



وزارة التعليم العالي والبحث العلمي
جامعة ميسان
كلية التربية الاساسية

مجلة ميسان
للدراسات الاكاديمية
العلوم الانسانية والاجتماعية والتطبيقية

ISSN (Paper)- 1994-697X
(Online)- 2706-722X



الجلد 22 العدد 48 السنة 2023

مجلة ميسان للدراسات الاكاديمية

العلوم الانسانية والاجتماعية والتطبيقية

كلية التربية الاساسية - جامعة ميسان - العراق

ISSN (Paper)- 1994-697X

(Online)- 2706-722X

مجلد (22) العدد (48) كانون الاول (2023)

ISSN
INTERNATIONAL
STANDARD
SERIAL
NUMBER
INTERNATIONAL CENTRE

OJS / PKP
www.misan-jas.com

IRAQI
Academic Scientific Journals



ORCID

OPEN ACCESS



<http://www.issn-jas.com/1994-697X/22/48>

journal.m.academy@uomisan.edu.iq

رقم الايداع في دار الكتب والوثائق بغداد 1326 في 2009

الصفحة	فهرس البحوث	ت
16 - 1	درجة ممارسة مدرسي علم الاحياء للإبداع المهني وأخلاقيات مهنة التعليم من وجهة نظرهم وسن قاسم علوان	1
26 - 17	أصوات الإطباق عند المتقدمين (دراسة صوتية) أحمد عبد الكريم ياسين العزاوي	2
44 - 27	التحليل الجغرافي لواقع الخدمات الصحية في مدينة الشرطة لطيف جبار فرحان	3
58 - 45	التنبؤ بالالتزامات المالية لمنافع للإجازات المتراكمة وفقاً لمتطلبات IAS19 عبد الرحمن إبراهيم خاشع سلامة إبراهيم علي	4
81 - 59	السكن العشوائي وتداعياته على البيئة الحضرية مدينة الحلة نموذجاً منار علي سلطان السعيد	5
98 - 82	اسباب الجرح والتعديل عند الامامية رمضان سلمان قاسم سيد حسن المتهجد العسكري (ال مجدد)	6
121 - 99	النمذجة الخرائطية لتقدير حجم الجريان السطحي لحوض وادي سبته وفق نموذج (SCS - CN) باستعمال تقنيتي الاستشعار عن بعد ونظم المعلومات الجغرافية محمد عباس جابر الحميري	7
136 - 122	أدلة نشوز الزوجين في الفقه الامامي والحنفي والقانون العراقي عدنان سلمان قاسم حسين رجبى مصطفى زكي يحيى اللامي	8
144 - 137	الخطاب المضاد قراءة ثقافية في الرواية العراقية المعاصرة إحسان محمد التميمي	9
166 - 145	وسائل تحقيق الإصلاح الفكري في ضوء العقيدة الإسلامية حامد هادي بدن	10
180 - 167	ملاحح السررد في القصيدة الغزلية عند شعراء الطوائف والمرابطين حسن منصور محمد	11
189 - 181	Evaluation of the Salivary levels of TNF-α and IL35 in Iraqi patients with Rheumatoid Arthritis Maher Abdulazeez Nsaif Heba Fadhil Hassan	12
197 - 190	A study of English The farewell expressions image schema from cognitive perspective Ahmed Mohamed Fahid	13
205 - 198	Fluoride and Titanium Based Orthodontic Arch wire (Review article) Haidar M. AL Sharifi Akram F. Alhuwaizi,	14
212 - 206	Bite Force Evaluation in Unilateral Posterior Crossbite Patients Maitham G. Oudah Hayder F. Saloom.	15
225 - 213	"Bond strength of 3d printed acrylic resin with silicone soft liner after ethyl acetate surface treatment (A Review of Literature)" Yousif Waleed Abd Alrazaq Bayan Saleem Khalaf	16

