
| RESEARCH ARTICLE

Translation Analysis of *Hadil Assayeda Alhora* by Al Bashir Damoun

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| ABSTRACT

This study is carried out to scrutinize the concept of gender, particularly; women's imperious role in Moroccan history through the process of translating the work of Al Bashir Damoun entitled "Assayeda Alhora" and to explain the roots of this subject using the English Language. This translating study is set up based on approaching this work within literary and feminist frameworks generally and draws on different linguistic theories and other language-related disciplines. This paper investigates the idea of refuting women's subordination and subjugation while forgetting about her imperious touch in Moroccan History. This research methodology adopts a qualitative approach to describe the subjective study of translation. Furthermore, it seeks to examine, analyze, and present the challenges, strategies, and approaches adopted in the translation of the historical reply against the stagnation and the subordination of women in history. The analysis of this study contributes to deepening the understanding of the issue of women, as well as enlightening readers about the challenges the translators confront during the process of translation.

| KEYWORDS

Women- Gender- Translation- History- Challenges- Techniques

| ARTICLE INFORMATION

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1. Introduction

It is undoubtedly true that translation is significant for disseminating information from a particular linguistic, social, and cultural context to another different context. In line with this premise, translation works to bring a new familiarity and understanding to distinct cultures, acting as a mediation between universal boundaries to hone our effective communication with the world. Translation, as an ancient human linguistic activity work, has contributed a lot to enriching communication globally, and it is arduous to maintain cultural dialogues par excellence.

Indeed, contact with people speaking various languages pools in the emergence of translation as a human linguistic and communicative activity. The translation is unavoidable in today's world as it is the result of a globalized world, where frontiers between countries are vanishing, and a new concept of cultural grasp is born consequently. The translation is a process of conveying the intended content by shifting it from one language to another accurately and as closely as possible as Benjamin commented "translation is aiming at that single spot, where the ego can give in its language, the reverberation of the [original] work in an alien one." (P: 201) This proclaims that both the echo and the reverberation have to be compatible with each other while holding onto the process of translation.

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Translation, in this context, has been considered a complicated process to scrutinize and profoundly transmit this social practice to a culture different from the original one. Language, here, forms a social act of mediation and communication that perpetuates the existing fallacies about women while trying to challenge and prove them wrong. This sets readers and critics far from the traditional assumptions (which explained translation as a mere linguistic shift from one language to another with the least possible interference, to achieve a faithful translation). This is rejected since the process involves an interaction between language and a lively field of study, which is gender.

In today's globalized world, the historical presence of women receives doubting comments about their role throughout various areas of history. Yet, Al Bashir Damoun has molded his answer into a literary frame outlining women as an integrative leading part of history that allows readers and critics to revise and acknowledge how women's touch in history and the now has been significantly influential. In this regard, translation carries the meanings, truths, and secrets that are kept narrowed to a small specific context. The stress that his novel "Assayeda Alhora" holds to ensure and confirm his defending claims about women is very clear through the character's bravery and firmness in the wild conditions.

1.1 Research Problem and Research Objectives:

- 1- An individual/ group to whom the problem can be attributed: Women
- 2- The environment to which the difficulty pertains: Tetouan
- 3- At least two or more courses of action and reasons: Leadership, womanhood, presence of women throughout history, motherhood.
- 4- Outcomes of the study: liberation of women, recognition of women's rights, and the value of womanhood through a patriarchal society.

1.2 Objectives of the study:

This study aims at examining the issue of women throughout history in Tetouan attempting to present a large number of her imperious and leading practices. It is an attempt through the process of translation to study profoundly women while discussing a diversity of challenges that hinder addressing the issue of women's stagnation in society.

1.3 Thesis Statement

A large debate shows that women had no participation throughout history; yet, the character of Assayeda Alhora rejects the fallacies about women and glorifies her imperious role throughout history.

1.4 Research Hypothesis:

Causal: ignorance and extreme patriarchy might likely be the reason behind the doubting comments and the increasing rates of women's subordination and stagnation.

Research Variables: the independent variable is the increasing rates of women's subordination, and the dependent variable is a historical answer about women's imperious role throughout history.

1.1 Research Questions:

- 1-How Al Bashir Dmoun addressed the subject of women through the character of "Assayeda Alhora?"
- 2-What methods and strategies are deployed to transmit the issue of women as discussed by Damoun?
- 3- To what extent did approaching the text from a feminist perspective help translate the text accurately?

