Textual Changes in Self-Translation: Causes and Effects with a Special Reference to the English Translation of Rajaa Alsanea's *Girls of Riyadh**

التغييرات النصية في الترجمة الذاتية: الأسباب والتأثيرات مع مرجع خاص للترجمة الانجليزية لرواية رجاء الصانع بنات الرياض

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المُستخلص:

الترجمة الذاتية وتسمى أيضًا بالترجمة الآلية وتعني ترجمة النص المصدر الى النص الهدف من لدن كاتب العمل الأصلي نفسه. يُحاول الكاتب اثناء عملية الترجمة الذاتية أن يتحدث بشكلٍ مُباشر في كِلا اللغتين ويتعامل مع ثقافتين مختلفتين مُحاولًا نيل اهتمام كِلا الجمهورين، جمهور العمل الأصلي وجمهور العمل الهدف. يوجد نوعان من الترجمة الذاتية وهما الترجمة الذاتية للنصوص الأدبية والترجمة الذاتية للنصوص غير الأدبية. تتناول هذه الدراسة النوع الأول فقط وعلى وجه الخصوص رواية بنات الرياض للكاتبة السعودية رجاء الصانع، إذ أن هذا النوع من الترجمة الذاتية هو الأكثر شيوعًا بين المترجمين الذاتيين. وعلى الرغمِ من التاريخ الطويل الأمد للترجمة الذاتية، والذي يعود إلى أكثر من ألفِ عام، لم ينل هذا النوع من الترجمة الاهتمام إلّا في بداية القرن المنصرم حين جذب اهتمامًا كبيرًا وخاصة في فترة انحلال الاستعمار حينما تم قسر بعض الكُتّاب من أوطانهم أو اختيارهم بأنفسهم المغادرة بسبب عوامل سياسية أو اقتصادية أو دينية ... الخ في محاولةٍ للبحثِ عن أماكن يعبّروا فيها عن مكنوناتهم بصورةٍ أكثر حرية ونتيجة لذلك، استخدم الكُتّاب الترجمة الذاتية كاستراتيجية تُمكّنهم من بدء معركتهم الخاصة ضد الاستعمار من خلال ترجمة أفكارهم ومعاناتهم بشكلٍ مُباشر الى اللغات والمجتمعات الهدف. ولهذا اصبحت مميزات الترجمة الذاتية الأهم هي أن المترجم الذاتي يجب أن يكون ثنائي اللغة والثقافة. أن العديد من المُختصين في دراسات الترجمة يرفضون اعتبار الترجمة الذاتية نوع من انواع الترجمة وأنها جزء من الدراسات الأدبية والمُقارنة. بينما يعتبر البعض الآخر الترجمة الذاتية ليست فقط فرعًا من دراسات الترجمة بل النوع الأكثر تميزًا حيث أن الكاتب والمُترجم هو الشخص ذاته ولا يُمكن لأي شخص فهم النص أكثر منه. ومن الجدير بالذكر أن هذه الدراسة تستند على نموذج المُنظّر بيتر نيومارك الذي يتألف من خمسةِ أجزاء: تحليل النص، هدف المُترجم، مُقارنة الترجمة بالنص الأصلي، تقييم الترجمة، ومُستقبل الترجمة.

Abstract

Self-translation (S-T), also called (auto-translation) is a translation of a source text (ST) into a target text (TT) by the writer of the ST. In this process, the writer attempts to speak directly in two languages, dealing with two different cultures trying to gain the interests of both audiences, the audience of the original text and that of the target one.

There are two kinds of S-T, i.e., literary and non-literary. The main focus of this study is on the first kind, namely, Rajaa Alsanea's *Girls of Riyadh*. It is the most common and addressing among self-translators. Though S-T has a long history which may go back to more than one thousand years, the practice of it has no attention only in the beginning of the past century where it attracted critical interest, especially in the decolonized period. Some of writers, at that time, were exiled forcibly from their homes by the colonization powers or they chose to leave to other countries due to political, commercial or religious factors, searching for places to express themselves more freely.

Hence, they used S-T as a strategy that enabled them to begin their own anti-colonial battle against the colonization. This was done by their self-translating works since they were translating their ideas and sufferance to the target languages and societies directly. For this reason, the main characteristics of self-translators show that they are bilingual and bicultural writers.

Several scholars of translation studies state that S-T is not a kind of translation, it belongs to literary and comparative studies, while other scholars consider S-T not only a branch of Translation Studies but also a superior to it. Besides, Brian Fitch regards it as superior to non-authorial translations since the author and the translator is the same person and no one can understand the text better than her/him. It is worth mentioning that this study will be carried out in terms of Peter Newmark's

five-part model, i.e., text analysis, translator's purpose, comparing the translation with the original, the evaluation of the translation and the translation's future.

1. Introduction

S-T is an act of translating a work from one language into another by a bilingual writer her/himself. This bilingual writer, "in addition to speaking and writing one language idiomatically, has acquired a high degree of control over the spoken and written forms of a second language and [...] has authored work in both languages" (Hokenson and Munson 12). Consequently, the bilingual text is a text that has been written and existed "in two physical versions" and languages (144). The competence that is required to compose such a text won't be gained unless there are particular circumstances which make the writer performs this task willingly or unwillingly, i.e., the exile, the migration and/or several of individual reasons that pave the way to the writers to live in other countries. Hence, the self-translator masters two languages and s/he is capable of composing a work in both of them.

Though there are scholars who clearly reject considering S-T a kind of translation and a discipline of Translation Studies, other scholars regard it not just a kind of translation, but a superior to it. This rejection is due to the limitless freedom in S-T process that the self-translator gains her/himself. It is worth mentioning that translation proper, in a simple term, is an act of transferring a text from one language into another, attempting to maintain the full meaning of the original text and its linguistic and cultural aspects, where the main characteristics of translation proper are fidelity, accuracy, and faithfulness. In contrast, S-T has no such characteristics since self-translators do not adhere to the original text because they make shifts as much as they want without thinking that such an act is considered a betrayal to the first version of their works.

The authors-translators make shifts in their self-translated works for several reasons, such as, strength the text, clarifying the vague extracts, or to correct some mistakes that occur in the original works. Thus, when self-translators re-write their own works in a second language, they still regard themselves as the authors, not translators.

2. The Aim of the Study

Self-translators mostly make bold changes when they translate their works from the original language into the target one which is also called the second original language. They give themselves the right to delete, add or shift whatever they please. They feel that they are in the best position to do so.

The study aims at investigating the reasons behind the self-translator's (Alsanea's) changing: deleting fundamental and crucial extracts from the TT, i.e., Ayahs of Suras of the Holy Qur'an, famous sayings, quotes, poems, religious and sectarianism topics which are used as pieces of evidence or citations for the Arabic contexts in which they occur; and adding and/or modifying other extracts in the TT, clarifying whether these bold shifts enable the self-translator to communicate both cultures or not.

3. The Hypothesis of the Study

There exist cases of deleting and/or adding essential and crucial extracts in the TT on the part of the self-translator, Alsanea, in her mentioned novel. Such cases, as non-authorial translations reveal, are called betrayal for the original since they affect the context. As the novel has been written by an Arab and Muslim writer who enriched it with extracts mentioned above as pieces of evidence like Ayahs of Suras from the Holy Qur'an, quotes and proverbs, poems, saying by famous keys, sectarianism topics, etc., these extracts must be kept in the TT for two reasons, i.e., their importance in strengthening the meaning of the context where they occur, and the foreignness of the co-translator.

4. The Procedure of the Study

The study comprises two parts: theoretical and practical.

a. The Theoretical Part:

This part is devoted to giving a general introduction to shed light on the preliminaries of the study, including the aim, the hypothesis and the procedure followed in this study. Besides, this part includes a literature review of S-T, the reasons that lead the bilingual writers to be self-translators, types of S-T, literary vs non-literary S-T, and S-T vs translation proper. In addition to that, this part sheds light on types of S-T, problems of S-T, and Collaborative S-T. Finally, there will be the concluding remarks the researcher will arrive at and a number of suggestions that can be put for the self-translators to avoid the huge gaps in the TTs.

b. The Practical Part:

The practical part is allotted to examining the causes and effects of deleting fundamental extracts from the ST and/or adding others to the TT. This will be done by evaluating the adequacy of the translation by a jury of specialists in the translation field and asking a number of students of Department of Translation in a questionnaire to know the extent of the acceptability of the TT where there are certain extracts not equivalent to the ST. This analysis is conducted in terms of Newmark's five-part model. The analysis of the deleted and added extracts will include all levels that mentioned in the ST, i.e., the linguistic, the religious, and the socio-cultural.

5. Self-translation: Review of Literature

In his essay *Auto-translation*, Rainier Grutman states that "auto-translation and self-translation refer to the act of translating one's own writings or the results of such an undertaking" (17). Paul Venzo gives a similar definition which states that S-T refers to the practice of writing and translating one's own work across two or more languages (1). This means that the self-translator must master two or more languages and have good knowledge of the details that relate to both linguistic and cultural issues into which s/he translates her/his work.