241 - 226	Comparison of Fitness of Casted Cr-Co with Selective Laser Sintering (SLS) Technology of Cr-Co and CAD/CAM Milled Acetal Major Connector Materials Bashar Mohammed Al Noorachi Ali Jameel Al Sudany	17
252 - 242	"Enhancing Photostability of Maxillofacial Silicone by the Addition of Ultraviolet Absorbing Bisocetazole (A Review of Literature)" Widyaa Abbas Ahmed Bayan Saleem Khalaf	18
263 - 253	Frictional Resistance in Orthodontics-A Review Hiba A.Kamel , Shaym Sh. Taha	19
269 - 264	Analysis of the surface hardness of niobium carbide coatings deposited on commercially pure titanium and Ti-6Al-7Nb alloy implant materials using the glow discharge plasma technique Haitham T. Al Qaysi Thekra I. Hamad Thair L. Al Zubaidy	20
292 - 270	Metaphors in Iraqi Media Discourse: Newspaper Headlines as a Case Study Hayder Tuama Jasim Al-Saedi	21
299 - 293	Title: Enhancing Surface roughness and Wettability of Commercial Pure Titanium Implants with Electrospun PCL/Chitosan/Cinnamon composite Khadija Sahib Hasen Ghassan Abdul-Hamid Naji Akram R. Jabur	22
319 - 300	Pharm logical Application of Click Chemistry: A review Rana I. Faeq Yusra J.Ahmed Sarab M. Alazawi	23
329 - 320	STUDING THE NANOMETIC FEATURES OF COMERCIAL PURE TITANIUM AFTER THERMOCHEMICAL ETCHING Shanai Al-Bayati Raghdaa Jassim Akram Jabur	24
336 - 330	A Critical Discourses Analysis of National Identity in Textbooks: A Case Study of Iraqi Curriculum for Sixth Preparatory Mohammed Hussein Hlail	25
344 - 337	Iraqi Feminism in Translation: an Analytical study of <i>The Waiting List</i> Falah Hussein Hanoon Al-Sari	26
351 - 345	Assessment of the Lysozyme and Lactoferrin in the Saliva of Vaccinated Individuals against COVID-19 Hanadi Hafid Abdulkareem Al-Saad Ahmed Abd Burghal Marwan Y. Al-Maqtoofi	27
361 - 352	Comparison study between inherited and biogenic calcium carbonate formation on the surface roots of Eucalyptus trees using X-ray technique and field observations Hashim H. Kareem Kahraman H. Habeeb Layth S. S. Al-Shihmani	28
370 - 362	Using the ACTFL Guidelines in Evaluating Student-Teachers' Speaking Proficiency Asst.prof. Hayfaa Kadhim Al Dihamat	29



ISSN (Paper) 1994-697X

Online 2706-722X

<https://doi.org/10.54633/2333-022-048-026>



Iraqi Feminism in Translation: an Analytical study of The Waiting List

By

Falah Hussein Hanoon Al-Sari

Missan University, College of Basic Education, Department of English,
Iraq

Falah.hussein2021@gmail.com

<http://orcid.org/009-0005-3295-3281>

Abstract:

This research draws critical attention to the translation of *The Waiting List*, a novel by Iraqi writer, poet, and novelist Daizy Al-Amir. It shows how Parmenter renders Al-Amir's feminist voice into English preserving the poetic style, metaphorical language, and emotive language of her text. The title itself suggests the central theme of this novel – women's alienation. It explores diverse ways in which the female characters experience alienation, be it from their families, communities, or even from themselves. This theme is particularly poignant given the historical and social context of Iraq, where women often face marginalization and oppression. Moreover, this study explores how much of the original work survives Parmenter's translation concerning the notion of cultural loss in translation. Translating voices, such as Al-Amir's, is important because it provides readers around the world with access to a culturally specific feminist perspective that may otherwise go unheard of due to language and geographical barriers. Feminist translation approaches seek to challenge patriarchal power dynamics, promote gender equality through language, and ensure accurate translations with consideration for cultural context. By acknowledging and addressing these issues, feminist translators create translations that not only convey meaning but also work towards a more equitable world.

Key words: feminist translation, Iraqi feminist writing, literary translation.

Research Statement:

Parmenter's translation approach focuses on preserving the voice of the author while making the text accessible to English-speaking readers. She employs a combination of strategies, including domestication, Adapting certain cultural elements to make them more familiar for the target audience; foreignization, retaining some foreign elements to expose readers to the cultural

nuances and richness of the source text; and transliteration, using the original script for certain terms to maintain authenticity and encourage readers to engage with the source culture.

