphasis on the role of translation in unearthing "discursive operations of power" (Castro & Ergun, 2018, p. 133). Translators are endowed with agency that enables them to rectify the cultural disadvantage plaguing women "by ensuring that the cultural evolution they promote actively takes account of women" (Vassallo, 2023, p. 13). The translation of children's literature, including fairy tales, is marked by culturally and ideologically charged shifts; subjecting a text to interpretation and translation entails a change in the ideology and values of the original text and their replacement with ideas and norms compatible with the target culture (Leonardi, 2020). In this respect, Levine (1991) stresses that translation needs to be "a critical act ... creating doubt, posing questions to the reader, recontextualising the ideology of the original text" (p. 3). Given their conspicuous male bias, fairy tales are recurrently appropriated by feminist translators to become women-friendly texts. Against this backdrop, the study aims at revealing how intralingual translation can be harnessed to shatter the silence imposed on women and to bring to light their experiences through the feminist revision of the Arabic fairy tales published in the Women and Memory Forum's project *Qālat Al-Rāwya* (The She-Narrator Said). The significance of this study lies in stretching the bounds of feminist translation beyond the interlingual perspective and shedding light on the possibility of approaching the revised fairy tales from the perspective of intralingual translation. The present study attempts to address the following research question:

How can the feminist revisionist intralingual translations of the Arabic fairy tales in *Qālat Al-Rāwya* be instrumental in transforming them into women-friendly texts that cultivate powerful womanhood?

1. Literature Review
1.1. Feminism and Translation
1.1.1. Gender.

The term gender denotes "the sociocultural construction of both sexes," and it is employed by feminist scholars to explore "women's socialized difference from men, and their concomitant cultural and political powerlessness" (von Flotow, 1997, p. 5). It signifies "the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being" (Butler, 1990, p. 45). One of the salient crystallizations of the interdisciplinarity of translation studies is its symbiotic relation with gender studies. The latter denotes "an interdisciplinary field that examines gender as a cultural and social construction" (Bassi, 2020, p. 204). Gender started to be deployed as an analytical category in translation studies as of the late 1980s (von Flotow, 2010). The translator's choice of a particular meaning in the process of translation is influenced by the notion of gender (von Flotow, 2010). This brings up the concept of "gender politics" which refers to "the recognition of the political nature of gender relations and the subsequent attempts to influence these relations through overt or covert political means such as affirmative action" (von Flotow, 1997, p. 100). It is the feminist translator's mission to treat language as indicative of "gendered agency" (Spivak, 1993/2009, p. 201). The unveiling of the ability of language to condone patriarchy and the translator's leverage to deconstruct the sexist components of language are among the crucial merits of translating with a gender-sensitive lens (Rattanakantadilok, 2017). Both language and translation constitute "a

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political act of mediation and communication" and can be employed to sustain or subvert gender subjugation (Castro, 2013, p. 5). In this respect, translation is wielded by feminists to advance their cause as discussed in the following sub-section.

1.1.2. The Rise of Feminist Translation Studies.

Born out of experimental writing by feminists in Canada's Quebec at the end of the 1970s and the beginning of the 1980s, feminist translation could be viewed as "a phenomenon intimately connected to a specific writing practice in a specific ideological and cultural environment, the result of a specific social conjuncture" (von Flotow, 1991, p. 74). Inspired by second-wave feminism, the feminist translation school in Quebec provides a blueprint for feminist translation praxis (Castro, 2009). Feminist experimentation rose as a backlash against reductionist male-centric language that denies women a medium for self-expression. The trailblazing and experimental writings of Canadian feminists are designed to "reinscribe femininity in language and deconstruct hegemonic male-centric discourses through conscious manipulation of language" (Santaemilia, 2017, p. 15). Feminist translators capitalize on the potential of translation as a vehicle for "the de-naturalisation of hegemonic gender norms, stereotypes and tropes, as an alternative vocabulary is introduced and a wider cultural imagination created" (Bracke et al., 2018, p. 217). Burgeoning as a political practice and as an interdisciplinary approach to the study of the synergy between the politics of translation and gender, feminist translation has significantly contributed to centralizing the issue of ideology in the realm of translation studies and advancing the cultural turn (Castro & Ergun, 2017). In the context of feminist translation, ideology takes center stage to the extent that it is a feminist contention that "failing to consciously subscribe to one particular ideology in translation implies unconsciously adhering to the dominant (patriarchal) ideology" (Castro, 2009, p. 3).

Under the banner of postmodernism and feminism, translation is cast in a new light, and its creative potential is brought to the fore. It has come to be perceived as an act of writing, production, and subversion and not merely a recuperation of some original meaning. Postmodernist theories have broken new ground regarding acknowledging the ineluctable voice of the translator in the texts they mediate and their author-like role (Arrojo, 1994). The notion that the text is "a texture to be composed, re-woven and re-ordered" is nurtured in the practice of feminist translation (Federici, 2017, p. 141). It is characterized by an analytical and creative tenor (Henitiuk, 2019). Translation is viewed as a process of production and not reproduction in the feminist ideology (Godard, 1989/2022), and the political agency of the translator is accentuated. Agency in translation from a feminist and gender-sensitive perspective is perceived as a means for liberating the subaltern subject, namely the female. The field of feminist translation studies is founded on countering "the 'universal' or default male" worldview which is damaging to the female (Vassallo, 2023, p. 2). Feminist translation brings a new slant to the cardinal issue of fidelity. The latter no longer concerns the translator or the author but rather the translation project itself (Simon, 1996). The long-established, male-centric translation norms have been undercut with the rise of new feminist practices that are undergirded by the ethical ideal of gender egalitarianism (Ergun, 2021).

Intervention takes precedence over the notion of equivalence in the practice of feminist translation. Intervention is conducive to spotlighting feminist issues and the translator's presence (Rattanakantadilok, 2017). The principle of textual intervention is best captured in Cixous's (1976) advocacy that "woman must put herself into the text—as into the world and into history—by her own movement" (p. 875). She defines the entity "woman" in terms of her fight against patriarchy

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and her mission to "bring women to their senses and to their meaning in history" (pp. 875-876). Translation from a feminist perspective is predicated on resignification and appropriation with an overt political and activist tenor (Bracke et al., 2018). Feminist approach is fundamentally activist in nature as the struggle to achieve gender equality "cannot only be an ethical, theoretical, or declarative stance" but rather "a practical striving as well" (Vujadinović, 2023, p. 15). Feminist translators take the liberty to "'correct' texts that they translate in the name of feminist 'truths'" (von Flotow, 1997, p. 24). They eschew the long-held ideal of the translator's invisibility and openly engage in disclosing to their readership their interventions in the texts they produce, fostering "an ethics of accountability that simultaneously recognizes the translator's agency and contingency and translation's potential to perpetuate or disrupt relations of power, both locally and transnationally" (Ergun, 2021, p. 117). They experiment with language to give room for the female voice that is subdued in patriarchal language through a variety of strategies, such as the ones proposed by von Flotow (1991, 1997, 2020) who is one of the eminent scholars associated with the Canadian school of translation.

1.1.2.1.Prefacing and Footnoting

Visibility of the feminist translator is prioritized and is realized in copious paratextual prefaces and footnotes so much so that "the feminist translator, affirming her critical difference, her delight in interminable re-reading and re-writing, flaunts the signs of her manipulation of the text. Womanhandling the text in translation would involve the replacement of the modest, self-effacing translator" (Godard, 1989/2022, p. 26). Prefaces highlight "the 'translator-effect', the mark each translator, as a gendered individual, leaves on the work" (von Flotow, 1997, p. 35). Prefacing is a paratextual leeway for the feminist translator to unreservedly talk about her translation politics, the strategies she resorts to, certain feminist precepts and concepts, which reinforces her visibility "as an active and highly skilled producer of knowledge" (von Flotow, 2020, p. 181). Paratexts in feminist translation function as "a potentially transgressive site of meaning-making" (Abou Rached, 2017, p. 199). Similarly, footnotes contribute to boosting the translator's visibility and voice. It is through prefacing and footnoting that the feminist translator "affirms the provisionality of meaning, drawing attention to the process of her own work" (Simon, 1996, p. 27).

