



**An Evaluative Study of the Kurdish  
Literary Translation of: (Brave New  
World) and (Love in a Torn Land) by  
Dr. Azad Hamad Sheriff, from a  
Feminism Perspective**

**Zhala Jabar Hama Amin**

**College of Education and Language, University of Charmo,  
Chemchemal, Kurdistan Region, Iraq.**

**Email: Zhalaamin515@gmail.com**

**Dr. Wrya Izzadin Ali**

**College of Language, University of Salahaddin, Irbil, Kurdistan  
Region, Iraq**

Exploring linguistic representations of women and gender related issues in literary translation has gained considerable importance in the last two decades. The present study examined gender equality and feministic concerns in literary translation. Moreover, the study explored the role of feminism in literary translation and the main challenges facing the translator in literary translation. To this end, data were collected through a semi-structured interview with Dr. Azad Hama Sherif and two well-known literary works he had translated to Kurdish: *Love in a Torn Land* by Jean Sasson and *Brave New World* by Aldous Huxley. In the interview, the translator's beliefs and stated practices about literary translation and his view on feminism and feministic issues in translation were explored. Regarding the literary works that he had translated to Kurdish, the source texts and the target texts were read, and texts related to the research were highlighted for the purpose of investigation. The interview was transcribed thematically and the source texts and the target texts were compared at the level of words, sentences, and paragraphs. Results of the interview showed that although the translator did not mark himself as a feminist, he wanted to promote gender equality in translating literary works, particular texts related to freedom and equality. Concerning the literary works (i.e., *Love in a Torn Land* and *Brave New World*), the translator had generally tried to communicate the meaning and maintain neutrality. However, in some cases the equivalents chosen to describe women's personality, attitudes, and behaviors lacked fidelity. Implications of the study and suggestions for further research are provided at the end of the study.

Keywords: Translation, Target Text, Source Text, Feminism, Literary Translation

List of Abbreviations: Source Language(SL), Target Language(TL) .

## Introduction

Translation is known as conversion from one language to another. However, translating some content calls for a different strategy. Literary translation is one example of this kind of content. These translations are done by educated subject specialists and literary translation services. The basic definition of literary translation is the translation of imaginative prose into another language. To reach a wider audience, it also translates works of literature relevant to modern fiction. Literary translation is challenging, even though it is true that translating creative content differs from translating other types of content. Translation of such work may be problematic because every literary work contains some sort of creative imagination. The language from which a literary work or text is translated may be gained and enriched by the translation. This makes it easier to introduce new concepts and phrases. As each text translation involves the renewal of language and imagery, the target language is promoted (Feng, 2021).

Feminists believe that social reality and power relations are created through language; according to (Pilcher and Imelda, 2004), the notion that women have a right to political, social, and economic equality with men is known as feminism. In the nineteenth century, either as a medical phrase to explain the feminization of the male body or to describe women with masculine qualities, the word feminism was derived from the French word feminism. This discourse includes several movements. Ideas and philosophies address gender inequality, support women's equality, and work to advance the rights and interests of women.

## Statement of the Problem

There is a gap in Kurdish-English translation of literary texts with regard to evaluating translated novels with their original texts concerning specific perspectives such as Feminism. On the other hand, the role and creations of women have historically been overlooked. Nonetheless, translators' actual actions do not correspond to their feminism-related beliefs and concerns. This study discusses the visibility of translators in literary translation. Also, it shows the difficulties of translating novels because the translator's works with two different authors in gender are believed to be the most challenging literary work to translate .since the translator must be accurate to both form and rhyme to produce a comparable reproduction of the original texts.

## Feminist Translation

In addition to conveying linguistic codes from one language to another, translating has evolved into a political endeavor (Li, 2020). Scholars after 1990 began examining translation from the viewpoint of cultural theories (Hou et al., 2020). In the past, the problem of ideological influence on translations wasn't

widely acknowledged (Baumgarten, 2012). In light of this, the feminist perspective was eventually applied to translation. The feminist theory examines women's social positions and living experiences to understand the nature of gender inequity (Shuo and Min, 2017). It employs a variety of categories to describe feminist movements and the historical, social, and economic conditions in which they first appeared. Black feminism, liberal feminism, Enlightenment feminism, French feminism, and other types of feminism (Escudero-Alías, 2021).