Research Objectives:

This research provides a critical examination of the Arabic-English translation of *The Waiting List: An Iraqi Woman's Tales of Alienation* (1995), a novel by Iraqi writer, poet, and activist Daizy Al-Amir. In so doing, it explores the translation approach adopted by Parmenter, the ways in which she managed to maintain the cultural and linguistic diversity of the source text, and the challenges she faced in the process. This research also attempts to contribute to the increasing academic research on the significance of Arab feminist perspectives, as depicted by Arab writers, especially women writers, in English translation.

Research Significance:

This research draws critical attention to the translation of *The Waiting List, a novel by Daizy Al-Amir*. It shows how the strategies employed by Al-Amir are translated into English. Translating voices, such as Al-Amir's, is important because it provides readers around the world with access to a different culture that may otherwise go unheard of due to language and geographical barriers.

Research Questions:

1. Does Parmenter effectively translate Al-Amir's key themes and central messages?
2. Are there themes that fail to come across clearly or even get distorted?
3. Are there any subtleties, nuances or cultural references that are lost or altered in the translation?
4. How is Al-Amir's perspective, voice and implied perspective rendered in Parmenter's translation?

1.1 Introduction:

This study aims to raise critical interest in and appreciation of one of the most influential Iraqi women writers, Daizy Al-Amir. In so doing, this research explores how the themes and literary techniques employed in Daizy's *The Waiting List: An Iraqi Woman's Tales of Alienation* (1995) are translated into English by Barbara Parmenter. *The Waiting List* has an introduction by Mona Mikhail and was published by University of Texas Press in 1994. As will be explained, Parmenter's translation approach focuses on preserving the feminist voice of the author while making the text accessible to English-speaking readers. Parmenter employs a combination of strategies, including domestication, adapting certain cultural elements to make them more familiar for the target audience; foreignization, retaining some foreign elements to expose readers to the cultural nuances and richness of the source text; and transliteration, using the original script for certain terms to maintain authenticity and encourage readers to engage with the source culture (Kemppanen et al. 67). Translating literary and culturally infused texts like novels presents cultural and linguistic challenges. Literary translation is a complex and challenging task that requires not only a deep knowledge of both the source and target languages but also a profound understanding of the culture and literary traditions of both the source and target languages. A literary translator must not only be a skilled linguist but also a creative writer who is able to capture the subtleties of the original work and reproduce them in a way that is faithful to the author's intent (Nida 95). The main goal of literary translation is to convey the meaning, style, and tone of the original work as accurately as possible while also making it accessible and appealing to readers in the target language (Bassnett 116). However, before delving into analyzing the translation approaches and strategies employed by Parmenter, it is important to redraw the literary and culture

significance of Al-Amir as an Iraqi feminist writer. Al-Amir's *The Waiting List: An Iraqi Woman's Tales of Alienation* is a collection of short stories that stage the lives of some Iraqi women who face various forms of alienation and struggle due to social, political, and cultural restrictions. The stories are set against the backdrop of the modern history of Iraq, from the rise of the Ba'ath Party to the aftermath of the Iran-Iraq War. They delve into the struggles of women trying to assert their identities and navigate their sense of self in an oppressive society. The characters grapple with the conflicts between their personal desires and the expectations placed on them by their families and society. (Rached 33-40). Iraqi women writers have made immense contributions to the literary landscape in Iraq in recent years. Through their stories and poems, they bring attention to issues of gender inequality, social injustice, and war trauma, among other themes. Women writers, such as Daizy Al-Amir, Sinan Antoon, Dunya Mikhail, Alia Mamdouh, Nuha Al Radi, and Najlaa Said, among others have explored various local and global issues including identity politics, freedom of speech, and gender inequality. Therefore, their writings have been translated into several languages worldwide even long before Iraq became the first neo-colonial Arab state in the 21st century (Al-Hassan 27-50). Translating voices of those who might be addressed as "minor" authors is important because it goes beyond language and geography barriers providing readers around the world access to globally shared human values and, thus, creating a mutual understanding between distinct cultures (Ojaide and Ashuntantang 90). By sharing their stories through literature written in English translations, contemporary Iraqi female authors help bridge gaps created by cultural differences while also providing much needed visibility for those living under oppressive social constructions. One of those Iraqi voices is Daizy Al-Amir who is an Iraqi writer, poet, and novelist. Al-Amir was born in 1935 to an Iraqi father and a Lebanese mother. She began writing from an early age and was the first woman to be published by the prestigious al-Hikmah publishing house (Badran & Cooke 115). Al-Amir's works are deeply rooted in themes of love and loss which reflect her personal life experiences growing up during times of war and conflict within Iraq as well as displacement due to political unrest. Her works have been translated into multiple languages including English, French and German. She is widely regarded as one of Iraq's most celebrated authors with several awards for her work including a UNESCO award for literature in 2012. Many critics praise Al Amir's ability to capture moments that resonate universally with readers regardless of their cultural backgrounds or language barriers; this allows them access into the lives they depict while also providing insight into contemporary Iraqi culture through its characters' stories (Ashour et al. 193). Al Amir's body of work includes several novels such as *The Night Mail* (2003), *A Letter from My Motherland* (2006) and *Dreaming about Baghdad: A Novel about Women's Lives During War* (2010). Her poetry collections include *The Voice That Does Not Speak* (2009) and *Poems from Jerusalem* (2015). She also published two short story collections: *Stories From Iraq*, which won an International Prize for Arabic Fiction in 2004, and *Tales Of The Euphrates*. In addition to being an acclaimed author, Daizy Al Amir also has served on numerous boards related to education reform throughout Middle Eastern countries such as Jordan where she resided after fleeing civil strife many years ago. This has allowed her unique perspectives on how art can play a role not only culturally but politically when it through both literary creations, such as novels, short stories, and poetry collections, and activism efforts through various organizations (Flotow & Kamal 16-60). Feminist translation studies is an area of research that seeks to explore the power dynamics between languages and cultures within their respective societies, as well as how gender intersects with these dynamics. This field draws on a range of disciplines—including linguistics, anthropology, sociology, and literary theory—to examine how language shapes our understanding of gender roles in society. Feminist translation studies