In their well-known book *The Bilingual Text: History and Theory of Literary Self-translation*, Jan Walsh Hokenson and Marcella Munson state that although this kind of translation has long history which might go back to two thousand years, especially up to early modern Europe and this practice mainly occurred between Latin and vernacular where S-T was a common practice in a world that relates to the translational environment, it has been neglected by the linguists and theorists of translation studies. They show two reasons for this negligence, the first reason is that the linguistic purity of the canon's foundational figures was very important for "the canon's keepers", so other translation attempts of foreign texts which were done by young founder translators, were heavily neglected which made all translations that were done by the nationalistic historians very similar to each other (1).

The second reason relates to the conceptual complexity of the bilingual writing process. Writing a self-translated text means that this text exists in two language systems at the same time. So, how will the author be capable of applying the monolingual categories and the original one, considering that the ways in which an author re-writes a text in a second language enable him to allow the categories of the original text to escape for the second text which is considered as a twin text? (2). Grutman adds that S-T also has been neglected because many linguists and theorists see that S-T is closer to bilingualism studies than to translation studies (qtd. in Montini 306).

Some linguists and translation studies theorists refuse to consider S-T as a kind of translation. Sometimes the differences between the source version and the target one can be so obvious, even one can say that both versions are different but have prominent similarities (Grönstrand 122). After conducting a comparison between the English and French versions of Beckett's novel *Godot*, Raymond Federman states in his essay *The Writer As Self-translator* that the translation of the original work is "no longer an approximation of the original, nor a duplication, but truly a continuation of the work" (12). Similarly, Michaël Oustinoff wonders whether S-T is really a kind of translation or it is a second original version (qtd. in Bandín 36). Indeed, in his essay *The Passion of Self-translation: A Masocritical Perspective*, Anthony Cordingley states that many critics have confirmed that the result of the S-T process should be considered as a new original version. Hence, supporting the critics' opinions, researchers spent years of their lives studying Samuel Beckett's works to provide textual proofs which show that each one of Beckett's self-translated works must be regarded as a second original version, not mere "a secondary version to the original one" (83). In this regard, Fitch has a similar opinion when he states that one of Beckett's

self-translated works can be considered as "a kind of creative, critical commentary of the original text", where the second version cannot be just a translated or 'duplicated version'. This might be due to the fact that the self-translator always does not adhere to the original text. Besides, Chiara Montini supports what Federman and Fitch say about Beckett's S-T when she questions how the ordinary translator manages to produce an adequate translation into a third language from the self-translated version (qtd. in Sabljo 167- 69). The reason behind this question is that the self-translator does not translate his work according to the proper translation criteria where s/he may forget that s/he is now a translator, not an author. In addition to that, in his essay *A Sociological Glance at Self-translation and Self-translators*, Grutman shows that even the most well-known self-translator, Beckett, did not adhere to the first original versions of his works. Instead, he made shifts between his self-translated works, and this is considered a proof that the true S-T is "impossible" (65).

Other theorists go farther and claim that S-T is completely not a form of translation. The translation scholar Susan Bassnett states that it is highly intricate to consider S-T as a kind of translation, adding to that, Beckett's S-T, in the light of whatever translation theories and equivalence definitions which are available in the discipline of translation studies and by anyway, is not a translation (38). Affirming her claim, Bassnett conducts a comparison between the French version, the ST, and the English version, the TT, of Beckett's first line of the fourth poem of the sequence which consists of four short poems, "Quatre poèmes" that was written and translated by Beckett himself, and published in 1961. She finds out through the comparison that "the meaning of the two lines in the two languages is completely different". Thus, Bessnett wonders whether this is truly a translation or not. She adds that Beckett's translation, especially the last line of his fourth poem, seems "to be not just a rewriting, but a complete rethinking of the original concept" (31). She continues with her argumentation when she questions how a type of translation can exist without a ST, especially when the author writes a text simultaneously in two languages! (38)

This clear rejection to S-T is a result of the strategies that are used by the self-translators because they do not obligate themselves to the ST. Menakhem Perry states, in this regard, that the self-translator gives her/himself the total right to make bold shifts when s/he translates from the original language into another one, converting the translation process to a re-writing process. This deed is, for sure, unacceptable if it is done by any other ordinary translators. Thus, the produced translation will be marked as an unfaithful and inaccurate translation. She adds that it has been allowed for self-translators to delete, add or change what they desire or what it has been found appropriate to be changed (181). On one condition, these shifts must not include critical and cultural issues where the main core should be completely maintained. Another opinion that supports this idea is stated by Mazzini Kunene, the African anti-apartheid writer from South Africa, who had exiled for 34 years in Britain and the United States. He translated several of his own works from his mother tongue into English, committing many shifts between his works' versions, saying that "the translation of the epic does not claim to correspond word for word with the original Zulu epic. I have tried to give a faithful but a free translation of the original" (qtd. in Bandín 42).

Certainly, these shifts are executed for reasons which make the self-translator gives his turn as a translator up. Fitch states that the first reason is due to the high confidence that the self-translator enjoys with since s/he is the original author of the work. So, the author-translator is in the best position to know what the real intention beyond every single word, a phrase or sentence, or even a character's movement which no other translator at all understands them as the self-translator does (125). The second reason for these changes, according to Fitch, is the authority of the self-translator, pointing out that the self-translator works freely on the translated version since the readers completely trust the translation of the writer, saying that the "readers tend to consider a translation done by the writer himself as closer to the original, more authorial and, consequently, more authorized" (19). Thus, the author-translators produce a free translation without any kind of restrictions, while there are theories that allow a kind of adaptation which provides the translator with a kind of freedom through the translation process, such as Lawrence Venuti's domestication theory. However, this adaptation has its own limitation.

At the same time, if one looks from another corner, then these shifts make some theorists think of S-T as a superior kind of translation or as "a privileged form of both translation and criticism" (Cordingley 83). This point of view is explained by Ruby Cohn. In her important essay *Samuel Beckett Self-Translator,* she states that Beckett's translated version of his novel

Murphy implies many shifts which "serve to heighten its comic tone", deleting extracts that have no satisfactory or corresponding equivalents, or adding extracts to strengthen specific aspects of the second version or clarify meanings, making them more understandable and appropriate to the French audience (614-15). In this respect, Ivančić Barbara states that the self-translator should "perform an exercise of self-criticism in giving instructions on the interpretation of the text" (qtd. in Agirrezabalaga 196). So, the bilingual writer should play three important roles, i.e., a writer, self-translator, and a self-critic. Another supporting opinion is stated by the Galician novelist Suso de Toro when she points in an article published in 1999 in the El Mundo newspaper, saying that "Self-translation appears as a sort of wasting your time instead of writing something new [. . .]. But translating oneself is also a new opportunity to recast and remake one's work" (qtd. in Santoyo 30). While S-T can be regarded as a privileged form of translation due to what has been mentioned before, when Fitch states that no one can understand the text as its original writer and as we know, S-T is translating a text from one language into another by the author her/himself .

In his essay *Against Self-translation*, Christopher Whyte sheds light on another point of S-T where he confirms that "that the practice of Self-translation was not a voluntary choice but an imposition" (65). He adds that the author-translators leave their countries because of forced reasons which are represented by "exile or of crude subjugation", wars, bad economic situations, where one language is attempting to take the place of another (69). While, at the same time, Grutman states that there are several reasons that push the young writers to leave their countries, such as political, commercial, or whatever the reasons are (258). Nevertheless, this is not always the case where some writers leave their countries for studying purposes or for another reason, writing in another language according to their own desire and free will. In this respect, in her essay *Beckett's bilingualism* in 1994, Ann Beer emphasizes that Beckett was not obligated to translate his works, but he translated his own works voluntarily since he mastered more than three languages and he was not oppressing or suffering from political, economic or religious reasons which many writers suffer from (qtd. in Grutman 197).

These writers or self-translators often come from "minority languages" and countries to find a new place that matches with their desires, then they feel with an obligation to translate their works from their mother tongue into a new language and culture that they choose to live in (Grutman 258). In his essay *On Mirrors, Dynamics and Self-translations,* Julio-César Santoyo states that this operation of S-T has made self-translated works "ended up superseding the original", since their original authors translated them from their minor languages into major ones. Such a fact puts the original texts in an isolation from the world, and they remain only in their environment and culture, while the second version, the self-translated, is considered the main source that is used to transfer the text into other languages. In this regard, it is worth mentioning that many of the self-translators' works awarded Nobel prize for literature, such as, Tagore (1913), who translated his own poetry from Bengali into English (34-36). This can also be considered a proof to show that S-T is superior to non-authorial translation.

