



The Road not Taken in Self-Translation

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المخلص

الترجمة الذاتية، وهي مجال حديث نسبياً ولم يحظ بالكثير من البحث، وخصوصاً في الأدب العربي مقارنةً بالسياقات الغربية، تعني أن يقوم المؤلف بترجمة عمله الأدبي إلى لغة مختلفة عن اللغة الأصلية. وتُبرز هذه الممارسة غالباً التحديات الفريدة التي يواجهها الكتّاب الذين يتقنون أكثر من لغة، أثناء محاولتهم نقل المعنى ذاته بين لغتين. وتستند هذه الدراسة إلى كتاب فرانسوا غروجون "ثنائي اللغة: الحياة والواقع" الصادر عام 2017 (نُشر لأول مرة عام 2010)، لاستكشاف الترجمة الذاتية بوصفها دراسة متعددة التخصصات تتبع من علم اللغة الاجتماعي، وتركز تحديداً على الثنائية اللغوية وظواهر مرتبطة بها مثل التناوب اللغوي والتكيف اللساني، بالإضافة إلى دراسات الترجمة.

ونظراً لندرة الدراسات العربية في هذا الموضوع، تُسلط هذه الدراسة الضوء على الكتّاب العرب، وخصوصاً أساتذة الجامعات المصريين العاملين في أقسام اللغات الأجنبية، نظراً لخلفتهم اللغوية ذات الصلة. وتتناول الدراسة خمس حالات لهؤلاء الأساتذة، باستخدام نظرية الهدف (Skopos Theory) لهانس فيرماير، والتحليل الأسلوبي، كما تنثري النتائج من خلال مقابلات مباشرة حول تجاربهم الشخصية في الكتابة بلغتين وثقافتين مختلفتين. وتهدف هذه النتائج إلى الإجابة عن السؤال المحوري للدراسة: هل النسخة العربية هي ترجمة للنص الإنجليزي؟ أم أنها كتابة إبداعية بلغة مختلفة؟

الكلمات المفتاحية: الترجمة الذاتية – الثنائية اللغوية – دراسة حالة – نظرية الهدف (Skopos Theory)

Abstract

Self-translation, a relatively new and under-researched field, particularly in Arabic literature compared to Western contexts, involves an author translating their own work into a different language from the original. This practice often highlights the unique challenges faced by bilingual or multilingual writers who convey the same meaning across languages. This research draws on François Grosjean's 2017 work, *Bilingual: Life and Reality* (originally published in 2010), to explore self-translation as an interdisciplinary study rooted in sociolinguistics, specifically bilingualism and related phenomena like code-switching and linguistic adaptation, as well as translation studies. Given the scarcity of Arabic studies on the topic, this research

emphasizes Arab writers, particularly Egyptian university professors in foreign language departments, due to their relevant linguistic background. It analyzes five case studies of such professors using J. Vermeer Hans' Skopos Theory and stylistic analysis, further enriching the findings through direct interviews about their personal experiences writing across two languages and cultures. These findings attempt to answer the main question of the paper: Is the Arabic version an English translation or is it a creative writing of the text in a different language?

Keywords: Self-translation - Bilingualism - Case Study - Skopos Theory

I. Definitions and Concepts

Self-translation is a modern field of research. It emerged specifically in 1998 with the emergence of the Encyclopedia of Translation Studies issued by the international publishing house Routledge in the same year. The Arabic dictionary definition of "tarjamah", the Arabic equivalent to "translation" means either translation or someone's biography. Therefore, the Arabic term "tarjama thatiyyah" means either an autobiography or self-translation. However, self-translation here differs in its concept and characteristics from autobiography, one of the well-known types of biographies. Self-translation, the topic of this research, is a branch of knowledge usually categorized under the fields of translation, transfer and bilingualism. It means that the author seeks to translate his/her work, from one language, into another/other language/ languages. The concept of an author translating their own work can be referred to as either "self-translation" or "auto-translation." However, "self-translation" is generally favored by translation scholars, such as Cordingley (2013), because it is a more encompassing term. It highlights the author's integral role not just in translating, but also in the initial creation of the text, emphasizing that the translated version effectively becomes another original. As Cordingley put it, "Using the term 'self-translation' concentrates attention on the presence of the translator, not only in the act of translation but during the composition of its original." (Cordingley, 2013, 1-2)