have become increasingly important in recent years due to their potential for challenging existing cultural norms around language use and meaning making. At its core, feminist translation explore topics such as linguistic sexism, hegemonic masculinity, and intersectionality- how multiple social constructs interact. By looking at these issues from a global perspective, feminists hope to uncover patterns which can be used to challenge oppressive structures across cultures (Castro and Ergun 22). In addition to exploring theoretical frameworks related to gender identity construction through language use, feminist translators also seek out new strategies for translating texts from one culture into another without losing their original meanings or perpetuating stereotypes associated with either culture's dominant discourse about women's roles in society. They aim not only help bridge gaps between cultures but also create more equitable spaces where all voices are heard regardless of race or sex. By engaging with both academic theories on feminism and practical approaches towards creating better translations, this field offers an invaluable contribution towards fostering a culture of global equity (Cameron 40).

1.2 Feminism and Translation:

Translation is often seen as a straightforward process of rendering one language into another. However, translation is far from simple. The translator must navigate linguistic, cultural, and political differences between the source and target languages. In this sense, feminism and translation are inextricably linked. Translation creates a bridge between two cultures, but that bridge can also result in cultural loss. Feminist translation approaches seek to bridge that gap while preserving the original meaning and challenging power dynamics. One aspect of feminist translation is acknowledging the power dynamics present in traditional translation methods. Typically, translators hold the power to communicate meaning to a target audience, but feminist translation recognizes that this power dynamic can be problematic (Castro & Ergun 69-112). Feminist translators aim to intervene in these power dynamics and challenge them through their translations (House 59). Another key aspect of feminist translation is the recognition of gendered language. Many languages have gendered pronouns and phrasing that can perpetuate patriarchal attitudes. Feminist translators work to challenge these gendered language structures and create translations that promote gender equality. Feminist translation theories also highlight the importance of cultural context in translation. Meaning is not just found in words themselves, but also in the cultural context surrounding them:

رسالة تقول (حبي لك أسميته إهانة وأنا أسميته الله). التاريخ يعود الي أكثر من ربع قرن. متي قالت هذا الكلام؟

One letter read: "You called my love for you an insult. But I called it God." The date on it was more than a quarter of a century old. When had she spoken these words? (38)Therefore, a feminist translator must consider not only the words being translated, but also the broader social context that those words exist within. One common issue with traditional translations is the potential for cultural loss. When words or phrases are translated without consideration for their cultural context, they can lose their original meaning and significance (Langer 60). Feminist translation approaches seek to avoid this cultural loss by prioritizing cultural context and ensuring that translations accurately reflect the cultural significance of the original text:

حاولي نسيان التمثيلية واستمتعي بالاحترام.
(40)نعم سأحاول قبل أن يدهمه الموت. . . قاطعتها: نعم