1.1.2.2.Supplementing

Supplementing is a compensatory strategy that entails "over-translation," amounting to a "'voluntarist action' on the text" (von Flotow, 1991, p. 75). It is construed as a form of "textual exhibitionism" (Simon, 1996, p. 13). Feminist translators adopt the strategy of supplementing to render visible significant linguistic, cultural, and political aspects of the original text (Pas & Zaborowska, 2017). To address gender-based linguistic problems, feminist translators resort to a variety of techniques, including "using only feminine forms, or creating them, or producing unexpected versions of masculine and feminine forms which draw the reader's attention to the problem of gender in language" (von Flotow, 2020, p. 183). For example, in the context of Biblical translation, supplementing is one of the routes to achieve linguistic gender equality through the insertion of the word sisters before brothers (Junbin, 2020).

1.1.2.3.Hijacking

Hijacking is the most blatant interventionist strategy adopted by feminist translators. It signals the application of "'corrective measures' to the work in hand, appropriating the text in order to

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construct feminist meaning," and this strategy "graphically expresses and acknowledges the struggle for the control of meaning" (von Flotow, 1997, pp. 82-83). Hijacking is tantamount to purposeful feminization of the source text. It refers to "the deliberate intervention in a text in order to incorporate contemporary feminist politics, where there are none, or nothing very visible, in the source text" (von Flotow, 2005, p. 46). The violent connotations of hijacking signal women's fight against male hegemony and their endeavor to "rectify the text by any means for constructing feminist language meaning" (Junbin, 2020, p. 23). The feminist translator's struggle against the oppressive patriarchal doctrine takes the shape of an "aggressive appropriation of an otherwise recalcitrant text" (Henitiuk, 2019, p. 259). Central to translations that are conducted in the context of minority cultures is the notion of violence, where the undermining of language is an attempt at "the representation of difference" (Bertacco, 2003, p. 237). This strategy can involve reconstructing female characters and empowering them.

The strategy of hijacking was adopted in the English translation of French texts written by women in the eighteenth century on the abolitionist movement. These translations were published in 1994 in a book entitled *Translating Slavery: Gender and Race in French Women's Writing, 1783-1823*. The hijacking was realized in translation through modifying the language of the black female characters, ultimately tailoring the texts to serve particular purposes that suit the late twentieth century (von Flotow, 2005). Suzanne Jill Levine adopted the feminist strategy of hijacking when translating Guillermo Cabrera Infante's sexist novel *La Habana Para un Infante Difunto* (Havana for a Deceased Infant). Hijacking materialized in amplifying the sexist features of the source text in an attempt to parody it (Weissbrod, 2019). Another example of the adoption of the hijacking strategy is found in Susanne de Lotbinière-Harwood's feminist translation of Lise Gauvin's *Lettres d'une Autre* (Letters from an Other)*.* The translator hijacked the source text by applying the corrective measure of avoiding the generic masculine terms. The translator openly states in the preface that her translation is a political act and that her signature is based on using all means possible to foreground and render visible the female subject (Simon, 1996).

1.2. Fairy Tales

Folklore is a cultural component that takes various forms, such as tales, proverbs, and songs with an out-of-the-ordinary touch (Rudy, 2018). The term "fairy tale" is a calque of the French phrase "conte de fées ('story about fairies')" (Lindahl, 2018, p. 11). The fairy tale is originally "a literary appropriation of the older folk tale, an appropriation which nevertheless continues to exhibit and reproduce some folkloric features" (Bacchilega, 1997, p. 3). The genre of fairy tales dates back as early as the seventeenth century. Storytelling is among the essential vehicles of passing on values and cementing traditions (Kortenhaus & Demarest, 1993). They extend beyond being mere tools of entertainment; they serve as "powerful cultural agents," indoctrinating children on the culturally acceptable behavior regarding their gender (Kuykendal & Sturm, 2007, p. 38). They serve as "one of these sanctuaries of cultural myth—the space where gender identity is constructed" (Haase, 2004, p. 22). They are the building blocks of social meaning and eye-openers to the social and cultural values of their time, revealing how each culture interprets human experience and identifies "what counts as 'living happily ever after'—and what counts as 'living unhappily ever after'" (Gilbert, 1994, p. 129). Fairy tales constitute the early sources of girls' assimilation of gender behaviors and roles (Lieberman, 1972). Research has shown that popular fairy tales, such as those produced by the Brothers Grimm and Charles Perrault, perpetuate the perennial trope of the supremacy of men and the subordination of women. They are actively involved in reinforcing the

patriarchal value system (Leonardi, 2020). It is common practice in fairy tales entrenched in the patriarchal doctrine to confine women to molds of weakness and acquiescence, in contrast to men who emblematize power and control (Parsons, 2004). If there are women who break free from these stultifying molds and wield power, they are portrayed as being either ugly or evil (Harries, 2004; Leonardi, 2020). Heroines in famous fairy tales, such as *Cinderella*, *Snow White*, and *Sleeping Beauty*, are portrayed in a passive light, waiting to be saved by Prince Charming. They do not object to being under the male thumb (Harries, 2004). In such macho-suffused tales, suffice it for the damsel in distress to be just beautiful without any expectation for action on her part to be eventually gifted with the prince's love (Lieberman, 1972; Parsons, 2004). In her foundational feminist book *The Second Sex*, Simone de Beauvoir posits that the roles imposed on women have nothing to with their biological makeup. These gender roles, which permeate many art forms including fairy tales, are prescribed by society and inculcate in females the sense of spinelessness and inevitable reliance on males for their redemption (Snodgrass, 2006). As mentioned earlier, fairy tales are a rich repository of social and cultural values and norms. When they undergo translations, the values and norms embedded in them are either kept or altered for cultural or ideological reasons (Leonardi, 2020). The passive roles imposed on women and the indisputability of such roles are alarming for feminists (Parsons, 2004). To remedy this, feminists embark on acts of revision.

1.2.1. Revision.

According to Rich (1972), re-vision is "the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction," amounting to "an act of survival" (p. 18). A revisionist approach entails a decision to keep certain elements and dispense with others during the production of the revised text (Kuykendal & Sturm, 2007). Revision is inherent to fairy tales. The scholarly interest invested in the proliferating fairy tale rewritings over the last four decades has led to a profusion of names that designate the revisionist phenomenon. Among these names are "fairy-tale retelling, reversion, revision, reworking, parody, transformation, anti-fairy tale, postmodern fairy tale, fractured fairy tale, and recycled fairy tale" (Joosen, 2011, p. 9). Revision of fairy tales is stimulated by the need to "create something new that incorporates the critical and creative thinking of the producer and corresponds to changed demands and tastes of audiences" (Zipes, 1994, p. 9). The idea that fairy tales are at fault and thus need to be rectified is a drive for embarking on revisionist rewritings (Zipes, 1994). In the jargon of folklore, the term "contamination" designates the alteration of the original tale by injecting it with foreign elements. Zipes (2001) provides an analogy between contamination from a medical perspective and revision of fairy tales. Just as the body is vaccinated with antigens that resemble the disease infecting the body in order to strengthen it and help it fight the infection and acquire immunity against the disease, tales similarly undergo contamination or revision for the purpose of enriching them with new ideas, personas, and expressions.