Likhadarfiriha (2021) defined self-translators as "those writers who resort to the translation of their works because they feel that they need to write in two languages, by which means they can amend and refine their writings. This process is called self-translation. Self-translation is one of the bilingual literary forms which is done by a bilingual writer who translates his works himself/herself" (5). She adds, "As for the definition

of self-translation in Arabic, it seems more controversial, due to the scarcity of studies on this translation practice. Scholars in the field of translation have not yet been able to provide a definition of the translation done by the author of the original work” (16).

Examples of self-translation are more frequent in the West than in the East. Many Western writers, such as Tagore, Moore, Joyce, Beckett, Nobukov, and others, have frequently practiced self-translation. Furthermore, the Turkish translator Talât Sait Halman did self-translation. The most prominent case in the Arab world is the Iraqi writer Senan Anton, and his most important self-translation of the novel *The Pomegranate Tree Alone* (2010). Some Algerian writers who write in Arabic and French, such as Rashid Boujdra and his famous self-translation of the novel *Ra'an* and Wasini al-Araj, whose experience of self-translation of the novel of the *Guardian of Shadows* (French edition 1996, Arabic edition 1999) will be discussed later. In addition, the Saudi writer Abu Dahman, who wrote the novel *The Belt* in French 2000, then he rendered it to Arabic 2001 and, consequently, becomes the first writer from the Arabian Peninsula to write in French.

II. Research Sample and the Case Study

The researchers found five professors of English language and literature at different Egyptian universities. They practiced self-translation at least once and published their writings in two languages. Therefore, the researchers chose them for this study, which is the first of its kind in Egypt. These various selected texts include a single poem, a complete book of verse, which consists of about fifty-four haiku sequences, a comprehensive theatrical work, a literary novel, critical articles and journal articles. All of these enrich this branch of translation studies. The research concludes by recommending that every writer who engages in self-translation should be the subject of individual study to understand their unique experience with the process. These professors' names and their works in Arabic and English are as follow:

1- Prof. Al-Ghazi. Associate Professor of translation studies and text linguistics at Alexandria University. First, he wrote his poem "Laugh so

Hard" in English. Then, he rewrote it in Arabic under the title "It is the Way you Make me Laugh" (Between my Composition and my Translation!). Both of them are published in the same book and are aligned with each other on the same page. (Al-Ghazi 2021:186). Perhaps the title itself summarizes the result of the research, that his translation is a rewriting of the same text in another language.

2- Dr. Al-Jaziri. Lecturer in English literature at the Faculty of Arts, Suez University. First, he wrote and published his book *Haiku Sequences Soul Gravity*: in English in 2020. Then rendered it into Arabic under the title: «Born Souls: Haiku Sequences» which is published by the Egyptian Anglo Bookshop in 2023.

3- Dr Jalhoum, Lecturer in linguistics and translation at the Faculty of Arts, Menoufia University. First, he wrote a play, *Grieve Not*, in English in 2001. Then, he translated it into his mother tongue, Arabic, under the title: *O Buddha do not grieve* in 2015. The two versions were published together in 2016 by the same publishing house.

4- Dr Zidan, Lecturer in English literature in the Faculty of Arts, Port Said University. He translated his novel *Academics and Novel: A Critical Review of Campus Fiction* into Arabic in 2021. That was the same topic of his PhD English dissertation. He wrote his dissertation in 2003 under the title, "Academics and Novel: A Study of Iris Murdock, Malcolm Bradbury and David Lodge's Fiction". The author did self-translation again when he published two articles in Arabic inside his book *The Canadian Novel* (2020). These two articles are: "Postcolonial Feminism in Some of Margaret Atwood's Novels" and "Assimilation and Its Impact on the Individual and National Security: A Study of Michael Ondaatje's *The English Patient*". The author has already published these two articles in English. The first one "Postcolonial Feminism in Margaret Atwood's Fiction" was published in 2013. "Assimilation/Self-discovery: A Study of Michael Ondaatje's *The English Patient* 1992" (2014).