### Linguistic Representation of Gender in Translation

The following noun qualities could be used to determine the grammatical gender in different languages: 1) the referent's semantics (for example, Dyrbal); 2) the noun's phonology; 3) the noun's morphology; or 4) a combination of the elements above (e.g., German) (Berkum, 1996) Translators face challenges when translating from source languages where gender is grammatically different from the target language. These issues may be more complicated if the referent's grammatical gender and sex are the same or if the first-person pronoun in the source language lacks gender distinction and gender agreement (McConnell-Ginet, 2003). According to (Lorber, 2012), treating people equally and taking into consideration "the benefits and disadvantages that emerge from the diverse social positions of groups and individuals" are both crucial components of feminist politics .

(Roman, 1999) offers an illustration of the challenges that grammatical gender may provide to translators. She claims that it is impossible to say anything like "you are tired" in Spanish or many other European languages without also emphasizing the sex of the recipient and the speaker's relationship to them. She clarifies that the phrase "estas cansada" does not simply mean "you are tired," but rather that the addressee is female (compared to the masculine version, "cansado"), and the speaker is familiar enough with her to use the intimate second person singular form rather than the polite form, "este". The various male and female suffixes, "-al," and "-o," serve as gender indicators or displays.

Gender consciousness in translating practice raises issues with the linkages between language patterns and social preconceptions, regarding politics of linguistic and cultural diversity, translation ethics, and making difficult-to-read literature accessible to modern audiences. It emphasizes the value of considering the cultural context when translating (Flotow, 1997). Sherry Simon criticized translation studies for frequently employing the term culture "as if it referred to an obvious and unproblematic reality" in *Gender in Translation: Cultural Identity and the Politics of Transmission* (1996). For instance, (Lefevere, 1985) had merely described it as "the surroundings of a literary system".

The status of translation, frequently viewed as derivative and inferior to original work, is compared by feminist theorists to that of women, who are commonly oppressed in society and literature. To "identify and critique the tangle of notions which relegates both women and translation to the bottom of the social and literary ladder," as stated by feminist translation theory, is the field's fundamental goal (Simon, 1996). Simon goes further with the idea of the committed translation endeavor, though: Fidelity for feminist translation should be shown toward the writing project, in which both the writer and the translator are involved, rather than the author or the reader.

For (McElhinny, 2003), The gap between sex and gender is the antithesis of socio-biological theories that see gender disparities and inequality as being caused by sex or biology as a fundamentally natural driver of behaviors and roles. According to her, such socio-biological viewpoints suggest that gender does not exist because culture does not determine the course of human life; all is "sex".

Simon mentions the treatment of linguistic gender cues as one such tactic. Examples from de Lotbinière-translations Harwood include using a bold "e" to emphasize the feminine, capitalizing "M" in "HuMan Rights" to show the implied sexism, using the neologism "auther" to translate "auteure" in French, and using the pronoun she to personify female nouns like "aube" (dawn) in English (Simon, 1996).

### Review of the Previous Studies

(Awal, 2013) in his study "Feminism Power in Suzanne Collins Novel's *Mockingjay*." *Mockingjay* is about a lady who is the primary character in a rebellion against revolution. That woman was surviving and fleeing from President Snow, the revolution's leader, who was playing a deadly game. The critical idea is that women significantly influence government revolutions as feminism power. To demonstrate gender equality

between men and women, an author applies feminism to a character in a story. Suzanne Collins is a well-known feminist novelist today. In this work, the author frequently depicts a woman's power that triumphs over men's roles. In addition, the film is based on Suzanne Collins' novel "Mockingjay." The author of the thesis discovered one sort of feminism during her investigation. That is what liberal feminism is all about. The writer then determined the various varieties of feminism based on that category. Women leaders, like males, dominate society, can govern society, and have the power to obtain their freedom through liberal feminism. The findings of this study reveal that liberal feminism is the most prevalent style of feminism in this novel. Tong's theory was utilized to examine this thesis's many types of feminism .