The perpetual repeating of certain tales grants them authorization and naturalization, establishing them as "the common-sense lore of our culture" (Gilbert, 1994, p. 138). The revisionist approach to reading and writing spurs the recognition that telling stories time and time again in a fixed manner without alterations runs the risk of entrapment in "narrow definitions of subjectivity and what constitutes a liveable life" (Reuter, 2014, p. 50). Formulating new readings can be conducive to undercutting the authority of dominant storytelling patterns (Gilbert, 1994). Fairy tales are amenable to retelling and revisions ad infinitum so as to be consonant with the zeitgeist of the

modern time. The latter is marked by a growing intellectual activism against the gender-based power differential that is present in various fields, such as literature. Gilbert (2011) advocates a "revisionary imperative" as a remedy for "women's ubiquitous cultural alienation" (p. 46). Initially deemed infantilizing toward women, fairy tales have now become an effective means for "'writing back' against patriarchical [*sic*] social structures" (de Baubeta, 2004, p. 144). The principle of revision is employed by feminist writers to rectify the harmful representations of women in canonical myths, hence the rise of feminist revisionist mythmaking. The dawn of feminist revisionist fairy tales and myths coincided with the burgeoning of feminist activism and theorization in the 1970s and 1990s (Schanoes, 2014). Feminist revisionist mythmaking entails "hit-and-run attacks on familiar images and social and literary conventions supporting them" (Ostriker, 1982, pp. 73-74). Acts of feminist revisions provide women with an emancipatory hub for self-expression to foil the patriarchy-inflicted harm through genuine portrayal of femininity (MacMillan, 2019). They are "corrective" to the motif of submissive femalehood that prevails in children's literature (Trites, 1997, p. 5). According to Jarvis (2000), feminist fairy tales refer to "wicked retellings, rewritings, and fundamental rejections of traditional gender roles and societal expectations; they lay bare the implausibility of gender roles in canonical texts by men and the stifling effects they have on women and their identity" (p. 157). From the lens of postmodernism, fairy tales apply "a double movement of exposure" (Bacchilega, 2018, p. 76), namely divulging the ideologically informed stereotypes designated for women and mining "unexploited or forgotten possibilities" (Bacchilega, 1997, p. 22). Such revisions and retellings are conducive to the creation of the so-called herstory. Coined by American feminist and activist Robin Morgan, herstory refers to "history rewritten to include women that were effaced from it" (Toman, 2016, p. xxvi). The notion of voice is key to the process of empowering women in the retelling of fairy tales. Reconceptualizing women, which is one of the fundamental raisons d'êtres of feminist revisionist mythmaking, is an attempt at reconceptualizing culture through giving voice to those who have been silenced and recounting their stories from their own perspective (Eikelenboom, 2022). Voicing "dissidence from the assumed values of Fantasyland" is "a legitimate instinct" in the genre of revisionist fantasy (Kaveney, 1997, p. 810). In the feminist logic, since the standard language is androcentric and thus unsuitable for conveying the female experience, it is necessary for women to be "thieves of language" or "female Prometheuses" and put language in the service of expressing women's perspective (Ostriker, 1982, p. 69). There is no monolithic formula for the feminist revisionist practice. Feminist revision of fairy tales employs the strategy of swapping gender attributes. For example, male characters are cast in an unfavorable light in contrast to their female counterparts who are empowered (Joosen, 2011). Some of the feminist revisions of fairy tales introduce changes in the form of addition, omission, role reversal, and alteration of the ending while adhering to the style and structures of the original tales (Joosen, 2011). In the endeavor of feminist revisionist fairy tales to undermine the phallogocentric discourse and ideology underpinning the original tales, the storytelling voice is changed, the plot is overturned, and different writing styles and images are used to express women's issues (Zipes, 1994).

1.3. Intralingual Translation

Based on the premise that translation is inherent in "all language transactions" or that "everything is translatable in some way" (Zethsen, 2024, p. 184), Jakobson (1959/2000) puts forth the three-pronged categorization of translation types: intralingual, interlingual, and intersemiotic. Intralingual translation is defined as "an interpretation of verbal signs by means of other signs of the same language," and it corresponds to the notion of "rewording" (Jakobson, 1959/2000, p.

114). The prefix "intra" in intralingual implies the existence of an "internal barrier" that calls for translation or rewriting to overcome it (Zethsen & Hill-Madsen, 2016, p. 693). In this respect, intralingual translation can be viewed as "a sort of alter ego to the process of rewriting, much of which involves taking a source text and restating it in the same language" (Screnock, 2018, p. 2). Key to rewriting is the idea that a source text undergoes multifaceted changes and morphs into a target text that is different from the source text to a small or great extent (Screnock, 2018). Intralingual translation can be in the form of summarizing, rewriting a text to suit children, and rephrasing expressions (Munday et al., 2022).

Intralingual translation sits on the periphery of academic research in the field of translation studies (Zethsen, 2009). When compared to its interlingual (translation between two different languages) and intersemiotic (translation between verbal and non-verbal sign systems) counterparts, intralingual translation is at a disadvantage apropos of academic attention (Giannakopoulou & Armostis, 2024). Interlingual translation has the lion's share of academic attention given its utilization in educational settings and Jakobson's (1959/2000) designation of this form of translation as being "translation proper" (p. 114), which implies that the other forms of translation, intralingual and intersemiotic, are not archetypal translation practices (Pillière & Albachten, 2024). Intralingual translation is a legitimate form of translation as it "shares all the core problems posed by interlingual translation and opens up yet further fascinating questions of its own" (Giannakopoulou & Armostis, 2024, p. 125). When compared to its translational counterparts, intralingual translation offers a wider leeway and scope for subjectivity (Zethsen, 2009). Studying intralingual translation can offer insights into "the meanings and implications of translation policies and contribute to a fuller description of the socio-cultural context of translation" (Albachten, 2015, p. 166).

Zethsen (2009) lists four factors that give rise to intralingual translation. These are knowledge, time, culture, and space. There are no clear-cut boundaries between these factors. Regarding the factor of knowledge, it is related to the target audience's ability to comprehend a certain text. This factor entails the use of addition of objective or subjective information. An example of the addition of subjective information is found in the feminist commentary of the 1973 version of the Bible. In this example, the purpose of intralingual translation stretches beyond facilitating comprehension, comprising "an element of expressivity/persuasion" (Zethsen, 2009, p. 806). The factor of knowledge is relevant to the scope of the case study investigated herein. The intralingual translation of the Arabic fairy tales is motivated by the need to make room for the feminist perspective and voice. The rewording that takes place in the process of intralingual translation is likely to entail manipulating and forging new interpretations of the source text (Seracini, 2024). This is germane to the impact of ideology on translation. Intralingual translation takes place in the case of rewriting a text to serve certain ideological or political goals (Dinçer & Bozkurt, 2022). For example, it can be instrumentalized in promoting modernity as manifested in the Chinese context. This form of translation contributed to shaping the Chinese modern vernacular called Baihua and advancing the new literary movement in China at the onset of the twentieth century, which attests to the ideological role fulfilled by intralingual translation beyond the linguistic role (Luo, 2019). The role of intralingual translation in language modernization as part of a nationalist project is also manifested in the Turkish language reform movement (Albachten, 2015). In this regard, Dinçer and Bozkurt (2022) argue that "it is possible to label the revisions, editions, additions and omissions as intralingual translation practices, especially when the strategies applied in new edited versions are much more radical" (p. 12). Among the factors that stimulate