5- Professor Al-Ghalban, Professor of Linguistics and Translation in the Faculty of Arts, Kafr El-Sheikh University. She writes most of her journal articles and publishes them in both languages. Among the most prominent articles are:

- 1- “Daw’ah liidrāg an-nīl ‘alá qā’imat at-turāth al-‘ālamī” which was published in Arabic in the Egyptian newspaper Al-Ahram on July 21, 2019. Then, it was published in English under the title “Inscription bid of the Nile on UNESCO's World Heritage” in *The Egyptian Gazette*.
- 2- “Mina al-‘arḍ, ma’khlīṣ al-ḥob” which was published in Bawabit Akhbar al-Yum 28-5-2020. The title of the translation/rewriting is “From Earth with love”, in the Egyptian Gazette.
- 3- “Aṣwāt ghā’ibah fil ta’līq ar-riyaḍī”, which was published in Arabic in September 2020 and then published in English under the title “Absent voices in sports commentary”, in the Egyptian Gazette.
- 4- “Mādha fil ism” which was posted on Facebook on October 5, 2022, after it had been published in English under the title “What's in the name? Sounds and naming trends in Egypt”.
- 5- ““Amma an-nabātat wa ḥarā’iq al-ghabāt”, which was posted on Facebook on March 13, 2023, after it had been published in English under the title “Combating Plant Blindness”.

III. The Reasons for Self-Translation

One of the most important questions posed by this research is why some writers resort to translating their works themselves and not others, and in this case, do they "resort to translation as an art or as a science that has its components or do they resort to themselves, with all the feelings they may have during the translation work. Are all translators negligent or do they have better translation tricks and knowledge than they do?" (Bouchacha, 8-5). Adam Thirlwell summarized the answer. He said that the history of translation is like the history of the novel or the history of the whole world. It is full of errors and fallacies because no matter how accurate the translation is, it is in constant need of further revisions and revisions. Therefore, some novelists insist on translating their works themselves.

Cordingley (2013) divided self-translators in terms of their purpose of translation into two categories. The first is the category of writers who translate their works for political, historical or cultural purposes. The second is the category of amateur translators who translate with their full

personal desire and consider it a new creative writing or a discovery by themselves when writing in two languages. When asked about the reasons that push those amateur translators to translate their own works, their answers come as follows:

- 1- "For me, the book is originally written in Arabic. The English version came at a later stage. So, I thought about publishing poetry in English. As for haiku poetry, even before the publication of my book of verse in English, I used to write original poems in English without having an Arabic origin, and sometimes I write one poem in both Arabic and English at the same time, and sometimes I write successively some of its texts in Arabic and some in English"(Al-Jaziri,2023).
- 2- "To enrich the Arabic literature, to achieve fame, and to take pride in my works" (Zidan, 2023).
- 3- "This is a work I wrote in English to apply for the BBC Radio contest in 2001. Afterwards, I decided to publish it in Arabic for further propagation." (Jalhoun,2023).
- 4- "I almost wrote in both languages at the same time because of the importance of informing the Arab reader about new issues that may help change reality and raise awareness" (Al-Ghalban, 2023).

IV. Self-Translation and Rewriting

How should we classify a work an author translates by themselves: is it merely a translation, or does it become a distinct creative piece? The answer depends on the degree of the author's involvement. One scenario to consider is when a translator, working on someone else's original text, consults the author on translation issues and allows them to review the translation. In this case, the author's approval or revisions effectively make them a "self-translator" in an indirect sense, as they validate the translated version. According to Mikhail Ustinov, the translator translates the work instead of the author. This is what the Finnish writer Marco Hotala did, as evidenced by his interview with Basi Karppanen. He said, "I work side by side with the translator so that I can be reassured about the translation of the intended meaning. However, the translation process is more difficult than the writing." (Karppanen, 8-9). In the same

interview with the Finnish novelist Emmi Itäranta, she confirmed that she translates her works herself, but on one occasion she cooperated with a Swedish translator. The translator asked her to change some names of characters and places which conflict with the Swedish culture and have different connotations in the two cultures. And

Wasini al-Araj belongs to this type. "He does not translate his texts, even if he is able to do so. Rather, he helps the French translators in their work, reviews their translations, and discusses their linguistic and stylistic choices. In his opinion, the translation errors that can be corrected when reviewed are not important here. What is important is conveying the essence of the text, its style, and its hidden meanings. Wasini went through the experience of self-translation (that is translating his own work) when translating the novel of the *Guardian of Shadows* into French (N.G. 2010).