2. Literature Review

2.1 History of the novel:

The study of literature is a broad field of research, in its broader sense; it may encompass any written or oral work. The Oxford Advanced Learner's Dictionary states that literature is defined as "pieces of writing that are valued as works of art, especially novels, plays, and poems." Hence, for a piece to be considered literary it should have a literary value or merit that would enable it to be treated as such. The study of literature can be categorized based on whether the work is fictional or non-fictional, poem or prose. In an attempt to define literature, Simon and Delyse argue the very question of literature has been repeatedly studied but without any result. This is due to the very changing nature of literature. They added, "In fact, the only thing that is certain about

defining literature is that the definition will change. Concepts of literature change over time as well." Their review of literature is that of an ever-changing concept that is particular to every point in time on its own.

2.2 Emergence of the Novel:

The spread of the novel has been among the widely circulated narratives in the history of literature. Plenty of factors paved the way for the rise of the novel and made this literary genre gain popularity during the eighteenth century when the novel reached its height, which turned the English society at that time into "The nation of readers" and awaken the desire in people to read about subjects related to their daily happenings and experiences. It is safe to say that the novel emerged during the eighteenth century; however, as presented by Zahra in her article "The Origin and the Rise of the Novel" saying that "One should bear in mind that this style of literature was not created in a single day. It took a certain time for the novel to develop and emerge as a new ideal genre of literature." (p. 1)¹.

A combination of factors created favorable situations for the rise of the novel including the increase in literacy rate, the industrial revolution, and the rise of a middle class with libraries, all paved the way for the existence of the novel. Furthermore, the novel is pioneered by Daniel Defoe who is considered to be "the first true master of English novel" (Sanders, p.307)² that he who has introduced a new literary form also to continue journalism as argued by Person (p. 1). He was the first to introduce the realism technique in the novel despite his narrative work *Robinson Crusoe* where the fictitious style was dominating all over the story, the first person narration has brought realism out of the novel. Illustratively more, realism was one of the most essential elements that were behind the significant rise of the novel, since fiction at that period was perceived as fake, by most novelists at that time. Rather than Defoe claimed that their works are realistic as Samuel Richardson who took off from Defoe and developed a real sense that tackled the ambition of verisimilitude to real life much deeper than Defoe did, while Defoe was into the fictitious style of talking about events, Richardson gives almost realism in his works. Richardson with his epistolary *Pamela* was a reality-based story to deepen the realism of the events and the issues discussed in the novel and how they reflect society.

2.3 The Historical Novel:

According to John Buchan, "the historical novel is simply a novel that attempts to reconstruct the life and recapture the atmosphere of an age other than that of the writer" (quoted from Marriot, p. 2.). According to Arthur Tourtellot claimed, "The historical novel is simply a reconstruction of some segment of life in the past it creates, it breathes and it is circumscribed by the small things in the lives of the characters."(p.16.)³. Both definitions agree upon the ideas that the historical novel has to tackle. In other words, the historical novel is a narrative that narrates the past in which identifiable dates, events, and characters are historically discussed and involved.

The historical novel does not merely intend to depict the events that took place at a certain period; instead, it is the novelist's concern to deal with those events in a dramatic mold. As clearly explained by Butterfield, he argued saying that the historical novel is a 'form' of history and not a proper description of the novel, added saying that: "If we find nothing else, we find the sentiment of history, the feeling for the past in the historical novel..." This highlights that other formal categories of the novel are equally important as the dramatic study of the novel. Since the rise of the novel in the Eighteenth century, a recognizable interest in history has been noticed and deeply discussed. In light of what is stated above, the Encyclopedia Britannica discusses three varieties of the historical novel: "The historical actuality, the historical romance, and the historical novel proper, and asserts that the historical novel proper, a category is the real historical novel. Historical actuality means the fictionalized history which puts major stress on events and characters which are actual; whereas, the historical romance is full of imagination in which there is a sprinkling history."

To explain what has been said, the historical actuality novelist is required to regard and establish authenticity in the work of the actions and the characters. Moreover, the historical romance uses romantic fancy, where the romance writer deploys Romans casually but focuses on fancy more, as many have taken the lead after Scott who is accredited for the rise and discussion of such the historical novel. Their works have used the past merely to discuss the very exotic background of the story narrated in their novels, J. Simmons has commented on the excessive romance and incidents of romantic fantasy found in the historical

¹ Abeer, Zahra. *The Origin and the Rise of the Novel*. 2014, P.1.

² Sanders, A. (1994). *The Short Oxford History of English Literature*, 3rd ed. New Delhi: Oxford University Press. P. 307.