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intralingual translation are changes pertinent to gender and racism (Brems, 2024). A noteworthy example of an intralingual translation that is carried out with an eye to the issue of gender is Ursula Le Guin's intralingual translation of her own writings. This self-translation is spurred by Le Guin's feminist consciousness and the criticism hurled against her (Dinçer & Bozkurt, 2022). Le Guin's intralingual translation of her writings can be construed as transferring her writings "from a patriarchal world into a feminist culture" (Dinçer & Bozkurt, 2022, p. 14), which is the case in the data under study. Concerning children's literature, intralingual translation comes into play when the need arises to adapt literary texts to new social and cultural norms and values (Brems, 2024). Leonardi (2020) explores intralingual translation as a site for ideological manipulation that is motivated by different purposes in the context of children's literature. Leonardi (2020) employs intralingual translation in the sense of rewriting as "all translations are a form of rewriting and, conversely, rewriting can be considered as a form of translation" (p. 5). Among the case studies conducted by Leonardi (2020) in this respect is the investigation of the feminist intralingual translations of *Snow White*. They serve as rewritings that aim at reversing gender roles and subverting patriarchal values. The feminist rewritings "have the merit of establishing different power relationships by giving voice to female characters who have been silenced in the traditional tales throughout the years" (Leonardi, 2020, p. 52). The current study adopts this line of thought, namely that the revisionist rewritings of the Arabic fairy tales can be considered a form of intralingual translation that is motivated by the ideological purpose of advancing the feminist discourse of the Women and Memory Forum.

2. Methodology
2.1. Data of the Study

The data of the present study are garnered from the feminist rewritings of the Arabic fairy tales featured in the second section of the book entitled قالت الراوية: حكايات من وجهة نظر المرأة من وحي نصوص شعبية عربية (The She-Narrator Said: Tales from Women's Perspective Inspired by Arabic Folk Tales). This book is a culmination of reading and writing activities that analyze the stereotypical representations of males and females in fairy tales under the auspices of the Women and Memory Forum (WMF). Founded in Egypt in 1995 by a cohort of feminist researchers and activists, the WMF is a non-governmental initiative for the generation and circulation of feminist knowledge. The forum's vision rests on instrumentalizing academic engagement to bring about social change, which qualifies its feminist translation project as paradigmatic of the so-called scholactivism (i.e., a blend of scholarship and activism) (Kamal, 2024). The WMF plays a vital role in enriching the feminist movement in Egypt through campaigning to effect reforms in different women-related issues (Kamal, 2024). The objectives of the WMF's *Qālat Al-Rāwya* project are stated clearly on its website in the WMF projects section:

> Fairytales are an important element of popular culture and are extremely influential on the human consciousness. They reflect social beliefs and actions, and underscore individual convictions at the same time as they are continuously reproduced and widely disseminated. The WMF is aware of the impact that fairytales and popular stories have on reproducing and emphasizing various gender-related issues, such as gender-roles and women's representation in popular, cultural and folk traditions. To address these cultural constructs, the WMF is producing gender-sensitive fairytales and feminist stories in order to disseminate alternative cultural material. These texts seek to challenge prevalent representations of women and empower women by presenting positive and active role

models. In order to explore issues linked to history and gender as reflected in popular, everyday culture, the WMF's Gender-Sensitive Fairytales and Feminist Stories project has adopted a two-tiered approach focusing on both folk literature in colloquial Egyptian Arabic and the classical text of A Thousand and One Nights. In 1998, members of the Gender-Sensitive Fairytales and Feminist Stories began organizing bi-monthly, full-day workshops on rewriting fairytales. The first meeting "Rewriting Arab Tales from a Gender-Sensitive Perspective: Preliminary Experiments", was held on 2nd-3rd March, 1998 and brought together a diverse group of Egyptian women working in the fields of literary criticism, creative writing, social and cultural history, and theatre, to analyze and rewrite fairytales from a gender-sensitive perspective. (Women and Memory Forum, n.d.)

2.2. Procedures

Extracts from the retellings of the fairy tales in the aforementioned book are analyzed from the lens of intralingual translation and in light of von Flotow's (1991, 1997, 2020) three feminist translation strategies of prefacing and footnoting, supplementing, and hijacking. This serves the objective of the present study, which is revealing the gender-sensitive and feminist underpinnings of the revisionist retellings and the transformation that the original tales have undergone through intralingual translation to eventually become women-friendly texts.

3. Analysis
3.1. Prefacing and Footnoting

Hala Kamal, Professor of English and Gender Studies at the Department of English, Faculty of Arts, Cairo University, penned a sixty-four-page preface for *Qālat Al-Rāwya* book. She is also one of the participants in the retelling project. The extensive preface provides a space for the exploration of the rationale behind the project of the feminist fairy tale retellings. She starts by explaining how fairy tales constitute "شكلا من أشكال التأريخ غير الرسمي"(an unofficial form of historicization)[1] (Kamal, 1999, p. 7). They reflect a clearly patriarchal perspective. The project is founded on scrutinizing the Arabic history with an eye to women-related issues. A gender-sensitive approach is adopted to recuperate women's voice in storytelling. Kamal (1999) points out that the official process of recording history and its unofficial counterpart, which is done through storytelling, are informed by power relations. The latter are not tied to the relation between the ruler and the subject but rather comprise other aspects, such as class, race, and sex. In this respect, "القراءة الواعية للتاريخ مثلها في ذلك مثل كتابة التاريخ هي عملية تنبع وتتشكل تبعاً لموقف الباحث أي الباحثة الأيديولوجي والذي يتبلور عند التعامل مع وثيقة أو نص ما" (akin to history writing, the conscious reading of history is a process that originates and is formed according to the ideological stance of the male or female researcher, which crystallizes when dealing with some document or text) (Kamal, 1999, p. 13). This shows that different conceptualizations of reality are formulated in compliance with a certain ideology, which is the case in feminist translation.

Kamal (1999) explains the amenability of fairy tales to undergo changes so as to be in harmony with the social and cultural values prevalent at a given time. She substantiates her argument with abundant academic references that are acknowledged in the text and the footnotes. Feminist theory

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[1] All the English translations of the Arabic extracts from the preface, the titles of the scrutinized fairy tales, and the names of characters are mine.

and criticism undergird the feminist translation project of retelling the Arabic fairy tales from a feminist perspective. She practices self-expression through the prolonged preface, which reinforces her visibility and heightens her voice as a translator. The notion of voice is pivotal to feminist translation praxis. The preface echoes a fundamental principle in feminist translation, namely dismantling the monovocality of the patriarchal discourse to reclaim women's voice. This principle is quite substantial that it is presented as "حقا إنسانيا وضرورة منهجية ... فإن تبني وجهة نظر المرأة (a يمثل محاولة لإقامة توازن بين جميع عناصر المجتمع وتوسيع التمثيل لفئة همّشها المجتمع ووضعها في قوالب جامدة" human right and a methodical imperative … Adopting women's perspective represents an attempt to strike a balance between all elements of society and to expand the representation of a category marginalized by society and placed in fixed molds) (Kamal, 1999, p. 27). The stereotypes imposed on both men and women can be studied through the adoption of the analytical category of gender. Translation with a feminist twist entails gender awareness which revolves around how gender assigns certain roles to each sex. Translation is a medium for sustaining or subverting gender subjugation. In the case of the feminist intralingual translation scrutinized herein, the translation plays a remedying role by foregrounding women's perspective and deconstructing deep-rooted stereotypes.