As for the second type, the author translates his/her work by himself/herself. The present study focuses on this type and investigates case studies of some Egyptian writers who have practiced self-translation. In this type, "translation can be counted as another new and creative work because it is derived, along with the original, from one source which is the author. It is a translation and rewriting at the same time...Self-translation of any literary work becomes another an independent text in itself, a new original text if it involves a direct transfer of the original text" (Bouchacha, pp. 9-10). Self-translation thereupon becomes an expression and confirmation of the same meaning in another language, as Eco argued, "Two different utterances can express the same issue" (p.429). Likhadarfiriha adds a few comments on Eco's theory, saying:

Echo focuses in his theory which is based on the fact that translation is a negotiation and dialogue between the translator and the text, on how the translator moves through and between texts and contexts in order to build a deep, harmonious and credible relationship between them. This multi-faceted and multi-sided negotiation that ultimately orients the self-translator's choices in terms of deletion, addition, modification, and transfer of nuance of meaning, and the same effect obtained by the original. The process of self-translation is not only passing through two

languages, but is loaded with semantic and aesthetic qualities. Accordingly, self-translation is not just a transfer, but another creative work parallel to the original text (LekhadrFriha, 2021, pp.31-32).

Tagore was perhaps the first to perceive translation as a “rewriting” of the original or source text. He offered this definition through his direct experience of the translation of his poems as well as his short stories. This is confirmed by Bassnett: “Translation is rewriting, in that a text is composed again in a second language.” Tagore was quite clear that such rewriting would mean that the ‘original’ and the ‘translation’ were vastly different” (Bassnett, (2013, p. 20). Bassnett, who does not even believe in the so-called self-translation and denies the translation process in this case, affirmed that it is a rewriting in a different language and that both texts are "original". There is no original and another translated text. In this regard, there are many examples of Beckett and Eco’s writings: “[They] have effectively rewritten their work, in some cases operating in a kind of dialogic way with something that might be termed an original, in other cases acknowledging an identity shift as they rework what they have written and so create another original” (Bassnett, 2013, p. 24). Santoyo, a professor of translation studies at the University of Lyon in Spain, seconds this opinion. He says that each text is a mirror of the other. As a result, both texts are original. “The self-translated text is a second original, rendered into a second language with all the liberty of an author enjoys. It is that authorial liberty alone which makes the translated text a second original” (Santoyo, 2013, p.27).

Egyptian university professors (the research sample) are asked this question: Is the Arabic version an English translation or is it a creative writing of the text in a different language? Their responses are as follows:

1. “The text that is written first is the original text and the second text is the translation. However, if the writer translates his/her work himself/herself, it is closer to be another creative writing than it is to be a translation” (Al-Ghazi, 2023).
2. “Of course not. It is not a translation because there are many differences between the source and target texts: cultural, religious, political, etc. For me, I find more freedom in writing in English.

Let me give a concrete example of what I mean. I wrote a book entitled “Academics and the Novel: A Study on Campus Novels” (2021). The English version differs from Arabic, especially matters related to gender and politics; for the purpose of avoiding many problems” (Zaidan, 2023).

3. “I think that the text in the second language is a text in itself and an independent creative writing, even if the text is written first in the mother tongue, or vice versa. The text is considered to be a composition rather than a translation; the writer is not tied by the original text, which we may not look at as an original. Both texts are original in their language. The different audience and the lack of restrictions let the writer write a text freely and considers the way in which the reader of the text will receive the creative vision. Thus, the writer behaves very freely when he/she starts with a text he/she wrote in one language, then ends by writing a text in another language. Language aesthetics are different, the way of expression is different, the audience is different, the culture is different, all of which must be considered during authorship/ self-translation in another language. In short, both texts are parallel and independent of the other, albeit similar in some respects” (Al-Jaziri, 2023).
- 4- “A Different Creative Process” (Jalhoum, 2023).
- 5- “It is not a translation, but a rewriting of the topic aimed at new audience with different cultural and cognitive frameworks” (Al-Ghalban, 2023)