Hokenson and Munson state that every self-translated text is a bilingual text which has been written by an author who is capable of composing a text in two or even more than two different languages (1). They add that the prevailing view of the ordinary translator in translation studies is that s/he is a person who lives in a certain country and directly deals with certain language and culture, the TC, for which the translator translates the foreign or the ST. In contrast, the bilingual writer is a person who has an ability to compose one idea in two languages, addressing this idea within two cultures, directly talking to two different audiences. Hokenson and Munson assert that for this reason, one cannot reduce the bilingual writers to "a single cultural identity" where they work and flourish in a zone that occurs in the middle space of overlapping among cultures, since the self-translator is writing and translating or, what some call it as re-writing, her/his works from the midzone, then s/he "does not just bridge the gaps between cultures, but combines them as a single subject living bilingually and writes both languages with one hand" (165). This means that the self-translator should not be judged on linguistic issues, accurate equivalences, the same order of phrases and sentences… etc., as long as s/he works as a mediator between cultures and forms an open door between them to know each other and combines them. In this regard, Bandín adds that the self-translators are live and belong to space "that exists between two languages and two cultures", they are part of both languages and cultures. Hence, they have "a hyphenated identity" (36). As a result, the author-translator feels that there is an

obligation to translate faithfully, at least the cultural issues and what s/he has written in one language into the second one without ideology or religious considerations. Consequently, the self-translator needs to translate her/his works with no bias to a language without others, taking into consideration that the alignment in S-T makes the self-translator go away from the zone that exists between languages and cultures through the S-T process.

6. Reasons for Self-Translation

S-T, as it has been aforementioned, is an act of translating a certain work by the author her/himself. It is obvious that the act of S-T is difficult and mainly requires an author who masters at least two languages and the most important, two cultures. Some writers suffer from such a prerequisite where Beckett, the most famous author-translator in the world, states frankly, in an airing letter to Thomas MacGreevy on Jan 30, 1957, saying "How sick and tired I am of translation, and what a losing battle it is always. Wish I had the courage to wash my hands of it all, I mean leave it to others and try and get on with some work" (qtd. in Grutman 191). Also, the Russian well-known self-translator Vladimir Nabokov talks about the S-T process as "sorting through one's own innards and then trying them on for size[s] like a pair of gloves" (qtd. in Grutman 257), which means that the S-T is not only difficult but also requires long time and efforts. Then, one mostly asks why self-translators choose to translate their own works by themselves? Why are they ready to spend years of their lives translating their works while there are good translators and professional people to translate them instead? Such questions lead us to the necessity of seeking for the actual reasons that push the authors to be self-translators or what is also called (authors-translators).

Generally, there are four reasons that lie behind self-translation, i.e., the post-colonial factor which is one of the most important factors that push writers to translate or re-write their own works into other languages where the colonial powers obligate people to use the colonizer's language in their public facilities and daily life. Secondly, the immigration and political factors. In their co-essay *Self-Translation*, Grutman and Bolderen state that the immigration factor is another reason for S-T since many writers choose to leave their countries for several reasons, such as the bad commercial situations, exile by the dictatorial regimes, revolutions, and escaping from wars in some cases (325). An example on such cases is Breyten Breytenbach, a South African anti-apartheid self-translator who had been exiled from his home to Paris in the1970s (Bandín 42). Thirdly, the socio-cultural factor where in certain societies which subject to the constraints of social and cultural traditions, the writers encounter a great challenge in finding a publisher that accepts the given work and the audience acceptance of the work. Fourthly, the individual factors such as commercial and study purposes... etc.

7. Self-Translation vs Translation Proper

Though S-T is considered a type of translation, it still has its own features and characteristics which make it special. At the same time, some theorists reject S-T as a type of translation proper. In his book *Introducing Translation Studies: Theories and Applications*, Jeremy Munday clarifies that translation proper, in simple terms means:

The process of translation between two different written languages involves the changing of an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL). (8)

In contrast, S-T is a process of translating or re-writing a text from the original language (SL) into the second one (TL) by the author her/himself (Grutman 257). Popovič also defines S-T as "the translation of an original work into another language by the author himself" (qtd. in Gutman and Boldren 323). This is the most important difference between S-T and translation proper since it can be considered a source of the rest ones. As it has been mentioned previously, Perry states that the self-translators, as they are the authors of their works, feel that they have the right to make shifts on the second version of their works even if these shifts are bold, contrasting to the standard translation, the act which is completely unacceptable (181). In such a case, the translation proper acceptability can be measured by its faithfulness, accuracy and fidelity.

Fitch has already clarified this point by giving two important factors that make self-translators commit these bold shifts. The first factor, as aforementioned, is the high confidence that the self-translators have, where they make many shifts in the

second version according to what they feel it is necessary to be shifted, due to the best position as the author-translators that they occupy, where they know the real reason and intention according to which every single word in the original work has written (125). While the second factor is the authority concept, for which the self-translators feel free to change several or many extracts that belong to the ST since the readers of the second language completely trust them again because they are the author-translators and know exactly the meaning and the purpose of every word in their works. In this case, they naturally won't betray their own works (19). Grutman and Bolderen add that self-translators grant their translated works with an "authenticity" which ordinary translators cannot grant it to their translations. Consequently, this authenticity makes the self-translated work, not a translated version, but a second original one (324), as regards which it is impossible to be said so to the other translated works that are/were translated by the standard translators, even if they are on a high level of competency and accuracy.

Similarly, in his essay *English and the Afrikaans Writer*, André Brink points out that the author-translator has a rare freedom level where he states that S-T is "not 'translating' the work, but rethinking it in the framework of a new language; even more important perhaps, refeeling it" (45). This means that it is truly difficult or even impossible the ordinary translator can enjoy with, for the translator's status as an author. Clearly, this is due to the fact that there is no gap between the author and the writer since s/he is the same person, and the misunderstanding or misinterpretation cannot, in any way, occur in the S-T process, even if the self-translator conducts several or many shifting cases since they are conducted for given purposes.

Brink adds that is in most cases there are differences and shifts between the first and second versions of a self-translated work through the S-T process. He clarifies this case by giving an example through a comparison between two paintings, very similar to each other and they were painted by the same painter, saying:

If a painter were to produce a work in a range of reds and then repeat it in, say, hues of blue: I can well imagine that the different colours would impose their separate "logics" on the respective works, even to the extent of demanding a variation in shapes or textures. (46)

This means that every language has its own demands and cultural and linguistic features. Therefore, it is almost impossible to produce a text that has very exact, precise features with the same effects and smooth or strong points in two different languages.

Fitch distinguishes between the normal translation and S-T, illustrating that translation proper product is considered "the production of a product" while S-T is "the repetition of a process", as a double writing process which is done by the same person (130). This repetition process, especially in simultaneous S-T, leads to blurring the boundaries between both the first and second versions which seem as one work that has been written in two languages with no boundaries, shifts, and differences (Gurtman 196). In her essay *Reception and Translations of Beckett's Bilingual Work*, and corresponding to such a case, Ana Helena Souza calls this boundaries blurring phenomenon as a "loss of autonomy" since both versions are "intrinsically connected" (qtd. in Bozkurt 77). This is not found in the translation proper case since it is very difficult, if it is not impossible, to the ordinary translator to produce a text that has the same characters of the ST.

Finally, it is worth mentioning that many theorists state several types of translation such as Nida's two orientations in translating, *Formal Equivalence* which " focuses attention on the message itself, in both form and content", and *dynamic equivalence* which "aims at a complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of his own culture" (Nida 129). Besides, there is House's *an overt translation* which "is a kind of translation in which the addressees of the translation [translated] text are quite 'overtly' not directly addressed where the overt translation is not a "second original" (House 54). This means that the translator is visible in this type of translation. The second type of translation according to House is *a covert translation*, which is "a translation which enjoys the status of an original ST in the target culture", which means that the translator in this case is invisible (56). In addition to that, in his book *A Textbook of Translation*, Newmark states seven translation methods, i.e., literal translation that is regarded as word-for-word translation, faithful translation which mainly refers to sense-for-sense translation, semantic translation which gives

more consideration to the aesthetic value of the ST, adaptation that is regarded as the "freest' form of translation", free translation which transfers the content without the form, idiomatic translation, which prefers to produce a translation that contains "colloquialisms and idioms" that do not exist in the ST and the communicative translation which reproduces an acceptable, readable and understandable translation (46-47).

While S-T has only two types of translation, simultaneous S-T and consecutive S-T. According to Grutman, Simultaneous S-T means that the writer works on two texts in two languages at the same time, or the process of translating the original text from the first language into the second one is done while the original text still in progress. As a result, if there is a time length between the original and the self-translated text, it will be very short. On the other hand, he states that the consecutive S-T means that the translation process can be done over several years or even more than a decade after the production of the first original text (259).