As previously mentioned, one of the factors that spur the production of intralingual translations is knowledge. This factor comes into play in the feminist retellings. Kamal (1999) argues that the updated versions of the Arabic fairy tales are still confined to the old storytelling templates and do not offer new visions. This failure to integrate different perspectives is rectified in the WMF's fairy tale retellings as these intralingual translations offer an unprecedented feminist angle, which contributes to the growth of Egyptian feminist scholarship. The centralization of ideology in feminist translation is amply tied to the systematic amalgamation of texts with women's voice. The employment of gender in the feminist revision is explained in the following extract:

إن مجموعة "قراءة وكتابة حكايات عربية من وجهة نظر المرأة" قد نجحت في الخروج بصيغ جديدة لنصوص من الحكايات الشعبية المصرية ... في محاولة للكشف عن مواطن تنميط المرأة في النص القديم ثم تفكيك وتقويض تلك الصور النمطية مع تقديم صيغ مختلفة تحمل صوراً بديلة للمرأة وأدوارها في المجتمع، وذلك بهدف إنتاج نصوص تأخذ في الاعتبار عامل الجندر بحيث تخرج بالمرأة -والرجل- من القوالب الجامدة المفروضة عليهما، وهي قوالب يؤدي تكرارها واجترارها إلى تثبيتها في بنية المجتمع بصورة واعية أو غير واعية.

(The "Reading and Writing Arabic Tales From Women's Perspective" group succeeded in producing new versions of Egyptian folk tales … in an attempt to unveil women's stereotypes in the old texts then deconstruct and subvert these stereotypes along with introducing different versions that comprise alternative images of women and their roles in society. This aims at producing gender-sensitive texts where women and men can break from the fixed molds imposed on them. The repetition of these molds leads to their taking root, whether consciously or unconsciously, in the structure of society) (Kamal, 1999, p. 40).

The editor-cum-translator discusses the objectives of the WMF's project in the preface. The principal one is related to "الخروج بروايات جديدة ونصوص مقدمة من منظور مختلف بحيث تتبنى وجهة نظر المرأة وتنصفها"(producing new stories and texts from a different women-based perspective that do justice to women) (Kamal, 1999, p. 41). In the process of discussing and analyzing the source texts while siding with women's perspective, the translators focused on "وضع أيدينا على المواضع التي تستفز أيا منا عند قراءة نص نجد فيه تجنياً وتنميطاً ومسخاً لصورة المرأة ودورها في المجتمع مقارنة بالرجل" (pinpointing the instances that provoke any of us when reading a text that wrongs, stereotypes, and demeans women and their roles in society in comparison with men) (Kamal, 1999, p. 42). The dearth of tales that

reflect women's perspective is one of the driving forces behind the initiation of the WMF's feminist revision of Arabic fairy tales. The translators selected texts that are "تتمتع في حد ذاتها بقدر من متانة البناء بما يتيح مجالا لإعادة تناولها مع التركيز على منظور المرأة" (structurally sound and amenable for revision while focusing on women's perspective) (Kamal, 1999, p. 42). Kamal (1999) underscores the adoption of the tools of feminist discourse, and this is manifested in giving due attention to "تعددية الأصوات وتنوعها بدلا من أحادية الصوت الذكوري" (the plurality and diversity of voices instead of the single male voice) (Kamal, 1999, p. 44). She further underscores the centrality of the plurality of voices to the act of retelling the fairy tales from a feminist perspective:

فكرة تعدد الروايات والصيغ للنص الواحد هي في حد ذاتها تأكيد للتعددية وكسر لهيمنة النص الواحد والصوت الأوحد. ولكننا لا ننفي في ذات الوقت تركيزنا على منح المرأة فرصة التعبير عن ذاتها، وهو الصوت الذي خضع للإسكات والتشويه مراراً وتكراراً، وما زال.

(The multiple versions of the same text stand proof for plurality and the subversion of the hegemony of single text and single voice. However, we do not deny focusing on giving women a chance for self-expression; it is women's voice that has been and is still silenced and defiled time and time again) (Kamal, 1999, p. 44).

It is the conviction of the participants in the project of the Arabic fairy tale feminist retellings that "الحكي فنٌ نسائيٌ في الأساس" (storytelling is essentially a women's art) (Kamal, 1999, p. 45). Kamal rationalizes the WMF's project by arguing that the fluid nature of fairy tales lends them to interminable retellings from a variety of perspectives, including the feminist perspective. Fairy tales are not etched in stone; they belong to a dynamic genre and are designed to be narrated in different ways so as to match social changes. Among the prominent social changes that urge revisiting fairy tales given their profound entrenchment in gender dynamics is the feminist awakening that calls for gender equilibrium. By explicitly and iteratively stating that the aim of the fairy tale retellings is to foreground women's perspective and reclaim their lost voice, fidelity is directed towards the feminist project per se, which is an ideal advocated in feminist translation theory and practice.

The WMF's *Qālat Al-Rāwya* project follows two paths. The first one is rewriting the tales while staying close to the characters and language. This rewriting involves modifications that are necessary to bring the tales in harmony with the feminist perspective, which is the focus of the study. The second path is writing whole new tales inspired by the old ones, which falls out of the scope of the study. The editor-cum-translator utilizes the paratextual space provided by the preface to openly reflect on the translation strategies and to expound their uses. She mentions the strategies used in amplifying women's voice, including the subversion of stereotypes to empower women by bringing them from the margins and devoting texts to women where they take center stage. These texts paint the female heroine's metamorphosis and liberation from the male yoke. Ending the silencing of women through giving them voice for self-expression and boosting solidarity between female figures is among the strategies used in the feminist retellings of the Arabic fairy tales. Humor is a strategy deployed to serve feminist ends as well since it is:

أداة تمنح المرأة صوتاً حيث توظف كبديل للصمت؛ ولمواجهة محاولات إسكات المرأة عن الحديث فيما يخصها هي تحديداً ... تفسح الفكاهة المجال أمام مناقشة موضوعات يسهل استبعادها أو التقليل من أهميتها في إطار المناقشات "الجادة" ... يلعب الأسلوب الساخر دوراً كوسيلة لممارسة بعض من السيطرة على المواقف التي يسهل فيها تهميش المرأة أو استغلالها.

(a tool that grants women voice; it serves as an alternative to silence and counters attempts to silence women from talking about what specifically concerns them. Humor paves the way for discussing topics that are easily excluded or devalued in 'serious' discussions … The sarcastic style is a means to exercise some control over situations where women are easily marginalized or exploited) (Kamal, 1999, pp. 61-62). Among the tools of humor are parody and irony. They serve "التعبير غير المباشر عن الوعي بما يحمله التراث في حالتنا من مظاهر تجن على المرأة من جهة، ومحاولة two purposes: لتقديم صيغة جديدة مختلفة إن لم تكن بديلة للحكايات التقليدية" (they indirectly express awareness of the manifestations of injustice to women in the folk heritage and attempt to provide a new, even alternative, formula for traditional tales) (Kamal, 1999, p. 64).

According to Kamal (1999), plurality of viewpoints is what principally distinguishes the WMF's project; the participants brought different viewpoints in their feminist revisions of the Arabic fairy tales while united by the urge to highlight "ما هو مسكوت عنه وما تم طمس معالمه" (what is silenced and obliterated) (p. 68). This led to the formulation of a variety of intralingual versions for the same tale. The new versions testify to "تجاوز سلطة النص الواحد" (stepping over the authority of single text) (p. 68). This idea of toppling authority is intrinsically tied to feminist translation. The latter revolutionizes the notion of textual authority and deals a blow to the taken-for-granted principles of neutrality and objectivity. The emphasis laid on plurality and difference echoes a cardinal principle in feminist translation that pivots on dismantling the hegemonic patriarchal voice. The feminist revision of the Arabic fairy tales reflects the quintessence of feminist translation as it attempts to construct a different conceptualization of female identity in consonance with feminist ideology.