³ Thur B. Tourtellot, «*History and the Historical Novel*» Saturday Review. 23 April 1940, p.16.

romancers, he said: "... The strong lines of Ainsworth and James are all action and intriguing, rapidly developing and swiftly moving tales, depending on the utilization of their lost heirs, incredible escapes, mistakes..." (Simmons, p.19.)⁴

Scott's followers have used all these with a hazy presence of a historical background, which infers the idea that the historical romance cannot be included in the historical novel. Furthermore, the historical novel creates characters and history deals with factual happenings, where the historical novelist recreates the factual truth using his living imagination. According to Baker, the historical novelist is meant to ponder over people who have taken over a specific period and manage to understand their conditions; thus, historical imagination consists of a salient part in the composition of the historical novel (p. 135)⁵

To sum up, since a long time before the 18th century, plenty of attempts were recognized to develop such a genre with the failure of the conditions needed to create the conditions for such a literary genre. However, with the pioneer of this narrative type Defoe and other novelists with the help of reading in public, the rise of the middle class, printing as well as traveling made the emergence of the novel successful.

2.4 The Moroccan Novel:

Over many years, Moroccan literature had evolved tremendously because of the literary flourishing that it had gained with its prolific writers during different eras of history. The earliest works have situated Moroccan literature among the Arabic tradition and treated it as a significant element that promotes the Arabic identity. The beginning of the seventies witnessed pure Moroccan publications of two novels (Al Ghurbah- The Banishment) by the historian and the writer Abdellah Al Aroui, and 'Al Mar'ah wa l' warda) by Mohammed Zefzaf which are considered a turning point in the history of Moroccan literature. Both texts, as argued by Ferdinand Perlla in his analysis of the Moroccan novel, each in its peculiar form have developed new forms in fiction writing that have characterized the novel since its beginning. Out of many aesthetic and literary values that came to be the characteristic of the movements, two devices are considered fundamental for understanding the development of the contemporary novel that subsequently experienced: formal experimentation and everyday realism depiction. As discussed before, the seventies is referred to as the turning point in which for the first time, the novel explicitly challenged the hegemonic and the unique, as it uncovered the real Morocco by portraying the unsaid with untold (Breaking the Canon.) Multiple works have seen light and have marked the history of the Moroccan contemporary novel during that period. Some prolific names are deemed as the leaders of this movement like Driss Chraïbi, a Moroccan novelist who attempted to discuss diverse dilemmas, in his first novel entitled "Le Passé Simple" (1954). The book rails against many aspects of Moroccan society taking place in the Fifties such as patriarchy and the oppression of women. His return from France has made him rehabilitate into the fabric of Moroccan literary history.

Furthermore, Ahmed Choukri is one of the most renowned authors in Moroccan literature in the Arabic language, his background forms the basis of his famous book 'Al Khubz Al Hafi' which despite the banned treatment it received from the Moroccan government; however, was described by Tennessee Williams as " A true document of human desperation, shattering in its impact."(Dictionnaire des écrivains Marocain.) The presence of women in Moroccan literature has fueled and enriched the evolution of the contemporary novel. Khnatta Benouna pioneered female literature as she was issued the first cultural female magazine in Morocco named "Shuruq". Another famous contemporary famous writer is Fatima Lmernissi, an Islamic feminist, whose works were concerned with Islam and the roles of women inside it. She heavily focused on taboos and topics such as gender and the Harem in her famous publication *Dreams of Trespass: Tales of Harem Girlhood*.

To sum up, Moroccan literature has flourished staggeringly through the different eras that have shown purely cultural products, which have challenged, revealed, and discussed Moroccan society. In addition, the difference that has taken the works of both male and female have added a new perspective to the literary Moroccan scene.

⁴ J.C. Simmons, *The Novelist as the Historian*, Paris: Mouton, 1973, p.19.

⁵ Baker, Mona. *Oppression is not a point of view*, 2021, p. 135.

2.5 Translation of the Historical Novel:

Besides, the ability to preserve the originality of the source text, its national characteristics, and the writer's creative style is very important along with the translator's perception of the author's ideas. In translation studies, it is essential to reconstruct the artistic and methodological features which specify the translation of the historical novel, to study the whole set of history of the original language and culture. Therefore, it is mandatory to identify the main stylistic aspects of the historical novel, also it is Every text emerges within a cultural situation at a particular period with certain historical dimensions. Closely allied to literary history, translation describes the changes the literary trends, and accounts for the reproduction of a culture, as it explains Lynne Long argued the transfer of thought and knowledge in a particular era in his book *History and Translation* (P.63)⁶. Ouyang explained that "Indeed, one might even assert that, without translation, there is no history of the world. Consider the rise of certain civilizations: the Roman world, the Italian, French, English, German, and Russian and contemplate the role of translation in the development of those cultures" (quoted in *History and Translation* p. 63.) This demonstrates that translation over the years has opened the chance for the study of texts across diverse cultures and eras. History is created when different cultures collide and merge, as translation stands as a key behind shaping historical events over time. In addition, the translator's lexical and syntactical choices have to be carefully taken into consideration to link them to specific periods of history.