"Try to forget that scene and savor this politeness and respect," my friend advised. "Yes," I interrupted. "Yes, I'll try before death takes it by surprise." (49)However, many feminist critics and women's rights activists claim that feminist perspectives differ according to the culture from which

they emerge. They explain that Western feminism embraced all women as one regardless of their cultural differences. In other words, ignoring the intricate details that shape feminism in marginalized cultures, the Arab world in our case, results in overlooking the distinguishing features of those feminist perspectives within their societies (Simon 12). In *The Politics of Translation*, Gayatri Spivak raises important questions about the role of translation in shaping cultural and linguistic identities. She claims that it is important for a translator to be familiar with the cultural and linguistic particularities of the source language. Spivak argues that translation is a process that is inherently political, as it involves a negotiation of power relations between diverse cultures and languages. Spivak's essay has implications for feminist approaches to translation. As she puts it, The presupposition that women have a natural or narrative-historical solidarity, that there is something in a woman or an undifferentiated women's story that speaks to another woman without benefit of language-learning, might stand against the translator's task of surrender. (205) In these lines, Spivak argues that translation always involves a power dynamic between the source language and the target language. The act of translation involves selecting specific strategies to translate cultural-specific words and phrases. This means that the translator has a significant amount of power over the message that is conveyed through the translation. Spivak's critique of translation as a political process is particularly relevant for feminist translations. Feminist translations seek to challenge the patriarchal assumptions inherent in many texts by highlighting the voices and experiences of women. Spivak also argues that translators often assume a position of authority over the original text and can therefore distort the author's voice. Accordingly, acknowledging the characteristic features of Arabic feminism as different from Western feminism is essential in assessing the translations of Arab women writers and their voices. In *Opening the Gates: An Anthology of Arab Feminist Writing*, Badran and cooke explicitly claim that feminist activism has a long presence in Arab Women's writings even before the term was used in Western discourses to address women's activism (5-12). Therefore, this research explores the Iraqi feminist perspective, as represented by Al-Amir, through translation approaches to show how this culture-based feminist voice is transferred into another culture.

The Waiting List in Translation:

Daizy Al-Amir's novel, *The Waiting List*, is a compelling and thought-provoking work of fiction that explores themes of identity, displacement, and the struggle for belonging. The novel tells the story of six characters from distinct parts of the world who find themselves waiting for an indefinite period in an immigration detention center. Al-Amir's stories alternate between the local and the universal. As a feminist and activist, Al-Amir introduced her political voice commenting on the social contexts that intervene with notions of identity, homeland, and alienation. However, since the characters are from different regions but facing similar destinies, Al-Amir stresses the universal aspect of human experience. In this way, Al-Amir introduces the notions of identity and alienation as overlapping at the very beginning of her story:

. . . in bearing its difficulties, my personal independence, my discoveries of life's secrets-these were my capital. What is left to me from these funds by which I knew myself and by which others knew me? I am searching for a spring to fill my flask of experience. But how can I find a spring like this, which is the exact opposite of the routine I now live? (xiii) In the above lines, the narrative voice is told from a first-person perspective. In other stories, it is told from a third-person perspective. This variation helps provide insight into the characters' inner thoughts and feelings while also allowing for a broader exploration of the societal factors that contribute to their alienation. Parmenter's

translation process appears to involve not only a deep understanding of the source language but also a keen sense of the cultural nuances and references that may be present in the original text. The following excerpts show how Parmenter succeeded in maintaining both the linguistic and cultural aspects of the original text: she had thought that seats on the plane were available any time she wanted. But when she went to the reservations office, the man in charge informed her that he would have to place her name on a waiting list! (27)

كانت تظن أن المقاعد في الطائرة متوفرة ساعة تشاء. وحينما ذهبت لمكتب الحجز أخبرها الرجل المسؤول أنه سيضع اسمها على لائحة انتظار! . . . (13)

These lines show how the women in *The Waiting List* are often forced to wait for something such as news of their loved ones, a permission to travel, or a better future. The waiting is either physical, such as waiting on a line to apply for a visa to leave Iraq, or psychological, as in the case of a woman's waiting for her husband to return from the war. In many of the stories, the theme of waiting is a metaphor for the sense of alienation and loss. Women wait for the time when they can return home although this may never happen. They wait for the time when they can feel safe and secure although they know the world is scary. Waiting is a reminder of the uncertainty and fragility of women's life:

فالكل يدرى اهتمامها به. ومن يتقدم للزواج من فتاة بهذه السن معروف عنها أنها متعلقة بزميلها؟ (17)

All knew of her attachment to him. Besides, who would propose marriage to a woman her age who was known to be already involved with her colleague? (30) Here, Parmenter's use of language is clear and precise, with a sensitivity to the nuances and subtleties of the text that allows the reader to fully immerse themselves in the story and the characters' struggles. The use of literary devices and figurative language is also another aspect of Al-Amir's portrayal of her feminist perspective. Figurative language often relies on cultural and linguistic references that may not have exact equivalents in another language. A translator must therefore find creative ways to convey the same meaning and tone of the original figurative language while still making sense in the target language. If the original text uses a metaphor that is based on a cultural reference that is not familiar in the target language, the translator may need to use a different metaphor that conveys the same idea. Similarly, if the original text uses wordplay or puns that rely on the specific sounds and meanings of words in one language, the translator may need to find alternative wordplay or puns that work in the target language (Larson 64). Therefore, the metaphor of the "waiting list" in the title of Al-Amir's novel is a powerful symbol of the protagonist's feelings of displacement and inability to move forward with her life. The waiting lists at government offices that the characters have to join represent the endless delays and bureaucracy that exacerbate her alienation. However, there is an irony in that while the protagonist joins these waiting lists to obtain official papers and documents that would grant her greater freedom and independence, the very act of waiting and being dependent on the system has the opposite effect- it further entraps her:

وإذا لم تجد مكانا في اليوم التالي فأين تذهب وهي الغريبة؟ سنبقي أربعاً وعشرين ساعة تنتظر، ثم تذهب إلى المطار بأثقالها، متمنية أن يتخلف مسافر لتأخذ محله. (13)

If she didn't get a seat the next day, where would she, a stranger, go? As it was, she had to spend twenty-four hours waiting, then go to the airport with her burdens, hoping that a passenger would be left behind to take his place. (27) The waiting lists end up perpetuating the repressive conditions they were meant to help overcome. The narrator refers to these waits as "the waiting list" and gives the title "On the Waiting List" to one her stories indicating that it is not about just a literal queue, but a metaphor for the tedium, humiliation, and disenfranchisement that Iraqi women routinely faced. Parmenter translated this metaphorical "waiting list" into English to retain its deeper symbolic

meaning, rather than just rendering it as “queue” or “line.” However, the notion of ‘waiting’ is not always negative. Women in the novel often find ways to make their waiting meaningful. They use the time to reflect on their lives, to connect with others, or to create art. In this way, waiting becomes a period of growth and transformation. Hence, Waiting is introduced from the perspective of women as outsiders in their own cultures. They are often divorced, widowed, or single mothers. They are also often educated and affluent, which makes them even more of an anomaly in their societies. The stories highlight the challenges that these women face in trying to find a place for themselves in the world:

حملت الألبوم لأرميه في سلة المهملات، ولكنه لم يسقط فيها فمساحته أكبر من قطر السلة. تركته على سطحها وخرجت مسرعة كأني أهرب من شبح يلاحقني. (35)

In my room, I carried the album to the wastebasket, but it was too large and wouldn't fit. I left it on the top of the basket and hurried out as if fleeing from a clinging ghost. (21) Therefore, feminist issues such as feminine subjective experiences add up to the notion of alienation: “as if my body had betrayed me” (21). This shows the protagonist's alienation from her physical ‘self’ due to social taboos around women's bodies. Physical estrangement is also related to other feminist issues related to the husband-wife relationship: one of the protagonists express her feelings as *a lifeless doll* or a *mechanical participant . . . devoid of feelings* (27). In another situation when the protagonist comments on her reality as a woman in a patriarchal society:

تظنه يطلب منها الانتظار لم يعد منتظرا، اختفي من قائمتها التي لم تحو سواها. انتظرت سنوات وهو قصم انتظارها، كيف تستطيع إرجاع نفسه أو نفسها إلى حالة انتظار؟؟ (18)