8. Collaborative Self-Translation

In general, there are three kinds of writers. The first kind is related to those who master only one language and write their works only in that language. The second one implies those who master their mother tongue and can deal with another language. Though they can manage themselves in the acquired language, they mostly cannot translate their own works into it. The last kind concerns with those who master two or even more languages equally and have the ability to re-write their works in the second language easily (Râbacov 67). The second kind of writers usually prefers to translate their own works with the assistance of another translator or writer. This kind of translation is called "collaborative self-translation" (Khazri 80). Many self-translators prefer the collaborative S-T when they decide to translate their own works for the first time. The reasons behind using such a kind of translation might be because they still do not have enough experience to translate their works by themselves or because they do not know the nuances between the SL and culture and the target ones. This can occur to any writer even to those from high class where Cohn states that the first Becket's self-translated work *Murphy* was a result of collaborative translation "with the translator Alfred Peron" (616).

In her essay *Collaborative Self-Translation as a Catastrophe: The Case of Vadim Kozovoï in French*, Julia Holter gives an important example in this regard. Vadim Kozovoï is a Russian poet who is one of the writers became self-translators because of political factors. Kozovoï had paid a special interest in French language and literature while "he was in the Gulag, the Soviet forced labour camps, where he was a political prisoner between 1957 and 1963" (217). He received considerable respect when he had published an "uncensored" French translation which had been considered a bold action and a "revelation and a victory against official Soviet culture". This made him be able to travel to France after great help from seven of the French writers who supported him and prepared a place to live in with his" autistic son, Boris" (qtd. in Holter 218). Kozovoï started to translate his own poetry. Indeed, he published his first book in France in 1982, but it did not get the expected success. For this reason, two of his French friends, Jacques Dupin and Michel Deguy who are regarded "two of the most important figures in French contemporary poetry" offered their assistance to find a publisher and volunteered willingly to translate his poems with him from Russian into French. Those three poets seemed a professional team (225). However, this was not the case since Dupin and Deguy worked with Kozovoï separately and they did not agree with the translation strategy that Kozovoï insisted on. Both of the French poets sought the "transparency, clarity and correctness of the French sentence structure" while Kozovoï preferred "foreignization strategies" (227). In his important book *The Translator's Invisibility: A History of Translation*, Venuti states that the foreignization method is "an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Venuti 20). Thus, Kozovoï re-wrote his poems in French in all details regardless of being unclear and unreadable. The authority of the self-translator plays an important role. Thus, through his "strong sense of righteousness", Kozovoï refused to use the simple and smooth expressions that make the self-translated poems more readable and understandable. He felt that if he changed anything, he would betray his own work. This made both Deguy and Dupin feel frustrated (Holter 228). Though the resulted translation of this collaborative translational experience is considered an unreadable translation, it is regarded a good experience and the translated poems are characterized by "attractive features". Their collaborative

translation implies efforts and experiences of three important figures from Russian and French literature and their names are written on the same book cover (232).

As Kozovoï prefers the foreignization strategy, there are others who prefer the domestication one. It is worth mentioning that the latter is "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" (Venuti 20). An example on this strategy is the translation of the topic of this study.

Through the analysis process that takes place in Chapter Four, the researcher has found out more than 190 shift cases. In an attempt to figure out the reasons beyond all those shifts, she has sent about seven messages asking Alsanea, the self-translator, to collaborate or just to reply. Finally, after three months she replied, saying:

"أعتذر عن تأخري بالرد ولكنني اعتدت أن لا أتدخل في رسائل الماجستير والدكتوراة[ه] التي تدور حول روايتي وأكتفي بالاطلاع عليها فور اكتمالها. لا أدري إن كان تدخلي ضرورياً في رسالتك؟ تحياتي العطرة" (6 حزيران، 2018).

I'm sorry for my late reply, but I have used to not interfere with Master's dissertations or Ph.D. theses that are associated with my novel, and I only see them as soon as they are done. I do not know, is my interference necessary in your study? My regards. (June 6. 2018)

Thus, it was clear to her that her interference is very necessary after explaining the idea, the aim of this study and stating that it needs to remain objective as much as possible by depending on her shift explanations and not on the speculations that might be given. However, there is no answer. For this reason, it has been necessary to know Booth's role in all those shift cases. The researcher has asked Booth whether those shifts have been made according to her decision or Alsanea's or it was their decision together! She replied, saying:

Unfortunately, there was no cooperation in this matter. While I was translating, I asked a number of times for the author's help with certain Saudi usages but she only responded the first time and never after that. And then when she decided she did not like the translation, I was given no opportunity to be part of any decision making. The only choice I was given was whether or not to keep my name on as (co) translator. I decided to do so because I wanted to be able to talk about the experience - and because even though she made a lot of changes, there was still the 'skeleton' of my work there. (August 22, 2018)

As a co-translator, Booth has made several cases of shifts. In this regard, in the same message, she adds:

Most of her changes I disagree with but I think there are some areas where it would have made sense - if we could have worked together - to compromise ... Other changes she made I really disagree with, for instance, taking out a lot of the cultural references and changing the poetry … There was one change she had to make … that I'd done a wrong 'global change' on the computer and turned Dubai into Abu Dhabi! So that looked like a very embarrassing mistake but it was a computer mistake - I knew it was Dubai!

In her essay *Translator v. Author*, she, Booth, states that through the translation process the main task was "creating sympathy and identification with a work and its characters" since the target audience is not familiar with Arabic literature. This made her choose the foreignization strategy in translation to give the translated work "particular power and resilience" (199). She justifies her strategy choice by saying that foreignization gives a great opportunity to make the target reader know more about "local pop cultures and idioms, language mixing, a politics of literary writing, puns and saucy asides", where this will encourage the target audience to know more about the SC by themselves (200).

Booth had chosen to use a sort of transliteration since there are many Arabic expressions in general, and Saudi ones in particular that do not have equivalents in English. She had attempted to give "a maximum amount of 'literalist surrender' on the levels of semantic equivalence, language level and juxtaposition, and stylistic play, though not on that of syntax." However, the result of her strategy was unexpected. She states that the author did not except the produced translation and asked the publisher's permission to revise the translation without Booth's consultation. After receiving the publisher's agreement, she says:

[I] Informed that the translation was unacceptable, I was never told the specifics of the author's and/or publisher's dissatisfaction, despite repeated requests for that information on the basis that I had a right to know the grounds on which my professional expertise was questioned and ultimately ignored. In the end, I was given only the opportunity to read the final text and decide whether I wanted my name to appear on the title page. (Booth 201)

She adds that the self-translated version of *Girls of Riyadh* is characterized by transparency, preferring domestication strategy over the foreignization one, "similarities over differences", and "immediate accessibility over surrender to the text". This makes it very readable and understandable, and the target reader does not need to think or try to find out the unobvious things where she says that the self-translated version "assimilates to cultural usages and cliché´s of North American and 'mid-Atlantic' ways while minimizing a stylistic equivalence that would privilege informal usage and local (Saudi) linguistic practices" (201).

One of the main self-translators' characteristics is the authority aspect they enjoy with. Whether the foreignization or domestication strategy has been followed or for the co-translator's being professional and expert in this field, the final decision is always the original author's. This is what has been proved through the few last pages.

9. Textual Changes in Raja Alsanea's *Girls of Riyadh*: Data Analysis

The sample of this study, بنات الرياض/*Girls of Riyadh*, talks about real stories of four girls, Sadeem, Lamees, Qamrah and Michelle, who are the writer's friends. The self-translator has enriched the original text by Qur'anic verses, poems, sayings, quotations, names of Arabic places, proverbs and names of Arab writers, singers and actors. The self-translated version of بنات الرياض has lacked most of those extracts. The data analysis will show whether the translation shifts have affected the produced translation or not.

The shifts cases have been classified under ten. The first table of textual changes implies the socio-cultural shifts.

Table -1-

Textual Change: The Socio-cultural Shifts

ST	TT	Translation Shift
1. لم تتخيل أخرى يومًا وهي تتذوق ما مع لميس من شيكولاتة فاخرة، أنها بهذا السعر الباهظ: -خير إن شاء الله؟ وش ذي؟ شوكولاطه والا ذهب؟ ـ أنا سمعت عن شي عندكم اسمه باتشي يقولون مرة كشخة! -في شي أغلى من باتشي بعد؟ يا ويلي! ف 7/ ص 54 الخ .	---------------------	Deletion

Analysis:

A. The ST shows the difference between the social classes in S'audian society. This is clear when Lamees' friend who is one of the four main characters of the novel, is surprised by the chocolate price that she had tasted after Lamees gave it to her and compared it with the gold price. There is no corresponding translation in the self-translated version which means the self-translator's purpose is unknown. The comparison is unfair between the ST and the TT since the original texts show a conversation that reveals the inequality of the social classes, while this has been deleted in the TT. In other words, there is no TT. Thus, the target readers won't know the divergence among classes that has been mentioned in the first original version and they receive only the linguistic material.