Furthermore, Venuti argues that "even though no history of translation can be documented without extensive research into the past, the factual data collected by the historian don't themselves yield to the significance of translation practices in a particular period or over time" (Venuti, P. 14)⁷. Indeed, this means that the meaning of certain chronological events can only be generated through plotting and arranging the events without any offense while preserving the truth-value of the selected ones.

It is very important to translate historical novels for this genre to reveal history, moral values, and unique cultural heritage due to this gate of translation, which allows various communities around the globe to acquaint with each other. It is necessary to stress the significance that translating historical novels has a "high educational, political, ideological, and aesthetic significance in translation studies" as explained by Erkinovna (P.2). This eventually requires deeply looking at the literary translation as a creative activity while accounting for several factors including the peculiarity and significance of the translation, enhancing the quality of the translated text, and how it is rendered into foreign languages without distorting the historical truth- value of the text. important to study the cultural and historical vocabulary reflected in such a period. At the same time, scientifically scrutinizing both the adequacy of the original text and the reconstruction of the artistic aspects used in translation plays a key role in translating such a genre.

Arguably, Vinuti explains, "The narrative that informs a translation history turns on particular factors that the historian selects to describe the chronological succession of translation practices. These factors are drawn from the basic constituents of any translation practice." (Venuti, p. 15) This argues that the translation of history is drawn by factors that include the translator's understanding perception of the text, especially about commissioning cultural words and the reception of the translated text. To sum up, because literary genres shape historical novels, it becomes demanding for translators to be self-conscious and self-critical while restricting a historical experience from one language to another to account for translation practices. The reception of such translated history will continue to be distinct, to an important point, from the manners in which the foreign text is perceived in its cultural situation.

2.6 Literary Translation

Translation has played a remarkable role in bringing new familiarity and understanding to different cultures on a unique common ground. Translation incorporates a broad array of genres, among which literature that translation shows a great interest in its study. This increasing interest in the literature has demanded a deep and studious study of the challenges that the translator might cope with. Arguably, literary translation is an old phenomenon that has been used by scholars ages ago in various parts of the world to translate classics of the world and disseminate them into different languages. Samuelsson –brown has classified translation into four categories: literary translation, scientific translation, technical, and business translation (p.3)⁸. Amana defines literary translation as "the translation of the different genres of literature including poetry narrative and drama. It is concerned with the referential meaning of words but also with their effects and significance." (Ch. 1). The term literary

⁶ Long, Lynne. *History and Translation*. Chpt.4, [Multilingual Matters](#), 2007, P.63.

⁷ Venuti, Lawrence. *Translation, History, Narrative, Meta*, Vol.50, Issue. 0026-0452, 2005, <https://id.erudit.org/iderudit/011597ar>. P.14.

⁸ Brown, Samuelsson. *Practical Guide For Translators*, Chpt.1, 5th ED, Channel View Publications Ltd, 2010, p. 16.

translation covers a wider scope than rendering the great works of literature, it eventually incorporates all the types books, plays, poems, sarcasm, etc.

In a broader sense, Hassan Ghazala has stated that "'Literary Translation' is a term used loosely to refer to the translation of literature. Perhaps 'translating literature' or 'the translation of literature' is more accurate than 'literary translation' for the latter can be sometimes 'unliterary' in the sense that the translation of an SL literary text may fail to be literary in the TL, as demonstrated later in Chapters 4-6 later." (Ghazala, p. 17)⁹. This infers that translation is deployed as a reference to transmit literary features from one language to another. For the mentioned facts, Sapir and Whorf during the twenties debated the possibility and the impossibility of translation, because they argued that language is not purely linguistic, but culture-specific and it is part of the culture from which it is impregnated. The argument has continued with Snell Hornby adding that "literary texts, especially those embedded in a culture of the distant past, tend to be less easily translatable than those texts dealing with universals of science."

One still wonders about the cultural belonging of a text and decides its era, accordingly more efforts should be devoted to an accurate literary production in a foreign language. Moreover, Newmark has offered a different definition that dives into the challenges and the specificities of literary translation and he singled out five features of this type including (1) figurativeness and allegory, (2) onomatopoeic nature, (3) rhythm, (4) each word counts, (5) full of polysemous words and collocations. (p.102.), the translator has to respect the nature of the text and render accurately the elements that vary a literary text from other types.