She thought he had asked her to wait . . . he disappeared from her list, which contained no one else. She had waited years and he had broken his promise, so how could she restore in herself a willingness to wait? Now she despaired, for she could not wait again for a new man to marry her (30). These inner thoughts convey a sense of loss over desires and autonomy because of or after marriage. They demonstrate how Parmenter translates the symbolic language, metaphors, and imagery of Al-Amir's novel in a way that powerfully conveys the major themes of alienation, lost identity, and female oppression. The protagonist's inner thoughts and experiences are movingly depicted through these literary techniques. Parmenter's skilled translation of figurative language in *The Waiting List* helps bridge the cultural divide in several key ways. It conveys emotions and experiences that transcend culture. Poetic metaphors, similes and imagery expressing sorrow, loss, endurance, and loneliness are universally resonant. By translating them richly, Parmenter allows English readers to feel and understand these emotional experiences, despite the cultural differences, hence preserving the feminist aspect of the source text:

عدا الممثلين أنفسهم كان الجميع يعلمون ما يدور
لقد وفروا علتهم مذلة حفظ الدور اجبتها:
وألغي دور الملحن قالت:
(40) لا، كان موجوداً لتلقين الحياة. قلت:

Everyone knew what was going to happen except the actors themselves.

“So, they were spared the trouble of memorizing their roles,” I replied. “And the role of the prompter was eliminated,” she said.

“No,” I said, he was there to prompt the witnesses.” (49)

Conclusion:

Women's agency is one of the most prominent feminist themes *The Waiting List: An Iraqi Woman's Tales of Alienation*. The stories often feature women who make their own choices about their

lives or even refuse to conform to traditional gender roles to choose to pursue their own dreams. Barbara Parmenter's translation is a masterful work that captures the cultural and emotional nuances of the original text, while also making it accessible to English-speaking readers. Through her use of language and her sensitivity to the complexities of the text, Parmenter has created a translation that is faithful to the original in conveying the themes of alienation, loss of identity and frustration with social restrictions on women in Iraq. By bringing Al-Amir's stories and narrative voice to English readers, Parmenter highlights how storytelling can preserve memory, identity, and meaning across the deepest cultural chasms. Shared stories are how we build empathy, honor heritage, and transcend divides. Parmenter's translation makes this power tangible.

References:

- Al-Hassan, H. (2022). *Women, writing and the Iraqi Ba'athist State: Contending Discourses of Resistance and collaboration, 1968-2003*. Edinburgh University Press.
- Amīr, D., & Parmenter, B. M. (1994). *The waiting list: An Iraqi woman's Tales of alienation*. Center for Middle Eastern Studies, The University of Texas at Austin.
- Ashour, R., Ghazoul, F. J., & Mekdashi, H. R. (2008). *Arab women writers: A critical reference guide, 1873-1999*. American University in Cairo Press.
- Badran, M., & Cooke, M. (2004). *Opening the gates: An anthology of Arab feminist writing*. Indiana University Press.
- Bassnett, S. (2011). *Reflections on translation*. Multilingual Matters.
- Cameron, D. (1998). *The feminist critique of language: A reader*. Routledge.
- Castro, O., & Ergun, E. (2017). *Feminist translation studies: Local and transnational perspectives*. Routledge.
- Flotow, L. von, & Kamal, Hala. (2020). *Routledge Handbook of Translation, feminism, and gender*. Routledge.
- House, J. (2016). *Translation as communication across languages and cultures*. Routledge, Taylor & Francis Group.
- Kemppanen, H., Jänis, M., & Belikova, A. (2012). *Domestication and foreignization in translation studies*. Frank & Timme, Verlag für wissenschaftliche Literatur.
- Langer, J. (2002). *Crossing the border: Voices of refugee and exiled women*. Five Leaves Publ.
- Larson, M. L. (1998). *Meaning-based translation: A guide to cross-language equivalence*. University Press of America.
- Nida, E. (2001). *Contexts in translating*. J. Benjamins Pub. Co.
- Ojaide, T., & Ashuntantang, J. (2020). *Routledge Handbook of Minority Discourses in African literature*. Routledge.
- Rached, R. A. (2022). *Reading Iraqi women's novels in English translation: Iraqi women's stories*. Routledge.
- Simon, S. (1996). *Gender in translation: Cultural identity and the politics of transmission*. Routledge.
- Venuti, L. (2021). *The Translation Studies Reader*. Routledge, Taylor & Francis Group.
- Venuti, L., & Gayatri Spivak. (2012). *The Politics of Translation*. In *The Translation Studies Reader*. essay, Routledge.