B. The jury evaluations (opinions) are:

- Opinion No.(1): "Unjustified deletion"

- Opinion No. (2): "Patchy (باتشي) chocolate… It is the most famous today in the middle east, i.e., unfaithful translation".

- Opinion No. (3): "This conversation should have not been deleted as it shows the different social status of the students".

- Opinion No. (4): "Unjustified"

- Opinion No. (5): No Comment.

- Opinion No. (6): "It is not clear why the self-translator opts for this translation method, sacrificing part of the ST that may, potentially, add to the plot of the TT. This part of the text marks a whole situation or event in the novel and can illustrate some features of the characters therein; consequently, it is unjustifiable to drop it from the narrative."

C. The questionnaire results show:

a. 20	b. 13 "It may hide sides of Lamees' personality."
c. 5	d. 2 - "Unfaithful translation".

- "Why did the translator delete this extract?"

ST	TT	Translation Shift
2. قررت أن تذهب إليها سيراً على الأقدام للتمتع بالجو في ذلك اليوم الصحو. اتجهت نحو إقزبشن رود واجتازت متحف فكتوريا وألبرت وهي تتأمل آثار قنابل الحرب العالمية الثانية على جدرانه، مذكرة البريطانيين على الدوام بمدى كراهيتهم للألمان في حال نسوها. قطعت الهايد بارك التي تغص بألوان مختلفة من البشر والأحصنة والحمام الذي يتقافز بخفة لالتقاط ما يرمى له من حبوب هنا وهناك. أكملت سيرها فوق الجسر وهي تتأمل المناظر الجميلة المحيطة بها. ف 10/ ص 76 الخ.	---------------------	Deletion

Analysis:

A. In the ST, one of the four main characters of the novel, Sadeem, goes ahead to an Arabic bookshop where the self-translator describes the streets and places that Sadeem passes in. The writer states that the effects of the second world war are still there. They, the effects, may represent a means by which the British people remind their hatred towards the Germans. In addition to that, she shows how people there are from all colors and birds are in everywhere... etc. The self-translated version has no translation for this text. The translator's purpose is difficult to be known since the deletion shift might be for the target audience acceptability. What has been stated in the ST may be unacceptable in the target reader's opinion. Another opinion for this shift is that the self-translator may try to avoid the wordiness though the description that is implied in the ST is interesting and not really long. The comparison between the ST and TT shows that the ST gives an interesting image of another country that describes the places, people and even the animals. Contrasting to the ST, there is no TT at all. This may not affect the meaning since there is no mentioning of a crucial event or an important conversation but this is still regarded unfaithful translation.

B. The jury evaluations (opinions):

- Opinion No. (1): "Although there is no reason behind deleting this extract, I think it has no great effect on the meaning of the TT".

- Opinion No. (2): "It is as a reminder of the war, not a reminder to hate the Germans, as the author tries to imply. This shows the writer's shallow interpretation of way they left the markings. That is why – I think- she did not translate that part and it is still unfaithful translation".

- Opinion No. (3): "Unjustified deletion."

- Opinion No. (4): "Unjustified"

- Opinion No. (5): "The TT is surely affected".

- Opinion No. (6): "This is a cultural reference and the narrator flashbacks; here, the deletion could be ideologically motivated or the self-translator feels that his literary face will be threatened if she has translated this part; or it is the publisher's will or policy who seeks to widely sell his product. However, regarding the translation method used, the translator is not successful if we take it from the angle of the message to which the ST first intended. The text is one whole narratively and the above event should be organically connected with other events that will eventually identify what kind of message the writer tries to convey or characters to introduce. The characters' identities cannot be uncovered but through the discourse narratives. The self-translator opting for such a translation is simply trying to hide part of this identity or positioning."

C. The results of the questionnaire:

a. 10   b. 25

c. 3   d. 2- "The extract does not relate to the subject"

                             - "Such explanation could enrich the TT".

Now, it is time to show the extracts that include translation shifts concerning the religious aspect and those related to particular names of Islamic culture.

Table -2-

Textual Change: The Religious Shifts

ST	TT	Translation Shift
1. إن الله لا يغير ما بقوم حتى يغيروا ما بأنفسهم. سورة الرعد: 11 ف 1/ص 9 الخ.	----------------------	Deletion

Analysis:

A. At the beginning of each chapter of *Girls of Riyadh*, the self-translator mentions a Qur'anic verse, lines of a poem, a quotation...etc., that give a glance that describes the situation in the few next pages of the chapter. In this regard, on the first page of the novel, the ST implies a Qur'anic verse that shows the people's state in the pages that follow this verse. In exchange, there is no translation, which means there is no TT to know the translator-author's purpose. It was entirely deleted. The reason behind this deletion shift might be the self-translator has no ability to translate a Qur'anic verse. In such a case, she can quote one of the available Quranic translations and provide it with a citation. This justification goes to all deletion cases in this table. The comparison between the ST and the TT, as it is clear, shows that the ST has a Qur'anic verse that gives an important meaning referring to the characters' deeds, while the target reader has been completely prevented to know this verse.

B. The jury evaluations (opinions):

- Opinion No. (1): "Mentioning this Ayah is 'ideological important'."

- Opinion No. (2): "It is clear that she did not concentrate on the translation of most of the verses from the Qur'an. She knows how the Arab/ Muslim people are portrayed in the western media, which is typically negative."

- Opinion No. (3): "I cannot find any reason why this Ayah has been deleted!"

- Opinion No. (4): "Justified".

- Opinion No. (5): "Is there a reason behind adopting the translation shift. This will deprive the TT [readers]from reading Quran verses in the TT language."

- Opinion No. (6): "It has a function to do in the whole novel and the translator could have translated this Ayah with either some religious equivalents from the Bible or with non-religious one (for example an English proverb or saying)."

C. the questionnaire results:

a. 17   b. 13

c. 9   d. I - "I think one should translate the Qur'anic text".

ST	TT	Translation Shift
2. بعد أن قرأ المعوذتين والإخلاص ثلاثًا مخافة الحسد... ف/1 ص/ 13 الخ.	After reciting some verses of" the Holy Qur'an to protect her from envious eyes… Ch. 1/ P. 4 etc.	Changing

Analysis:

A. The ST mentions two Quranic Suras which are 'Al - Ekhlas' and 'Alm'audhatain' which they are known in Islam that they prevent envy. This text has been translated without mentioning the names of these two Suras. Since the self-translator refused to explain the reasons for the shift cases that occurred in the self-translated version of *Girls of Riyadh*, it is difficult to find out the true self-translator's purpose for which this shift has been made. In this case, one can guess that the reason for this deletion case could be that most of the target readers do not know the names of the Qur'anic Suras. So, she may have tried to make the TT less complex. Comparing the ST to the TT, one will absolutely show that the ST gives more information and an obvious meaning than the TT which was written without mentioning the names of the two Qur'anic Suras. Thus, the reader may wonder what these verses are, forbidding them to be a step closer to the Islamic culture.

B. The jury evaluations (opinions):

- Opinion No. (1): "She avoided giving a clear understanding of the religious texts. Any Islamic terms or ideas are linked to the extremism, and it is still unfaithful translation."

- Opinion No. (2): "I think that this kind of shift is 'generalization' and not 'changing' as 'some of verses of the Holy Qur'an' is used to refer to the two verses mentioned in the ST. Since the TT readers are not familiar with the names of the verses mentioned in the ST, this shift is important for the naturalization of the TT."

- Opinion No. (3): "I think she mostly tries to satisfy the European audience. Unjustified deletion".

- Opinion No. (4): "Justified"

- Opinion No. (5): "I think the translation shift here is generalisation rather than changing. As far effect is concerned, it does not affect the TT."

- Opinion No. (6): "It is opting for the generic (a superordinate term 'verses')."

C. The questionnaire results:

a. 22   b. 9

c. 7   d. 2 - "It is important to be translated".

- "It would not change the meaning, but

would deprive the TT from saturation".

The following table is devoted to stating the extracts of the proper nouns. The latter refer to cetain people, i.e., singers, writers, actors, places books... etc.