3. Translation Discussion and Analysis

Against the backdrop of their absence from Moroccan history discussions, women used a variety of media and literary genres to write themselves into the narratives of the present. Al Bashir Damoun stands as one of the prolific Moroccan writers to debate a controversial theme regarding women and her historical presence.

In the heart of Moroccan history, many great, influential, and significant females have marked Moroccan history significantly and proved that women's touch is deeply engraved throughout the ages. The presence of women throughout history has been remarkably important and the story of "Assayeda Alhora" opens the debate about the position and the imperious role that women have been throughout history.

Moroccan Women from all social strata have indeed contributed in multiple manners to the writing of history that eventually underlined their powerful leading voices. Women's footprint in history has been making a large echo in the now times and encompassing multiple achievements that the female figure has been through. Inherent in the study of women's history is the belief that plenty of traditional recordings have minimized or ignored the contributions made by women throughout history. This has ignited Al Bashir Damoun's fire to speak of women particularly "Assayeda Alhorra" whose story has triggered the attention and hooked the views of different readers in and outside Morocco. Damon took off the curtains about the hidden and the unsaid concerning all that a woman does historically and has been reaming under the cover. Then, he presented such debate in a literary thematic mold using a language, a style, and events that have proved as well as paved the way towards the significance of women throughout history.

As we have mentioned, while studying the theme of this novel, I have confronted plenty of issues regarding the translation and accurately expressing how the woman has proved herself throughout history through the example given by Damoun "Assayeda Alhorra" and how her leading imperious role historically refutes the doubting comments. Therefore, a couple of translation techniques have been implemented to outline the issue of women in a sound language and to voice the author's aim throughout his female character.

3.1 Linguistic Aspects Expressing the Historical Presence of Women

As activists in women's liberation discussing and analyzing the oppression and inequalities that women have been experiencing, Damon, through the lines of his novel, took real historical events. He spoke of the leading and imperious role she played throughout history and how bravely she had ruled one of the Moroccan cities that were under the restriction of multiple countries.

In Islamic history, there have been numerous examples of Muslim women in positions of leadership. For instance, some Muslim countries have had female heads of state, such as Assayeda Alhora whose traces have marked Moroccan history. Additionally, Muslim women have held influential positions in business, academia, social activism, and various other fields. Islamic teachings emphasize justice, knowledge, and wisdom as important qualities for leadership, without any gender-specific restrictions.

⁹ Ghazala, Hassan. *Literary Translation from a Stylistic Perspective*, Vol. 3, No. 2, Scholink Co, Ltd, 2015, p. 17.

In this context, Damoun reminded us of the great contributions of women's leading roles while going through colonial conquests. She lived as intelligent as Hurrah who was fearless of the enemy and proved her capability in so many fields as a courageous leader and governor. Female with power is a dominant discourse in the novel projected through the actions of the honorable great woman who had taken the government of Tetouan and was a female focal point of European negotiations and debates.

As described to be, a well-educated and powerful leader of Tetouan. Her presence as a ruler of one of Morocco's big cities responds to the voices of violence that keep offering wrong understandings that touch upon the image of women and forget about the historical movement that women have built up. As previously has been explained, Moha Ennaji stated, "Moroccan women's participation in political life is an essential component of the country's democratization and modernizing processes. Their political involvement has benefited from fundamental global economic changes, from national and international support for the country's social and political reforms, from changes in political priorities and the growing importance of democracy in the world, as well as from the increased role of women's movements worldwide (Ennaji, 2007). This statement proves that women's political participation lead to significant changes as this interconnection between women and politics or leadership status is as ancient as the rise of Islam in history.

During the process of translation, I have used many linguistic aspects that would profoundly prove how Damoun has employed a counter-image to correct, glorify, and discuss the position that women have had historically using a historical argument through the character of the imperious model "Assayeda Alhorra". It is about the history of the present that was revisited to further investigate what else was forgotten or excluded from these discussions.

In the following sub-sections, I will be tackling a plethora of aspects that have linguistically assisted me to explain and defend my thesis strongly and they are as follow:

3.2 Constructive Study of Arabic and English Structure Differences Accounting for the Leader- Woman in History

As traditionally known, Arabic and English belong to different language families, Germanic and Semitic respectively. English and Arabic are linguistically dissimilar in their grammar, syntax, and structure, as a matter of fact, these differences complexity the translation process from one context to another; thus, it requires translators to be bilingual and bicultural to delve into the differences defining these two languages to deliver a high-quality translation production.