Footnotes are used both in the preface and the intralingually translated texts. In the preface, they provide explanation for certain terms (e.g., the editor provides a lengthy footnote explaining the Arabic translation of the English term "gender" on page eight in the preface), details about the cited sources, and further information relevant to what is discussed in the preface. In the translated texts, they point to the source texts. This further enhances the translators' visibility and reinforces the ethical dimension of the project as the translators openly acknowledge the texts they modified in their feminist revision.

3.2. Supplementing

Supplementing is examined in the present study from two perspectives: challenging linguistic bias towards men and rendering explicit the malaise of the patriarchal culture. Regarding the first perspective, considerable weight is given to rectifying language asymmetry. For example, in the Arabic language, the masculine form is mentioned first and is then followed by the feminine one. Supplementing is applied in the feminist intralingual translation of fairy tales as a remedial strategy to subvert the phallogocentric tradition of giving precedence to the masculine forms. This male bias is rectified in feminist translation through reversing the conventional order. For example, in the fairy tale "راجل صُنع مرَه" (A Woman-Made Man), which is an intralingual translation of the source text "عروسة راجل بنت راجل" (A Bride who is a Man and Daughter of a Man), when the male and female protagonists are happily married, it is mentioned that they get "بنات وصبيان" (girls and boys) instead of opting for the unmarked order "صبيان وبنات" (boys and girls):

أما بقى سيد العرسان اللي صبح فارس وهمام إتجوز الزعيمة مايسة والفرح عم في كل مكان وجابوا لبلدهم بنات وصبيان لاجل ما يكبروا يحموا الأوطان.

(p. 130)

Another example is found in "ست الشطار" (Sitt Al-Shuṭār/The Cleverest Woman) which is an intralingual translation of the fairy tale "ست الحسن والسبع جدعان" (Sitt Al-Ḥusn and the Seven Chivalrous Guys). When the king's son proposes to the female heroine, he says that he desires to tie the knot with her so as to be as clever as her and get "بنات جدعان وولاد شاطرين" with the female subjects taking precedence over the male ones:

-خير يا جدع، فيه حاجة نقصاك؟

قال:

-آه ناقصني الشطاره، تتجوزيني يا ست الشطار؟ أهو نبقى بنكمل بعض ونجيب كمان بنات جدعان وولاد شاطرين.

(pp. 167-168)

Besides fixing the male bias, it is noteworthy how traditional male qualities are used with females as in "بنات جدعان" and "ست الشطار". These examples show how supplementing can serve as an act of experimentation with the male-centric language.

Concerning the second perspective from which the feminist strategy of supplementing is approached, it is employed to shed light on the deep-seated macho culture that imbues the fairy tales. The story "فرحه" (Farḥa, which literally means "joy"), which is another intralingual translation of "ست الحسن والسبع جدعان", recounts the curse that befalls the female protagonist Farḥa's seven brothers and how she helps them morph from bulls to humans. Farḥa's mother narrates her seven sons' catapult to rebellion in the following extract:

كانوا زينة الجدعان. يخدموا نفسهم ويشيلوا المسئوليه، ولا عندهم الدلع المرق بتاع الأولاد. وكان لنا جار حقود له أولاد مدّلعين تاعبين أهلهم، لا يعرفوا ياكلوا ولا يشربوا نفسهم. طايحين في العالم ومنفوخين نفخه كدابه. يتأمروا على اخواتهم البنات ويزقوهم في عيشتهم. قال علشان هما أولاد. قام جه جارنا الحقود وز ولادي الجدعان إن أمكم لازم تجيب لكم أخت علشان تخدمكم وتبطلوا تعملوا شغل النسوان، ويكون لكم مقام الجدعان. وفضل وراهم، يقف لهم قدام الدار يعايرهم علشان بيجيبوا الميه ولا علشان بيغسلوا هدومهم. ومره ف مره، الزن على الودان زي السحر. وسوس الشيطان للجدعان قاموا قالوا: إحنا عايزين بنت.. إن ماكنتيش هاتجيبي بنت الدور ده، هانطفش وهانسيبك.. وما عدتيش تشوفينا تاني.

(pp. 152-153)

The mother's narration is rife with gender stereotypes and roles. The seven sons' self-reliance is lauded as it stands in stark contrast to the predominant spoilt upbringing of boys that makes them rely on females to cater to their needs, which is indicated in the line "وكان لنا جار حقود له أولاد مدّلعين تاعبين أهلهم، لا يعرفوا ياكلوا ولا يشربوا نفسهم. طايحين في العالم ومنفوخين نفخه كدابه". The reason behind the persecution of females is sarcastically delineated in the line "قال علشان هما أولاد". Sarcasm is employed to draw attention to gender injustice, which makes feminist translation an act of "re-creation" that signifies "a productive writing called forth by the source text with an effect of entertainment in addition to its political and educational purpose, transmitting a serious message in a light and humorous manner" (Yu, 2015, p. 21). The description of the envious neighbor's children reflects the traditional gender role prescribed to males that keeps them at bay from

carrying out domestic chores. These chores are cut out exclusively for females in the patriarchal culture. That is why the seven sons revolt against their mother and threaten to leave her if she does not bring them a sister so she can shoulder the socially prescribed domestic role and they can reclaim their macho power as indicated in the line "قام جه جارنا الحقود وز ولادي الجدعان إن أمكم لازم تجيب لكم أخت علشان تخدمكم وتبطلوا تعملوا شغل النسوان، ويكون لكم مقام الجدعان". The seven sons' self-reliance when it comes to serving themselves destabilizes the gender stereotype of masculinity that has no room for domesticity. The bulls tell Farḥa about their neighbor's evil scheme of turning them against their mother and picking on them for carrying out domestic chores:

كنا سبَع جدعان لنا أم اسمها حكيمه، كانت ست الستات. ربتنا وكبرتنا وخلتنا أحسن الجدعان. لكن جار السوء وقع بينّا وخلانا نمشي، قال علشان نبقى جدعان. رحنا نطيح في البلاد وفي خلق الله. وصلنا على بلد فيها راجل طيب له سبع بنات، كل واحد فينا اتجوز بنت علشان تخدمه، ونثبت إننا جدعان. رحنا نشخط ونتأمّر عليهم من غير أدب ولا عرفان. نرجع من الغيط بهدومنا الوسخه ونرميها في أي مكان. نزعل لو أكلنا اتأخر ونطيح لو خرجوا بدون استئذان. بقينا مش جدعان، بقينا تيران. طايحين هايجين من غير اتزان. ناكُل من غير عرفان. وبالتدريج طِلعت لنا قرون، وبعدين كبرت الودان، وبعدين... وبعدين... بقينا فعلًا تيران. في البدايه خافوا منّنا البنات، وبعدين زهقوا، وبعدين طفشوا مِنّا. أصل الحاله كانت صعبة الاحتمال.

(pp. 153-154)

The feminist revision of the original fairy tale relies on the strategy of supplementing in the sense of adding what is not explicitly mentioned in the original tale to expose its misogynist bent. Toxic masculinity is highlighted in describing the seven brothers' attitude in the sentence "رحنا نطيح في البلاد وفي خلق الله". The reason behind the seven brothers' marriage exposes the gender hierarchy where women are placed in a subordinate position that revolves around serving men and the latter bossing them around as mentioned in the line "كل واحد فينا اتجوز بنت علشان تخدمه، ونثبت إننا جدعان". The translator further lays bare how marriage is a patriarchal institution that perpetuates inequality and oppression, which is evident in the seven brothers' behavior with their wives that speaks volumes of their irresponsibility, vulgarity, and boundless authority: "رحنا نشخط ونتأمر عليهم من غير أدب ولا عرفان. نرجع من الغيط بهدومنا الوسخه ونرميها في أي مكان. نزعل لو أكلنا اتأخر ونطيح لو خرجوا بدون استئذان". The metamorphosis of the seven brothers into bulls serves as a metaphor for the unbridled power bestowed upon men in the patriarchal culture. However, this privilege, which is inimical to women, turns into a curse and is eventually met with a comeuppance—their wives' repulsion and escape from them. Supplementing the intralingual translation with the abominable conduct of the seven brothers channels the feminist critique of patriarchy-governed gender relations in which women are at disadvantage.