(Abubaker and Hamad, 2019) In their research "The Contrasting Worlds of Ursula K. Le Guin's Always Coming Home: An Ecofeminist Study," The various worlds of the feminist heroine in Ursula K. Le Guin's most famous work, Always Coming Home, are examined from an ecofeminist perspective. This thesis uses the ecofeminist method that appeared as a reaction against women's and nature's dominance. The novel's core theme is repressed women and nature as inferior to men and how they are governed in patriarchal Condor. It also investigates the interdependence of women and the environment via the experiences of the protagonist, Stone Telling, in the two realms of Kesh and Condor. It depicts Kesh culture's ecological solid understanding and Condor civilization's severe degeneration and exploitation. This study demonstrates the issues of ecology and feminism in connection to equality since equality will safeguard nature via the involvement of both genders. Ecofeminists argue that through collaborating with both genders, women and the environment may be protected in the future. Ecofeminism relates to man's oppression of women and nature to demonstrate that there is no progress without gender equality and no future without adequate regard for the spirit. The study concludes that humanity and the environment will be preserved from future degradation by collaborating with both genders.

### Method

The research design was created with the specific goals of the study endeavor in mind. The study aimed to evaluate the translator's feministic concerns and gender representation in literary translation in two English novels by two different authors. The novels are Love in a Torn Land (Joanna of Kurdistan: the True Story of a Freedom Fighter's Escape from Iraqi Vengeance was also part of the title in the original text) which is translated to) Ewin la wlateki let let kirawda ( ئه‌وین له ولاتیکی لهت لهت کرادا ) and Brave New World which is translated to) dnyani nwei dilrfen. ( دنیاى نوێی دلرفین). This study pointed out how the translator performed the rendering task and showed fidelity and loyalty in such a task. To this end, translator's attitudes and stance toward feminism and gender equality in the translated versions of Love in a Torn Land and Brave New World were compared to the writers of the original texts.

### Procedure

To collect the data for the present study, the translator of two famous English novels and their translation version in Kurdish (i.e., Love in a Torn Land by Jean Sasson and Brave New World by Aldous Huxley) was interviewed. The interview took two hours, from 11:00 am to 1:00 pm, to interview the translator; the researcher visited Erbil, the capital of Kurdistan. In Erbil Polytechnic University, the researcher meets Dr. Azad Hamad Shareef (the translator of Love in a Torn Land and Brave New World). Fourteen days prior to the interview, the researcher sent him the questions and asked if she might record the interview in addition to taking notes, but Dr. Azad refused to record it; instead, he preferred to write down his answers. To get more information and explain the main questions, the researcher asked more detailed questions when necessary. The researcher has written all his answers as they were and sent them to Dr. Azad for approval \_ he asked the researcher to do so. After three days, he returned it with some changes in words and phrases.

The two literary texts were examined in the translated versions of the novel. To do so, two experts in the field (native speakers of Kurdish and proficient in English) have read the texts and have taken notes of issues related to feminism at the level of paragraphs, sentences, and words. The researcher later compared the issues being raised in the target texts to the same pieces of writings in the source text.

### The Qualitative Data

In the present study, the qualitative data contains data collected through a semi-structured interview with Hama Sheriff, the translator of the two literary books to Kurdish language: Love in a Torn Land) Ewin la

wlategi let let kirawda (نهمین له ولاتیکی لهت لهت کراودا) written by Jean Sasson and Brave New World) dnyani nwei dilrfen (دنیای نویی دلرفین) – by Aldous Huxley. The interview was transcribed and thematically analysed.