Through the process of translating the specified passage taken from "Assayeda Alhora" by Al Bashir Dmoun, it is shown that I have confronted issues regarding the structural level of both languages. On one hand, an English sentence consists of basic components with a basic structure (S+V+O/C); on the other hand, Arabic has different types of sentences mainly the (V+S+O/C), and therefore different structures. This is very noticeable throughout the diversity of Arabic structures that Damoun has adopted in his writing, which has necessitated the change of order to conform to the rules of the target linguistic system, English. To elaborate on this notion, here are a couple of examples, where the difference in structure urges the need for order change:

Target Text (English)	Source Text (Arabic)
I surprise soldiers, protectors, and defenders of the mountain as I surprise the guards of the city's walls and gates...I check the castle gates...From there, I unravel the night's blanket with my own eyes, so that no enemy can sneak in under their cover...My sleep has become haunted by nightmares.	أفاجئ حراس أسوار وأبواب المدينة ... أتفقد أبواب القلعة ويقظة العساكر ... من القلعة أفك رقعة الليل بعيني خيلاً لئلا يتسرب عدو تحت لحافه ... نومي كوايبس حل محله قلق وخوف. أتفقد أسوار المدينة

This example clearly states how I have adjusted the Arabic structure into a more flexible one that fits the rules of the target context and shows how a woman has occupied a leadership position to preserve her people and her flight. I changed the order of pronouns of the sentence as demonstrated in the above table, she opted for placing the pronoun (I) before the verb (Surprised), while in the Arabic version, the writer has placed the pronoun in a hidden position. To elaborate more, if we had to keep on the same Arabic structure, the translation would sound unnatural and will not create the strong effect produced in the original language to convey how her bravery was audacious enough to do arduous missions and demand strength and a leading spirit. In addition, I have displaced the word order of the Arabic version to English through a unit shift. I have opted for using one word (departure) to replace the sentence (من القلعة أفك رقعة الليل بعيني) to show how extremely a man in a female's body is enabled to work out in a leading way her mission within plenty of men.

Here is another example of syntactic change that explains more how the difference generated through structure is purposefully done to avoid any issues that cause redundancy but to favor the smoothness of the translated text:

Target Text (English)	Source Text (Arabic)
The inspection court has announced that, before seizing all their merchant ships, He had to be unleashed to attack his brothers and family.	بأمر من محاكم التفتيش أطلق العنان للفتك بإخوته وأهله، قبل أن تصادر كل ما كانوا يملكونه من سفن تجارية

To accurately translate the text and produce a sound copy that resembles the smoothness of the original text, I have opted for a change at the level of the structure, where between the ST and TT. In the source language, the structure is constituted of a (prepositional phrase+ verbal phrase+ the rest of the sentence), but when it is translated to English, the translator has changed the prepositional phrase by a verbal phrase followed by a relative clause. This structural shift tends to establish translation equivalence between two language systems and it is applied to anticipate the loss of meaning when rendering a text, to connect information successfully, and to make the result acceptable for the target reader. Furthermore, the structural shift generates a natural shift between the target and the source language and explains better Alhora's imperious persona and leading self that insists on how women were historically active and brightly noticeable.

3.3 A Comparative Stylistic Analysis Between Arabic and English Languages Outlining the Women's Trespass of Tradition

In his story, Damon has pictured to his readers, women not only as imperious leaders but also as free souls who did trespass the boundaries and the frontiers of rigidness and traditions. Assayeda Alhora enjoyed freely her first love experience that trespassed the limits and showed another a new reality that is new and different at that time.

Damon frames his character as a free who does what fits her beliefs and principles away from what people would say. Likewise, women are liberated from the restrictions that society poses on them and break those limits looking for the gate that is beyond the world. Most importantly, a woman did use her imagination to travel outside the walls of her domestic prison and the gaze that her people would look at her with. Assayeda Alhora lived in an environment where women were not allowed to break their men's words and are obliged to rely on them and be willing to respond to all their requests and demands. Whereas, the new frame where Bashir did picture the love story of Assayeda Alhora was not compatible with what the norm dictates.

Different sections in the text have acknowledged ideas, which discuss women's trespass and leave the trope of patriarchy to more liberalism and freedom. Her experience of free love presents a different concept that is new at that period and discusses how a woman survives with her own identity and strength to conquer anything in her life. Furthermore, her character through the experience of love and leadership makes the reader ponder that throughout the early part of history, women were portrayed as the inferior sex. Because, then, women were seen as beings only born to have children and some men didn't think that women were capable of being anything other than a typical housewife. In a different way of visualization, Damon defended the true love experience Alhora had with one of her soldiers and beautifully invited the reader to dive into her experience and the atmosphere where she felt herself free like a bird where her wings are stronger enough to cut them.