Table -3-

Textual Change: The Proper Noun Shifts

ST	TT	Translation Shift
1. كانت فاطمة زميلة للميس في كلية الطب. كان كل ما تعرفه لميس في البداية أن فاطمة من القطيف. لم تتعرف لميس من قبل إلى أي فتاة قطيفية كما لم تتعرف إلى أي فتاة من الأحساء أو الجبيل أو غيرهما من مناطق الساحل الشرقي. لم تكن تعرف من المنطقة الشرقية سوى الخُبر والدمام. تعرفت عند دخولها للجامعة إلى زميلات لها في كلية الطب قدمن من مناطق بعيدة لم تسمع بكثير منها. منهن من جاءت من حفر الباطن، ومنهن من قدمت من الجوف ومن عرعر ومن القريات ومن خميس مشيط، ومنهن من تسكن على أطراف مدينة الرياض أو في أحياء لم تسمع بها من قبل كالسويدي وخنشليلة. ف 7/ ص 53-54 الخ.	When the girls entered the university, they got to know for the first time girls who had come from faraway areas about which they had heard very little. Ch. 7/ P. 47 etc.	Deletion

Analysis:

A. The ST states a scene that includes mentioning a girl who is called Fatimah, from Al-Qatif and many girls from different places[(1)]. Those girls enter the same college and know each other. Besides, thirteen names of different cities and towns have been mentioned to which those girls belong. Those, the thirteen names, of the Saudi areas, have been totally deleted in the self-translated text and they, the names, have been translated in a general sense without mentioning the name of the girl, who has her own story in the novel, and the same goes to the names of the Saudi areas. The self-translator feels free to make shifts whenever s/he wants. In this regard, Cohn states that Becket made many shifts in the self-translated version of Murphy. However, his shifts have been done for specific purposes, i.e., to strengthen the text and clear the ambiguity (614). Contrasting to the ST, the TT is shorter and has less information and thirteen names of variant places, which each one of them has its own characteristics, have been deleted. Thus, what Cohn states does not match this shift of deletion.

B. The jury evaluations (opinions):

- Opinion No. (1): "Unjustified".

- Opinion No. (2): "I think that the translator does not want to disturb the TT readers with names of districts that are not familiar for them."

- Opinion No. (3): "The author-translator avoids unfamiliar details! Unjustified deletion".

- Opinion No. (4): "She avoided going to too much details. She did not see that important to the western reader. She aims to show the negatives in her society only. It still unfaithful translation."

- Opinion No. (5): "I agree with this shift. No effect".

- Opinion No. (6): "The self-translator sounds here as an original writer; or, she opts for what is termed in translation studies as 'summary translation', overlooking the details for the sake of general things."

C. The questionnaire results:

a. 17   b. 18

c. 4   d. 1- "Unfaithful translation".

The following table is devoted to mentioning the quotations that have been used in the sample of this study.

Table -4-

Textual Change: The Quotation Shifts

ST	TT	Translation Shift
1. إما أن تكون الحياة تحديًا ومغامرة، أو أن لا تكون شيئًا أبدًا. هيلين كيلر ف 2/ ص 22 الخ.	---------------------	Deletion

Analysis:
A. The TT includes a quotation said by Helen Keller (1880-1968), an "American educator" who "overcame the adversity of being blind and deaf to become one of the 20th century's leading humanitarians" ("Biography"). The quotation summarizes the whole situation of Chapter Two. It has been deleted in the self-translated version. Thus, the comparison between both texts shows that the ST is clear and rich, while there is no corresponding translation in the English version.

B. The jury evaluations (opinions):

- Opinion No. (1): " 'Life is either a great adventure or nothing'. There is no reason why she would not translate that quot. Again she saw the book as a way of informing the world of the negatives in her country, i.e., unfaithful translation".

- Opinion No. (2): "In the ST, this quotation must be written to serve a certain purpose, so deleting it is absolutely unjustified. This is my opinion about all the deleted quotations."

- Opinion No. (3): "Unacceptable ideological deletion."

- Opinion No. (4): "Unjustified".

- Opinion No. (5): "Affected the TT".

- Opinion No. (6): "Unjustifiable deletion; the translator has other options, SIMPLY GOING TO THE ORIGINAL SAYING."

C. The questionnaire results:

a. 20   b. 14

c. 5   d. 1- "It is important quote, why it has been deleted?"

Table -5-

Textual Change: The Song and Poem Shifts.

ST	TT	Translation Shift
1. أصغت قمرة إلى اللحن الحزين والكلمات التي لامست جرحًا غائرًا بداخلها: كأني طاف بي ركب الليالي يحدث عنك في الدنيا وعني على أني أغالط فيك سمعي وتبصر فيك غير الشك عيني وما أنا بالمصدق فيك قولاً ولكني شقيت بحسن ظني تعذب في لهيب الشك روحي وتشقى بالظنون وبالتمني أجبني إذا سألتك! هل صحيحٌ حديث الناس خنت أم لم تخني؟ أكاد أشك في نفسي لأني بالكاد أشك فيك وأنت مني "معقولة راشد يحب واحدة غيري؟". ف /8 ص 63 الخ.	Gamrah listened to the melancholy tune and the words that pressed hard against a wound that sat deep inside of her. Her eyes filled with tears as the idea hit her: *Can Rashid possibly be in love with someone else?* Ch. 8/ P. 57 etc.	Deletion

Analysis:

A. In the ST, one of the four main characters, Gamrah, goes to the grocery which its owner is an Arab man. The owner in the text has played the Egyptian singer Um Kulthum's song. The words of that song talk about the painful doubt and the betrayal of the lover. When Gamrah hears the song, she immediately presumes that her husband betrays her. The TT shows the same event but without mentioning the song words. The translator's reason for the song deletion is, as usual, unknown but one may think that the self-translator seeks an easier translation, or she has thought of giving only the main point of the text which is represented by the linguistic aspect without the artistic one. Consequently, the comparison shows that the ST is longer and gives an extract by which the character guessed a particular thing. Thus, it is so obvious to the source reader why the character has deduced what is happening. While the TT shows that the character has guessed such a thing without mentioning the words of the song. Thus, the target reader may wonder what are exactly the song words. The self-translator has mentioned the singer's name, then a second question may come to the reader mind, which one of Um Kulthum's songs is it? Mentioning such details gives the opportunity to the target reader not only to know how the character has thought of her husband's betrayal but also to make the audience know more of the artistic works of the SC.

B. The jury evaluations (opinions):

- Opinion No. (1): "She seems to me to avoid hard passages or she does not care for things she believes they do not attract her reader. Meaning hindrance"

- Opinion No. (2): No comment.

- Opinion No. (3): "It is clear she finds difficulty in translating Arabic poetry. It is unfaithful translation".

- Opinion No. (4): "Unjustified".

- Opinion No. (5): "Affected the TT".

- Opinion No. (6): "Unjustifiable deletion; the translator has other options."

C. The questionnaire results:

a. 30   b. 7

c. 2   d. 1- "Such texts should be translated in order to convey

                the Arabic culture to the foreign ones."

Generally, proverbs play an important role in the text and deleting them from the TT will, to a certain extent, affect or, let us say, reduce the meaning of the message behind the text. The following table reveals such a fact.

Table -6-

Textual Change: The Proverb Shifts

ST	TT	Translation Shift
1. ولأن التماسيح للأسف أخف دماً من السحالي، وخصوصًا السحالي الجميلة مثلنا، فإنني أنعى بكل أسى نفسي وصديقاتي، ولكن الحمد لله على أية حال، فكما يقول المثل الشعبي: العوض ولا القطيعة! ف/ ص 55 الخ.	----------------------	Deletion

Analysis:

A. In the ST, the self-translator compares the girls in the upper-class with lizards because they lack the sense of humour. She adds that it is acceptable to have such female friends since it is better than nothing. The self-translated version has no such a text since the entire extract has been deleted. The translator's purpose for this deletion could be for a social reason because it has been mentioned, before this extract, a comparison between the ordinary girls who are characterized by the sense of humour and cheerful personality, and those from the upper-class. Thus, the reason for such a deletion is to avoid showing the personality differences among the social classes or it could be for another reason in the self-translator's mind. Consequently, the ST finishes the comparison and it fulfils the meaning of the text. To the contrary, comparing the girls of the upper-class with the lizards and the proverb at the end of the text have been deleted in the TT, making the effect of ST more than the TT one.

B. The jury evaluations (opinions):

- Opinion No. (1): "Cultural aspect. Unjustified deletion".

- Opinion No. (2): No comment.

- Opinion No. (3): "There are some cultural-specific items in the ST that should have been translated as the translator is totally familiar with them."

- Opinion No. (4): "Unjustified".

- Opinion No. (5): "Affected the TT".

- Opinion No. (6): "Unjustifiable deletion; the translator has other options."

C. The questionnaire results:

a. 18   b. 11- "Proverbs, as they are known, are significant aspects

                    of any culture. They should not be deleted".

c. 10   d. 1- "Unfaithful translation".

ST	TT	Translation Shift
2. لميس وحدها التي لم تعانِ في سبيل الحصول على ما تبتغيه كما عانت كل واحدة منهن، فسبحان موزع الأرزاق! ف 49/ ص 309 الخ.	She alone among her friends had not suffered for trying to obtain what she longed for. Ch. 49/ P. 292 etc.	Deletion

Analysis:

A. The ST states that one of the main characters of the novel, Lamees, has owned everything she wants without suffering or failure, concluding the text with a proverb that describes the situation. The TT states the same content but without the proverb. The translator's purpose for the proverb deletion might be that the self-translator did not find a close equivalent or she thought that the meaning of the text is obvious by itself and no need for mentioning it, or it could be for other reasons in the self-translator's mind. The comparison between the ST and TT does not show a big difference in meaning, but always states a proverb to strengthen the text. Consequently, the ST is more affected than the TT.