Table 1: Translator's theory about feminist and gender equality in translation

Questions	Views of the Translator on Feministic Concern in Literary Translation
What does feminist translation mean to you?	Feminist translation means translating a text that highlights feminist attitudes and feminist concepts that support women's role and right in the society.
Do you define yourself as a feminist translator?	No, I don't define myself as a feminist. I translated these two novels ( <i>Love in a Torn Land</i> and <i>Brave New World</i> ) not because they are feminist novels, but due to the fact that they contained humanitarian ideas and humanitarian attitudes.
Have you considered translation as a tool for equality? How?	Translation is a tool for equality for everyone and especially for educated people, because through translation human beings can share their ideas more easily and they can see and understand the cultures of different nations and societies.
Do you think women and their work had been traditionally ignored?	Women and their work existed throughout history. At the beginning of history women worked and fought side by side with men, but with the progress of the society and the distribution of work during the feudal era women's role were minimized and they have become housewives instead of being man's partner. So, from that time on, women became the private property of men and as a result all their works were limited to their home and bringing up their children. This naturally led to ignoring women and their work.
What is the place of the feminist translation and gender equality in literary translation?	I focus mainly on gender equality, and as you know, there is difference between feminism and gender equality; when we speak about gender equality, we think about equal chances given to the male and the female, but when we speak of radical movement of feminism, I think that there will be imbalance in the relationship between the female and the male. I think that our translators have to focus on gender related ideas, rather than feminist ideas.
What can you do as a feminist translator, or a translator whose concern is gender equality to allow women explore their femininity in translating literary texts?	My concern is gender equality as I mentioned before. I selected literary texts that contain the ideas and concepts related to gender equality and the balance between the male and the female.
In what way a gender equality can be developed through literary translation?	To the best of my knowledge, it is the author who can develop concepts related to gender equality and the only role that the translator can play is to render and highlight these concepts in a clear and an understandable style.

## Comparing the STs with the TTs

The first phase of the study examined the translator's perception of issues surrounding literary translation, feministic concern in translating literary text, and challenges encountered in translating the novels. In this section, these issues are considered in more depth through delving into the two literary works and their translated versions in Kurdish language: Love in a Torn Land) Ewin la wlateki let let kirawda له ئهوين له ( – دنياى نووى دلرفين) dnyani nwei dilrfen ( – دنياى نووى دلرفين) written by Jean Sasson and Brave New World) dnyani nwei dilrfen ( – دنياى نووى دلرفين) by Aldous Huxley. To this end, the ST and the TT were compared at the level of words, phrases, and sentences related to feminism, gender equality, and the quality of the Kurdish version as examples of literary translation.

### Love in a Torn Land

Love in a Torn Land was written by Jean Sasson, and translated to Kurdish language as) Ewin la wlateki let let kirawda ( – دنياى نووى دلرفين) by Dr. Azad Hama Sherif. In this section, the original text of the novel \_ which is a true story\_ was compared to the source text. To do so, the researcher read the text and selected texts (words) related to the issues of feminism and gender equality.

Table. 2: Addressing women and gender related issues in Love in a Torn Land.

Words in the ST	Its Equivalent in the TT	ST Page Number	TT Page Number
Little Peshmerga girl	كيز و لهيهكى پيشمەرگه	7	45
I	من/م	7	45
his wife	ژنهكهى	28	72
her three timid daughters	سى كيزه شه منهكهى	28	72
Their little Joanna	(جوانه)ى بچووكى ئهوان	39	85
In her girlish voice	به دهنگه كچانههيهكهى	45	88
My cousin	خزمهكهم	45	88
An old woman	ئهو ژنه پيره	46	89
A male cousin	خزميكى نيرم	50	95
Girl	كيز	61	108
The females of his family	ميينهكانى خيزانهكهى	106	170

As shown in Table. 1, the translator generally remained neutral about addressing women and issues related to them. For instance, he translated Little Peshmerga girl as *كيز و له يه كى بيشمه رگه*, his wife as *ژنه كهى*, and her three timid daughters as *سى كيزه شه رمنه كهى*. These terms are regarded neutral in Kurdish language and culture Brave New World

Brave New World was written by Aldous Huxley and translated to Kurdish language as *dnyani nwei dilrfen* (دنياى نووى دلرفين) –by Hama Sherif. Like the previous novel, the researcher read the texts and selected words, phrases, and sentences they considered important for comparison in terms of feministic concerns and gender equality. In this section, results of the comparison of the ST and the TT are indicated at the level of words.