Literary style is essentially relevant during the translating shift made between Arabic and English. Through the studied translation process of the excerpt Taken from "Assayeda Alhora" by Al Bashir Damoun, I had to carefully render the Arabic literariness of the source text to profoundly express how Assayeda Alhora has freed herself from patriarchal chains and followed her inside voice and conform it to the English Context. Damoun has recounted the story of his character in a uniquely narrative mold, where "Assayed Alhora" directly speaks to the reader which has enriched the beauty of the Arabic literary style. In this regard, the translator had to keep on the beautiful effects that the writer has created in the Arabic version while taking into consideration the mechanism of the style to which the text will be transformed. The following example explains how the translator had to create a balance between the reproduction of meaning and the recreation of a literary style that respects the aspects of the original language:

English Style (Target)	Arabic Style (Original)
I walk on a tightrope stretched with hotness, which extinguishes the longing for you.	يهون المشي على الفحم الساخن على حبل مشدود، يطفى الشوق إليك لهبه

In light of this example, the translator has shifted the meaning expressed in the source text while keeping on the same style to create the voice of the original ideas and recreate the original artistic image that Damoun has included in that line. Therefore, both semantically and aesthetically speaking the reader will not feel the split while reading and moving between the original and the translated version.

Here is another example where Damon has maintained the image of Assayeda Alhora in a literary style par excellence revealing her desire to love again and unleash her inner self. This had been another responsibility on the side of the translator to keep on the literary expressions and the beauty of the original frame:

English Style	Arabic Style
Your waves sway on the shores of my soul, waving the stagnant water, to extinguish my anxieties and fires.	أمواجك تتهادى على حافات روحي فتحرك مائي الراقد ماء ترقرق ليطفى ظلمني وحرائقي.

This example exhibits how the translator had tried to establish a frame where the author's feelings about this literary scene are well maintained in the target language. In the Arabic version, the pronoun "You" created a strong feeling of the character communicating her igniting love inside her soul, so the translator is required to reproduce the same message and deliver it in ways that establish a coherent artistic piece in the target language.

3.4 Study of Women between Love and Tradition Using Translating Techniques

3.4.1 Adaptation

Through the studied translation process, it is evident that I had to use a couple of techniques among which adaptation. I had to keep the flavor of the original style by using this strategy, which led them to dive deeper into the meaning and interpret it accordingly. Culturally, the text of "Assayeda Alhora" features the integration of culture that has been very apparent during the different stages of translation; the following example exhibits how adaptation has largely fulfilled the inappropriateness that the translator can get across:

English Version	Arabic Version
In the name of the Lord	بسم الله

As indicated in the table, it shows that the translator in this expression has culturally translated the word "Allah" into the word "Lord" to mean that, eventually, according to Muslim culture, there is only one God "الله" and no one with him to worship, unlike other religions. The translator has transferred this word using the equivalent "Lord" to accord it to the culture to which he is translating. This cultural adaptation would help readers of a foreign culture to grasp the cultural change or decision that the translator has opted for avoiding any miscommunication of ideas.

3.4.2 Compensation

While translating the excerpt from the book "Assayeda Alhora", Al Bashir Damoun in his unique style used long sentences to express the duration of some actions, as well as to lead the reader to feel a profound connection to the inside psyche of his main character to and the loss she generated after her husband's death. In this regard, the translator had to accommodate this psyche situation by compensating for some of the lost meanings, which would be miscommunicated to a foreign reader if they were placed as their original, as well as to create an effect that resembles the original style of the author. This example will display how I choose to reduce the number of information in the source text while making displacing it to shift to the target text:

English version	Arabic Version
Men recite the Quran while I am drowned in a river of heavy darkness feeling dispersed scattered, and uneasy.	بلغني إحساس بتشتت متلفع بالرهبة. الرجال يتلون القرآن وأنا نهر من الليل الثقيل يجري ويجرفني

As can be seen in the table, the displacement of the first part in the SL to a different place in the TL is purposefully done to emphasize the meaning of the original and produce an effect similar to the target text. The translator significantly adds meaning to the TT by moving the sentence "بلغني إحساس بتشتت متلفع بالرهبة" To the last part of the example to make the reader visualizes and deeply connect to the state which "Assayed Alhora" had been feeling due to the death of her husband. In addition, the way the translator decided to displace the first part of the example is intended to transform a correct structure in the TT that would be enabled it to handle the accurate sense of the ST idea.