3.3. Hijacking

The female subject can regain her subdued voice and agency through recounting her side of the story, ultimately creating a herstory. Deconstructing the monovocality of fairy tales and narrating them from the female protagonist's perspective are a means through which hijacking takes place as found in "ست بجد" (A Real Woman), which is an intralingual translation of the fairy tale "عروسة راجل بنت راجل". The original tale recounts the story of a man named الشاطر محمد (Al-Shāṭir Muḥamad/Clever Muḥamad) who fritters his fortune away and starts from scratch by working for a man who owns a fabric store. After proving his skillfulness, the owner decides to marry him off to his daughter, Fatḥiyya. Her beauty drives him to seclude her in a villa by the sea with no permission to open the windows. When she breaks the rule and opens the windows, an Israeli guy catches a glimpse of her and becomes infatuated with her to the extent of abducting her. To her husband's dismay, she wants to stay with the abductor. When her husband proves to her father her

reluctance to go back with him, her father kills her and tells Muḥamad to choose any girl he desires to marry. He gets married to a bride referred to as راجل بنت راجل عروسة. He discovers that his wife is a gang leader. He goes undercover, joins her gang, and saves her from the police. Only after proving his valor does she accept to sleep with him. In the feminist intralingual translation, the female protagonist Fāyqa, which literally means "awake," narrates the story herself, and she is portrayed as the Good Samaritan who warns a girl of her age named Hādya, which literally means "quiet," of the drawbacks of marrying Clever Muḥamad, whose name is changed to Shidīd Al-Masṭūl (Airheaded Shidīd), for being a gold digger. In contrast to the outspoken Fāyqa, Hādya is docile and does not dare to go against her father's wish. In the original tale, two males guide the distressed husband to the place where his wife is incarcerated by the Israeli guy. In the feminist revision, the female protagonist is the one who leads the search for missing Hādya and informs Hādya's husband of her whereabouts:

قمت أنا بسرعة لابسه ملايه لف لقيتها عندنا ومغطيه نص وشي عشان ماحدش يعرفني وواخده عربية أبويا وسايقه وراه لغاية ما عرفت إنه أخدها في بطن الجبل اللي بعد بلدنا على طول. ورجعت بسرعة أبلغ شديد المسطول باللي حصل لمراته، وركبته معايا في العربيه وسوقت به لحد بطن الجبل. لما وصلنا لقينا هاديه متكتفه والغريب اللي خطفها سكران طينة، ومن ورا صخرة ناديت بالراحة على هاديه: ما تخافيش يا هاديه إحنا هانخلّصك ... وفجأة لقينا الغريب اترمى على الأرض ماحطش منطق، فروحت بسرعة مطلعه سكينه وقاطعه الحبل اللي كانت هاديه متكتفه بيه.

(pp. 133-134)

Role reversal is evident in the above account. The female protagonist takes the helm and plays the role of the savior of the damsel in distress. This example of hijacking is in conformity with the feminist principle of empowering women and acknowledging their agency. Another significant shift occurs in the titling of the feminist revision. The title is changed to "ست بجدّ" so as to deconstruct the likening of women to men when the former are described as being strong and resourceful as found in the original title "عروسة راجل بنت راجل", showing that womanhood is not at odds with power.

Another example of narration from a female perspective is found in the tale "حكاية سِت العَقل والكَمال" (The Tale of Sitt Al-'Aql wal Kamāl), which is an intralingual translation of the source text "حكاية ست الحسن والجمال" (The Tale of Sitt Al-Ḥusn wal Jamāl). In the translation, the female protagonist starts the story by introducing herself and the reason behind her mother's calling her by the name ست العقل والكمال, which literally means "woman of wit and perfection," to emphasize her acuity, instead of ست الحسن والجمال, which literally means "woman of absolute beauty," where the focus is directed toward her physical features:

أنا اسمي سِتّ الحُسن والجَمال.. ده الاسم اللي اختاره أبويا، لكن أمي كانت دايما تناديني سِتّ العَقل والكمال.. أصلها كانت شايفه إن الجمال بيزول ويمكن يؤذي صاحبتُه كمان، لكن العقل دايما مفيد. المهم أحكي لكم بقى حكايتي

(p. 144)

The change of the female protagonist's name serves the purpose of desexualizing women. In the original tale, there is a description of the physical beauty of the female protagonist, which is encapsulated in her name ست الحسن والجمال. Her male twin asks his father to marry her and starts his request by describing her exceptional beauty:

شايف الجمال بتاع أختي، قاله ماله يا بني، قاله أختي جل الله ما خلق في كامل الزين محمد، قاله إيوه، قاله شايف الشعر بتاعها الشُقَّة اليمين دهب، والشُقَّة الشمال مرجان، قاله إيوه، قاله أنا الشاطر علي الدين، قاله إيوه، وأختي ست الحسن والجمال، قاله عاوز آخد أختي

(pp. 260-261)

The focus on her mesmerizing beauty is curtailed in the translation to lay more emphasis on her intellectual traits, which gives rise to her feminist revised name ست العقل والكمال. This revision is in consonance with the process of feminist resignification of gender stereotypes where women are primarily sexualized. The female protagonist recounts from her own perspective the story of her brother's desire to marry her. To communicate the hideousness of his incestuous whim, she sarcastically uses undesirable or rather offensive words when she speaks of her brother:

أنا اتولدت في بطن واحده مع اخويا سَبع البُرُمبَه. وأوّل ما اخويا صوته تِخن وشنبُه اخضرّ، أهلي حبّوا يجَوّزوه، وفكروا في بنات كتير. لكن كل مَرَّه كان يضرب لَخمَه قُدّام العروسه والموضوع يبوظ. لِحَد ما طِلعِت في دماغه الأهطل ده إنه لازم يتجوّزني أنا، وراسُه وألف سيف ما هو متجوّز حد تاني، قال إيه أنا أحلى واحده شافها في حياته ومش لاقي واحده زَيِّي. لكن أنا بقى حأقولكم ع السّرّ.. السّر إن سي سَبع البُرُمبَه كان بيعتمِد عليَّ في كل حاجه، أنا كنت بادافِع عنُّه لما العيال يضربوه، وباحَفَّظُه دروسه.. باعمِل له كل حاجه.. كل حاجه. وطبعًا حَسّ إنه مش ممكن يِستغنَى عنِّي، وعلشان كده فكّر في حكاية الجواز دي.

(pp. 144-145)

Traditionally, fairy tales are suffused with stereotypes overarchingly focused on men's supremacy and agency in contrast to women's submissiveness and passivity. The female subjects are traditionally depicted as spineless and subservient in sharp contrast to their male counterparts who are painted as resourceful and strong. In this respect, revision conduces to the introduction of untapped angles of narration and new images of subjectivity that break with stereotypical representations of femalehood. This quality of passivity is subverted in the above feminist revision where the female protagonist is depicted as the one who wields power. Her brother, who is sarcastically described as "سَبع البُرُمبَه" (i.e., an expression that sarcastically refers to the quality of courage), is shown to be dependent and spineless. This description indicates a role reversal; the male is the weak figure who awaits salvation from his sister. In other words, hijacking is acted out through replacing the damsel-in-distress schema with the gallant-in-distress schema.