Table 3: Addressing women and gender related issues in Brave New World

Words in the ST	Their Equivalents in the TT	ST Page Number	TT Page Number
Woman	ژن	30	57
...she thought...	ئهو واى بىر كرده وه...	49	86
...she returned their salutations.	وه لامى سلاوه كانيانى دايه وه.	49	86
...she stepped up to him.	كيزه كه چو وه لاي ئهو...	49	86
...she said to herself.	ئهو به خووى دهگوت...	49	87
..she wondered..	كيزه كه به سه ر سو ر ماوييه وه..	50	87
...remarked Lenina...	لينينا پلارى هاويشت...	53	93
She	كيز/كيزه كه	55	95
..English girl..	... كچه ئينگليز يكي ...	55	95-96
She agreed	كيزه كه په سه ندى كرد	63	108
She	كچه كه/ئهو كچه/كچه كهش	83	& 140 141
..cried Lenina	(لينينا) هاوارى كرد	86	146
Was Lenina's comment	پلارى (لينينا) بوو	93	157
.. Lenina whispered	(لينينا) چرپاندى	95	161
ladies and gentlemen	خانم و جواميران	129	212

With regard to naming and highlighting women and issues related to gender, the translator is neutral in almost all the cases. For instance, she returned their salutations was translated to *وه لامى سلاوه كانيانى دايه وه*, and she wondered to *كيزه كه به سه ر سو ر ماوييه وه*; these are all ordinary ways to call women in Kurdish. However, for ladies and gentlemen, he used *خانم و جواميران* which is considered inappropriate because of two reasons. First of all, for the ladies to be translated as *خانم*, the word in the ST is plural and in the TT is singular. Secondly, although he employed a neutral word for ladies, he used *جواميران* for gentlemen. This word is a very positive word describing people having lots of good deeds

## Conclusion and Suggestions for Further Research

Overall, the translator focused on maintaining the original style and conveying feministic ideas in the translation as they were in the original texts. He maintained neutrality and tried his best to translate gender-related words.

To conclude, the present study evaluated two literary translation: *Love in a Torn Land* translated as (دا کر او دا) له و لا تکی له و لا تکی له و لا تکی له و لا تکی له and *Brave New World* translates as دنیای نوئی دلرفین from the perspective of feminism. To find out whether the translated text of a feminist was influenced by the translator's ideology or not, further research can be conducted on literary works that contain feministic concepts and were translated by feminist women. In this way, the perspective of women who is a feminist translator is evaluated on the bases of her own translation. In addition, to explore additional dimensions of literary translation, further studies can explore how male and female translators have translated the same literary work to the same TT. The translator's perception can be elicited from an in-depth interview and their practice through their works. Their ideas and the translated versions can be compared to find similarities and differences of their theory and practice.

### References

- Abubaker, D & Hamad, A, (2019) The Contrasting Worlds of Ursula K. Le Guin's Always Coming Home: An Ecofeminist Study. *Journal of University of Garmian*.
- Awal, H. (2013) *Feminism Power in Suzanne Collins Novel's "Mokingjay"*. University of Aladuddin Makassar.
- Escudero-Alías, M. (2021) "A reparative reading of feminism," *The European legacy, toward new paradigms*, 26(3-4), pp. 358-373. doi: 10.1080/10848770.2021.1890335
- Feng, S. (2021) *Why Literary Translation is Important?*. Linked in.
- Hou, Y., Sun, Y., Li, F. (2020). *A comparative study of Emma from the perspective of feminist translation studies*, Int. J Arts Commer. 9 (7).
- Li, N.(2020) *A comparative study on the two Chinese versions of the Color Purple from perspective of feminist translation*. In: Proceedings of the 2020 International Conference on Language, Art and Cultural Exchange (ICLACE 2020).
- Pilcher, J. (2004) *Fifty key concepts in gender studies*. Christchurch. New Zealand: Sage Publications.
- Shuo, C., Min, C.(2017) *A study of translation strategy in Eileen Chang's the Golden Cangue from the perspective of feminist translation theory*. Cross Cult. Commun. 13(8), 32-39