Here is another example that shows how I intervened in the text to profoundly identify the reader with the idea that the author attempted to dig into his novel and specifically in the translated passage about how women have moved beyond the boundary of tradition to freedom in love. Actually, her experience has left the reader to see the woman in a mold of a freed self that is no longer captured or chained by traditions.

English Version	Arab Version
Eyes are a temptation, and from them come fatal arrows that others cannot bear	للعينين فتنة، لها من السهام الفتاكة ما لا تحمله باقي

As mentioned in the above data given, I have intended to modify the combination of words that were originally used by the author. The metaphorical image, which was deployed by the author, has forced the reader to adjust the sequence of words and compensate for the lost meaning that might be in a delusional manner for the target reader. Eventually, this was purposefully done to clarify the image given by the author as well as preserve how eye language contact has attracted the attention of lovers and made Assayed Alhora free in her love toward a stranger.

3.4.3 Elision

In both, the selected passage for translation and the entire story, Damoun's style is very rich with different uses of images and figurative language that made the language uniquely different despite its nature; it did reach out to a large audience as Damoun successfully communicated his ideas within. Accordingly, I had to balance and generate a style that is creative and fitting to the rules of the language it is to be translated to. I attempted to remove some of the items that are deemed non-essential and will not distort the meaning during the shift process, but I had to keep on a creative communication of the ideas despite eliminating some of the sections in the TT. Thus, the following example shows how I had condensed the information in the target language to entail the ideas as clearly as expressed in the source text:

English Version	Arabic Version
Leave me alone. You always blame me every time I saddled my horse to go out for battles, you wasted my time and my mother would stop me, hoping:	ارحل عني فلن يوقفني تغريدك. دع عنك لومي فأنا ما خرجت للقتال إلا لكيلا أموت موت الأندال ... وما ذهبتُ إلى الموت إلا لتأجيل موتي ارحل عني برجع هديرك المزعج. أنت وأمي تتحاملان عليّ كلما سرجتُ خيلي للخروج للجهاد إلا وهذرتُ جوانبي، واعترضت أُمي طريقي راجية

In the light of the example embedded in the table, I omitted some parts in the original version during the shifting process toward the target language to avoid redundancy that will cause a heaviness during reading and would lead to a translation that has no sight and does not feel the link to the original version. To elaborate more, as inferred in the example, I attempted to condense the part where the main character was complaining about the bird and her mother, so I rendered it in a simple, straightforward, and clear understanding manner through which the reader senses the gist of the idea and its true sense.

4. Conclusion

The representation of women throughout history highlights the contributions that they have made for ages. This study has explored the idea of women in history by refuting the overlooked angle through which they are historically received and seen. Throughout the study of the selected novel by Albashir Damoun, I have delved into various points that were utilized as a weapon against the opened mouths that negatively touch the historical achievement of women as well as her reputation. Historically as precisely has been discussed in different parts of the story, choosing history as a primary material to outline the position of women and to value her insight while reversing those fallacies that touch upon her true identity, has incisively assisted the author to strengthen his ideas and defend his claims. Furthermore, this thesis aimed through the process of translation to question the patriarchal society that favors male dominance, while women's dependence is still relied on and strongly needed.

The translation of the studied novel "Assayeda Alhora" has aimed at deepening the same ideas and claims of the author while working to convey their true sense by deploying a plethora of strategies that helped immensely during the process. Moreover, adopting both literary and feminist approaches have been highly significant to translate a specific type of linguistic system, which is a gendered language by preserving the literariness of the source text and effectively attempting to transmit their meanings in a defensive manner. The implementation of feminist theory has a significant endeavor that aims at intensifying the power included in the original work and reframing it within a visible mold for the target reader. Using such an approach is sought to shed light on the ideas of women and the essential target of both the author and the translator. In addition to this, I have embedded another theory to keep on the flavor of the text's originality and present the skillful style of the author, which is literary theory.

The main aim of this research is to reflect on the author's ideas about women by glorifying the historical contribution of Assayeda Alhora and proving her trace that has changed history and reversed the subordination, stagnation, and fallacies of her development. Thus, I intended to modify my translation accordingly to meet the claims and the needs of the author and voice women to speak about their creativity and ability to handle missions and responsibilities compared to men. This entire research had been working on the ideas of critical translation that would change and clarify the oriental look about women and humanizing her historical presence that would raise questions about why some societies are still believing in male domination while their need for women is absolutely demanded?

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