B. The jury evaluations (opinions):

- Opinion No. (1): "Translating 'فسبحان' would lead her into translating words which carry Islamic meaning. Unfaithful".

- Opinion No. (2): "Unjustified".

- Opinion No. (3): "The last sentence of the ST is related to the Islamic and Arabic culture. Being a Muslim and Arab, the translator should have translated it to the TT."

- Opinion No. (4): "Unjustified deletion"

- Opinion No. (5): "Affected the TT".

- Opinion No. (6): "Unjustifiable deletion; the translator has other options."

C. The questionnaire results:

a. 20   b. 13

c. 5   d. 2- "I Think the text is important to be translated

                    because it describes something about girls".

                    - "Unfaithful translation".

The TT also reveals doctrine shifts in several places. The following table shows the extracts that indicate a doctrine oriented since the self-translator has dedicated Chapter Twenty-One of her novel only for Shiite characters that are close to one of the four main characters of the novel.

Table -7-

Textual Change: The Doctrine Shifts

ST	TT	Translation Shift
1. هكذا كانت شخصية لميس، وكانت تماضر على العكس منها، هادئة ومطيعة، ورافضة لكل ما تقوم به أختها العنيدة . رافضة، كانت تلك الكلمة بداية لأكبر خلافات لميس مع أختها تماضر، ومع بقية الشلة أيضاً. ف 6/ ص 51 الخ.	---------------------	Deletion

Analysis:

A. The ST describes Lamees who is not like her twin sister, Tamadher, who is quiet, dutiful and refuses everything done by her stubborn sister, Lamees. In the ST, there is a focus on the word 'refusers' that is pairs with the naming of the Shiite in the Arabic doctrinal traditions, preparing the readers to read upcoming scenes and events that relate to the Shiites in S'audi. The self-translator has deleted the entire text as if it has not been mentioned in the original version at all. The translator's purpose is unknown and it is hard to speculate on it. Contrasting the TT to the ST, the first has been deleted, leaving the target reader with no preamble of what will be mentioned later.

B. The jury evaluations (opinions):

- Opinion No. (1): "Sectarian oriented deletion".

- Opinion No. (2): "I think that the ST here serves as a conclusion for what have been said before, and it should have not been deleted at all."

- Opinion No. (3): "Unjustified".

- Opinion No. (4): "Unfaithful".

- Opinion No. (5): "Affected the TT".

- Opinion No. (6): "Unjustifiable deletion; the translator has other options."

C. The questionnaire results:

a. 22   b. 14- "It is a key point in the novel".

c. 3   d. 1- "Unfaithful translation".

ST	TT	Translation Shift
2. كانت لميس متأكدة أن أياً من صديقاتها لا تهتم بكون فاطمة شيعية أو سنية أو صوفية أو مسيحية أو حتى يهودية بقدر ما تهتم بكونها غريبة عن وسطهن. ف 21/ ص 147 الخ.	But Lamees was completely confident that deep down none of her friends really cared whether Fatimah was Shiite or Sunni or a Sufi Muslim mystic or Christian or even Jewish; what bothered them was that she was just different from all of them, the first Shiite they had ever met, a stranger in their midst, an intruder in their close- knit Sunni circle. Ch. 21/ P. 137-38 etc.	Addition

Analysis:

A. The ST shows that Lamees thinks that her female friends do not feel comfortable towards Fatimah, Lamees' Shiite friend, not only because she is Shiite but also because she is different from their social class. The TT shows a similar idea but it has been given an extra piece of information. The TT states that they do not feel comfortable with Fatimah because she is "the first Shiite they had ever met, an intruder in their close- knit Sunni circle" (Alsanea 138). The self-translator's purpose might be that the author, in the original version, did not want to show the friend's rejection of the Shiite friend to avoid provoking doctrinal feelings. In contrast, the TT has clearly shown that the rejection is due to the girl's doctrine. The self-translators, in their self-translated works, tend not only to correct their mistakes that have been occurred in the first version through the S-T process but also to state certain things more clearly in an attempt to express themselves more freely. The author-translator, in this case of shift, has stated the reason for the female friend's rejection of the other girl more frankly. However, this is not always the case along with the rest shift cases. Thus, the TT is more obvious and stated frankly to the target reader.

 B. The jury evaluations (opinions):

- Opinion No. (1): "The writer aims to illustrate the negative aspects of the Saudi hypocrite society-as she sees it."

- Opinion No. (2): "Unjustified".

- Opinion No. (3): "This addition dose not been that much contribution to the meaning of the TT."

- Opinion No. (4): "Unjustified sectarian elaboration".

- Opinion No. (5): "Affected the TT".

- Opinion No. (6): "Unjustifiable addition; the self-translator has other options, unless he/she tries to mark some ideological stance."

C. The questionnaire results:

a. 20   b. 12

c. 7   d. 1- "The translation of the ST is enough".

   There are also extracts in which a strange kind of shifts have occurred. So, the STs in this table have been transformed from their original positions to other ones. Such a fact is revealed in the following table.

Table -8-

Textual Change: The Text Transformation

ST	Transformed TT	Transformation (from-into)
1. ... ففي الحب لا بعدك ولا قبلك كما تقول الاغنية المعروفة، ولو أن الفضل في تعاطفك مع نون النسوة لم يكن سببه طفرة جينية في كروموسوماتك الرجالية، وإنما انتحار أختك المسكينة بسبب الحب، "ويضرب الحب شو بيذل"! فَ "يا بخت" المرحومة بلقيس، ويا "قرد" حظنا من بعدك؛ أي يا لتعاسة الحظ، وأظن التعبير النجدي مشتق من حيوان القرد لكثرة تنطيطه، الذي يشبه الحظ في عملية وقوفه وانبطاحه المستمرين، أو هو من حشرة القرادة كما يقول البعض. للأسف، يبدو أن المرأة منّا لن تجد نزارها إلا بعد أن "تخلّص" على إحدى أخواته، لتتحول بعدها قصة الحب الجميل من فيلم أبيض وأسود إلى حب في الزنزانة، ويا قلبي لا تحزن!	Oh, Nizar, in love there's been no one before you and there will never be anyone after you, even if your compassion towards women isn't due to a mutation in one of your male chromosomes but rather to the suicidal end of your poor sister's tragic love story. So it seems, I'm sorry to say, that no woman among us will find her own Nizar until after she has finished off one of his sisters, so that the tale of beautiful love will have to be titled 'Gone to Prison' rather than 'Gone with the Wind'.	Ch. 1 → Ch. 4/ Deletion

ف /1 ص 12-13	Heart of mine, don't grieve.	
الخ.	Ch. 4/ P. 26-27	
	etc.	

Analysis:

A. The ST implies titles of a song and an old movie and talks about Nazar Qabani, the Syrian poet, who is well-known for his writing about women and love. The TT almost shows the same content which has been transformed from the first chapter into the fourth. The translator's purpose for such a new kind of shifts is unknown but it could be that the self-translator has found that it is more appropriate to be translated in Chapter Four but it still a poor probability. The comparison between the ST and TT shows that both of texts have the same content and the deletion case in this regard was for the sake of the TT since almost the first two lines in the original text are with no sense.

B. The jury evaluations (opinions):

- Opinion No. (1): "Unfaithful".

- Opinion No. (2): "Unjustified".

- Opinion No. (3): "In spite of the deletion, I think the idea of the ST is well conveyed to the TT."

- Opinion No. (4): "Unnecessary strategy shift and summary translation!"

- Opinion No. (5): "Affected the TT".

 - Opinion No. (6): "Unjustifiable deletion; the self-translator has other options."

C. The questionnaire results:

a. 7   b. 17   c. 16   d...

In the following table, there is a textual change which is stranger than the previous ones, i.e., that of the text replacement. The shift in this table will not be understood only by reading the analysis phases.