In the part where she narrates her escape from her family to avoid marrying her brother and her escapade into the king's house and marrying his son, the female protagonist voices a fundamental principle in the feminist discourse, namely smashing the glass ceiling and placing women in top echelon positions:

لما حاتجَوّزُه حابقى ملكه، وديكِ الساعه أوّل حاجه حاعمِلها أوَلِّي السِّتّات كلّ المراكز المهمه. خللي الدنيا يتصلِح حالها شويه.

(p. 146)

The translator hijacks the text by utilizing it to advance a feminist agenda, which further underscores the agency of the translator and the activist overtones of the revisionist retelling. Another example in this respect is found in "ست بحق وحقيق" (A True Woman) which is another intralingual translation of the fairy tale "عروسة راجل بنت راجل". In this feminist revision, a mother figure is added with the name Nabīha which literally means "smart." She is presented as a successful merchant just like her husband:

كان زمان فيه ست تاجرة قماش في السوق، كِسِّيبه وحقانيه واسمها نبيهه، وجوزها كمان كان راجل بيّاع في نفس السوق قلبه رقيق وواقف جنب التاجره نبيهه وقفه كلها إنسانيه ومعشش على بيتهم سوا، واسمه عم حليم

(p. 123)

To stress gender equality, the intralingual translation starts with the following lines:

نقول إيه... أول ما نقول...

بسم الله تعالى اللي خلق الخلق وسوانا زي أسنان المشط

(p. 123)

The metaphor of humankind being created as equal as the teeth of a comb underscores the egalitarian ethos of religion, which lends weight to the feminist struggle to achieve gender equality. The addition of the working female figure meshes nicely with the feminist quest to deconstruct gender stereotypes where women are confined to the household and men dominate the public sphere. Female characters play second fiddle to their male counterparts. It is a feminist imperative to revise gender roles, and translation is one valid medium to achieve this end. The aforementioned hijacking, which is realized through subverting the damsel-in-distress schema, is also found in this translation. The female protagonist, Sitīta, marries a full-of-himself guy who keeps her in a remote, windowless house under the pretext of protecting her from the evils of the sea and keeping her bridal look. However, he gets trapped in this house and turns into a monster. He is saved by his wife:

لكن اللي حصل شيء غريب. الشاب وهم يوم في بيتهم. اللي من غير شبابيك. لقى الأبواب واحد بعد واحد بيتقفلوا ومش بيتفتحوا، ولقى نفسه محبوس في أوضه من الأوض وبيصرخ. حد ينجده، مفيش حد سامعه ولا شايفه، مفيش ناس، جه يشخط شخطة الرجال اللي تهد جبال، مفيش حاجه إتهدت. أما ستيته فكانت كل يوم تطلّع طوبه من الحيط لغاية ما عملت شباك كبير يدخل منه هوا البحر ونور الشمس راقات راقات، ويومها بالذات كمل الشباك وسبحت للمولى فاطر كل المخلوقات. جريت لجوزها "الراجل" تقوله له:

ـأنا من سكات عملت شباك، لازم أشوف الشمس وألمس الهوا عشان أفضل زي ما أنا ستيته بنت نبيهه وحليم.

لكن لقيته محبوس في أوض من غير أبواب ولا شبابيك، مخنوق ومش لاقي النفس يتنفسه، وقلة الهوا خلته غول مخيف بس صوته محبوس. طلعت من شباكها الكبير وشالت طوبه من اللي كانت يم في الحيط وضربت بيها الحيطه عند جوزها وعملت له شباك زي شباكها. دخل الهوا، ولف ودار حواليه... طلع صوته ورجع إنسان، وفتح عينيه وشاف قدامه إيه؟... ست بحق وحقيق.

(pp. 124-125)

The original fairy tale undergoes feminist appropriation through the addition of this plot. Instead of awaiting someone else to save her, which is commonly found in fairy tales, the female protagonist ventures without scruple into saving herself and her husband. This shows how the female protagonist breaks the mold of weakness prescribed to female figures in fairy tales and assumes the lead in the rescue mission. The translator resorts to the use of sarcasm when she refers to Sitīta's husband as "الراجل" (meaning "the man") and enclosing it between inverted commas to reflect his failure to save himself or his wife, ultimately taking aim at the macho culture that is lodged in the original tale.

The demonization of women by depicting them as evil schemers is a common practice in fairy tales. Hijacking is employed in feminist translation in the form of expurgating offensive depictions of women. For example, the envious female neighbor who turns the seven brothers against their mother in the fairy tale "ست الحسن والسبع جدعان" is changed to a male in the feminist intralingual translation "فرحه". Hijacking in feminist translation can also be realized through ameliorating terms offensive to women (von Flotow, 1997) as in the use of the derogatory word "مره" (which means "woman" but is used as an insult) in a positive light in the title "راجل صنع مره", which is an intralingual translation of the fairy tale "عروسة راجل بنت راجل". In the feminist revision, the male protagonist is presented as undergoing moral awakening at the hands of the female protagonist. The title of the intralingual translation reflects the agency of the female protagonist in fixing the weak character of the male protagonist and instilling in him the seeds of patriotism and chivalry. Hijacking is realized through character reconstruction to serve the purpose of subverting gender stereotypes strewn throughout the original fairy tale.

In light of the above analysis, it becomes clear how the feminist revisionist nuances of the scrutinized intralingual translations are manifested in bringing the female subject out of the shadows and placing her at the center of the plot, whereas the male subject is divested of the customary central role. Instead of buckling under the pressures of patriarchy, female characters take the lead and speak their minds, brushing aside the cultural codes that require women to be obsequious. The feminist revision of the fairy tales highlights the active role of women, brings their voice to the forefront, and subverts the suffocating molds and stereotypes.

Conclusion

The analysis reveals how the feminist retellings of the Arabic fairy tales published by the Women and Memory Forum in the book entitled *Qālat Al-Rāwya* excavate new angles and tropes in the face of the saturation of the original tales with passive roles exclusively designed for female characters. The agency and subjectivity of the feminist translators are reflected in the three discussed strategies of prefacing and footnoting, supplementing, and hijacking. The preface functions as a medium for the editor-cum-translator to indulge in flaunting the feminist substratum of the fairy tale retellings. It is an interventionist zone for the explicit articulation of the objectives of the feminist project and partisanship of the translators. The use of footnotes further amplifies the visibility of the translators. Supplementing is adopted to subvert the asymmetrical status of men and women that is reflected in the paired binary terms where the masculine terms precede the feminine ones. To correct this, the word order is changed. Supplementing is also enacted through the addition of parts that reflect the ills of the phallogocentric culture. This is congruous with the feminist revisionary project that is fueled by the desire to blow the lid off the misogynistic nuances that characterize the fairy tales so as to reformulate them. Spineless female characters are granted a her story—an opportunity to voice their sides of the stories—through the strategy of hijacking. The gender-sensitive logic that underlies the scrutinized intralingual translations aims at emancipating the female voice that is submerged under the burden of misogynistic principles. Hijacking involves the appropriation of the original fairy tales by reversing gender roles in order to empower the female figures. It is employed as a means of subverting gender stereotypes and concocting a powerful image of females. By resorting to the strategy of hijacking, the female figures come off as ingenious and nonconformist. The strategy of hijacking is also evident in purging the original tales from evil portrayals of women and ameliorating terms offensive to them.

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The ethos of feminist translation is concretized in converting the male-centered fairy tales into gender-sensitive texts that bristle with women power. The amalgamation of feminist ideology and intralingual translation conduces to the conceptualization of translation as a revisionist act with an ample room for intervention to bring women-unfriendly texts in conformity with the feminist principle of female empowerment.

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