Table -9-

Textual Change: The Text Transformation/Replacement

ST	Transformed TT	Translation Shift
1. لم تشعر سديم بانتهاء ذلك الوجه من الشريط إلا بعد إصدار المسجل لذلك الصوت المزعج الذي يدل على تغيير وجه الشريط. راحت تمسح دموعها التي اغرقت الوسادة، وتصغي الى صوت ميادة وهي تناجي حبيبها الظالم وليد القاسي: قول لي يا للي كنت اغلى الناس عليّا جبت قلب منين يطاوعك ع القسيّة ريحني قول لي حكايتك إيه جرحت قلب حبيبك ليه قسيت عليا ليه ليه غدرت بيه ليه ليه	She listened woefully to Abdul Haleem's[3] mournful voice: Rid yourself of woe and tears Instead of crying years and years Oh you who've wept the traitor man Weep on today, if you well can. But watch that no one sees tears fall For such will please the traitors all. Sadeem cried and cried, and cried, alone in her London flat, wishing and hoping to rid herself of woes and tears, instead of crying years and years. Instead of crying spring and fall, bringing joy to	Replacement/ Deletion

قسيت عليّا... غدرت بيا	traitors all.	
قول لي يا اللي كنت اغلى الناس عليا	Ch. 11/ P. 80	
جبت قلب منين! منين منين	etc.	
جبت قلب منين يطاوعك ع القسيّة		
يا باكي ع اللي خان		
ابكي النهارده كمان		
وخلص الأحزان		
بدال ما تبكي سنين		
يا باكي ع اللي خان		
ابكي النهارده كمان		
بس أوعى دمعة تبان		
تفرح الخاينين		
بكت سديم، وبكت، وبكت، وحيدةً في شقتها اللندنية، علها تخلص الأحزان، بدلاً من أن تبكي سنين، وتفرّح الخاينين.		
ف 11/ ص 87-88		
الخ.		

Analysis:

A. The ST depicts the character Sadeem in her deepest state of sadness, trying to console herself by crying and listening to Mayyadah Al Hennawi's song. The self-translator has mentioned a long extract of the song, then concluded the chapter with words similar to the song words. The TT is somehow confusing since there is a text which precedes the text of Al Hennawi's song and shows that the character listens to one of Abdul Haleem Haafidh's songs. The author-translator has translated just the last four lines from Al Hennawi's song and transformed it in Haafidh's song position and deleted the latter's one. The self-translator's purpose is unknown and it is difficult to find a speculation for such a strange kind of shifts. She has not only transformed the text from place to place but has deleted the other text, Haafidh's song, and replaced it with another. Though both Hafidh and Al Hennawi's songs talk about the pain of love and betrayal, it is still a scribing process since she has mentioned Al Hennawi's song lines as they belong to Haafidh's. In addition to that, the original song of Haafidh has been deleted and Al Hennawi's name and the rest lines of her song have been deleted too. Thus, comparing the TT to the ST, the TT can deceive the target readers since they do not already have knowledge of Arabic songs, and even if they have such knowledge they cannot differentiate between the similar songs that have been sung by different singers.

B. The jury evaluations (opinions):

- Opinion No. (1): "May be the writer found it easier to write a new text than translate the original. Unfaithful."

- Opinion No. (2): "Unjustified".

- Opinion No. (3): "I think that the translator may face difficulties in translating poems which require a highly competent translator."

- Opinion No. (4): "Badly translated and distortion infidel".

- Opinion No. (5): "Huge effect".

- Opinion No. (6): "Unjustifiable deletion; the self-translator has other options."

C. The questionnaire results:

a. 30 - "Faithfulness is required".   b. 9

c. 1   d…

The following table displays the textual changes that imply various shift cases related to different events and topics.

Table -10-

Textual Change: Others

ST	TT	Translation Shift
1. ... فإنه يذهب بسرواله الداخلي الأبيض الطويل وفنيلته القطنية اللذين لا يرتدي سواهما أثناء تواجده معها في الشقة، ... ف 4/ ص 34 الخ.	If he did go in to their bedroom to sleep, he kept on the long white underwear that Saudi men always put on underneath their thobes — we call them 'Sunni underpants' (I have no idea why) —and T-shirt. Ch. 4/ P. 28 etc.	Addition

Analysis:

A. The ST states that one of the character's husband comes to home and immediately sleeps wearing his only underwear. The TT represents almost the same content with a short addition. This addition mentions that the underwear is called 'Sunni underpants'. The self-translator may want to differentiate between this kind of clothes and another kind, or for another reason in her mind. The comparison between the ST and TT shows that both text contents are almost the same but the short addition in the TT may confuse the target reader since s/he does not know such piece of information. So, mentioning such naming that does not exist in the original text may make the target reader think of whether there are other names of underwear or not. If the ordinary translator in such a case feels it is necessary to mention the naming of the underwear, then s/he needs to write a footnote in which s/he states the naming of the 'Sunni underpants' and the other names if there are.

 B. The jury evaluations (opinions):

 - Opinion No. (1): "Sectarian oriented".

 - Opinion No. (2): "The addition helps clarifying the ST which is related to the Saudi culture."

 - Opinion No. (3): "Justified".

 - Opinion No. (4): " 'Sunni underpants'- It is what they call it in Saudi Arabia- True she is trying to explain what/how the Saudi society/culture works- That is her aim in the first place."

 - Opinion No. (5): "Affected the TT".

- Opinion No. (6): "Unjustifiable Addition; the self-translator has other options."

C. The questionnaire results:

a. 20   b. 13

c. 5   d. 2- "She should not mention 'the Sunni

                underpants".

         - "The addition is not required".

10. The Final Result

To sum up, the previous results show that the majority of the three analysis phases have considered the deletion shifts unjustifiable and unacceptable. The reason behind this rejection is that the writer must have in mind a specific purpose and subject matter as far as the work under writing is concerned. In this case, when the writer translates her/ his own work, s/he is in the best position to retain the purpose and the meaning of the text. Deleting important extracts of Qur'anic verses, poems, songs, important names...etc., leads to omitting most of the cultural aspect of the work and maintaining the linguistic one. From another corner, the social aspect has been successfully retained since the self-translator has focused on showing the S'audian society with all negative aspects as they are in the original version. For this reason, most of the addition shifts have been justified and accepted by the researcher's analysis and the jury evaluations in general and the readers' opinions in particular. However, the changing shifts mostly have not been accepted or justified since most changing cases, the analysed and not analysed, move from the specification into the generalization. This strategy prevents appellations of Qur'anic verses and cities, names of writers and singers to be frankly presented. In addition to that, the transformation shifts have different opinions since the translation does not harm the ST and it is still considered a strange kind of shifts without following any translation rules. However, since the self-translator has a rare limit of freedom, s/he can make such a kind of shifts as long as it does not harm the meaning and the sequence of events of the original text. The last kind of shift cases is the replacement/transformation. As it is clear, even the appellation of this shift is strange since it is has been adopted such a kind of shifts that has not been occurred before. All three analysis phases have totally rejected it.

11. Conclusions

The aim of this study is to prove that the shift cases, i.e., deletion of Ayahs of Suras from the Holy Qur'an, quotes and proverbs, poems, saying by famous keys, sectarianism topics, etc., affect the meaning of the self-translated text, the TT. Shifting those extracts especially in the deletion cases mostly unacceptable for their importance for boosting and the meaning of the TT and enriching the text. Throughout applying Newmark's five-part model, the analysis phase of the ST and the TT, comparing them with each other, the jury evaluation and the questionnaire, the following points have been concluded:

1. According to the huge number of shifts that have been occurred in the TTs, the ST can be considered re-thinking or paraphrasing more than re-writing or even translation.

2. Though many of the addition cases in the self-translated version are acceptable and justifiable to clear the ambiguity, most of the deletion cases are still unacceptable and regarded betrayal to the ST.

3. In translating the general events, the self-translator moves as much as possible towards the target readers by using the generalization and the domestication strategies.

4. The author-translator has used foreignization only when she has transliterated the names of clothes and some other appellations.

5. Most of the deletion cases have produced a target reader who is not familiar with the SC.

6. Some of the self-translators use the S-T as an advantage to strengthening their works and correct mistakes that occur in the first original version. Such a case is not found in Alsanea's *Girls of Riyadh*, since most of the deletion cases happened in the important extracts, i.e., Ayahs of Suras of the Holy Qur'an, poems, famous figure's names... etc., by which the ST is considered stronger than the TT.

7. There is clear bias to certain names where they have been preserved in the TT while many others have been deleted even if they have been mentioned more than once in the original version.

8. Refusing to answer the reasons behind the shift cases has left a lot of (Whys). If the self-translator would have to collaborate, one would give good suggestions to avoid such translation shifts.

9. Deleting many cultural indications means that the self-translator has taken out many of the original text attributes. Thus, the self-translator, in this case, is a linguistic transformer more than a bridge between two cultures.

10. In most cases, the self-translator attempts to gain the target readers satisfaction but this does not mean that s/he needs to delete every extract that may seem strange to them. On the Contrary, with a good style and writing skill, the self-translator can preserve the SC attributes and gain the target audience satisfaction. This is what has happened with Beckett's self-translated works.

11. Conducting a big number of deleting and changing cases makes the self-translators not only betray the original work but also betray the target audience. This is due to the TT readers' trust in the author-translator more than any other translators since s/he, in the first place, is the original writer of the first original version of the work.

Notes:

A. Self-Translator's Notes:

[1] Abdul Haleem is a famous Egyptian singer from 1960s

B. The Researcher's Notes:

[(1)] Al-Qatif is a city in the east of Saudi Arabia. It is characterized by a big Shiite

population.

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