V. Self-Translators and Grutman's Taxonomy

In his famous article ‘A sociological glance at self-translation and self-translators’, Grutman (2013) divided self-translators into different categories. He talked about bilingual Nobel Prize-winning writers who won this prize because of their translations (of their works in particular). He also talked about the reasons why they wrote in two different languages. Then, Jamal Boutchacha rephrased it in Arabic. He divided self-translators into four different categories according to Grutman’s classification. The first category is represented by Vladimir Nabokov,

who migrated from Russia to the United States of America. Therefore, he started writing in English. This is the category of writers who migrated from their country of origin to different countries, due to war, forced displacement or for other reasons and, consequently, are characterized by bilingualism. The first category also includes the category of writers who had to write in colonizer's language and then gradually started writing in their mother tongue. The Algerian writer Rachid Boujdra is an obvious example of this category. Boujdra began writing in French in the late 1960s with the aim of overcoming two obstacles: the limited audience who reads Arabic in the early 1970s in Alegria and the entire Arab world, as well as the stable social and political censorship at the time. Then, he started writing in Arabic. Boujdra believes that his writing in Arabic reflects his return to Algerian roots. He also acknowledged the inadequacy of the French language when he conveys his ideas and topics related mainly to the Algerian Arab man. The writer also expressed his satisfaction at returning to Arabic, which enabled him to use its different levels. Accordingly, he used "the popular and vernacular language". Boujdra's return to authorship in Arabic was a proof of his identity and his belonging to Arabic. This is also an affirmation that Arabic symbolizes the identity of Algerian people that must be preserved because it is their means of preserving their lineage (Likhadarfihiha, 2021, pp.108-110).

The second category consists of those writers who naturally practice bilingualism in their country, where the mother tongue is the dominant language because it is the official/ national language. Moreover, it is used along with the second language. The research focuses on this category. When Egyptian professors, who writes the same work in two languages, are asked this question: Did the academic specialization play a role in writing first in English then in Arabic, which is unusual, as most writers write in their mother tongue first, then rewrite / translate into a more widespread and global language? This question is asked because it is noticed that most of them wrote in the second language (English) first, then rewrote in the mother tongue (Arabic). Their response was as follows:

1. "Yes, this is true. Academic specialization has played a big role in this. For me, as I mentioned earlier, it is a kind of competition between the author and the translator. It may have been a challenge to my language skills when writing in two different languages" (Al-Ghazi, 2023).

2- "For me, I have been writing literary texts in Arabic since 1991. My first work was published in English. It was a book of verse published in 2020, that is, my experience of writing in Arabic lasted for 20 years before I published a book of verse in English. Of course, the academic specialization in English language and literature played a role in my writing creative texts in English"(Al-Jaziri, 2023).

3- "For me, I start in English, then I translate with the help of an Arabic language specialist" (Zaidan, 2023).

4- "In my case, yes, the academic specialization played a role in writing in English first, then Arabic. I also work as a translator" (Jalhoun, 2023).

5- "I wrote in both languages almost at the same time" (Al-Ghalban, 2023).

The third category includes those writers "who write in identical languages that have the same authority and prevalence. They rely on self-translation and translate into and from these languages, such as Samuel Beckett and Nancy Houston, who couple authorship with translation in two languages of international status such as French and English" (Butshāshah, 2017).

The fourth category includes those writers who belong to indigenous languages that are less important and widespread than other languages. Therefore, they have to write in a more prevalent language. For example, the famous writer Rabindranath Tagore wrote in Bengali and did self-translation into English. Perhaps one of the best words I have read about Tagore are the following words written by prof. Maher Farid, Professor of English Literature and Translation in the Faculty of Arts, Cairo University, in his introduction to the book *Ayah Buddha, Do not grieve*.

Rabindranath Tagore (1861-1941), poet and sage of India, the first Asian to receive the Nobel Literature Prize in 1913. He is the man who sought to raise his people, giving up the title "Sir" given bestowed on him by Great Britain when he protested its policies in the Punjab. His verse and

prose, written in his national language at times and in English at other times, are a repository of noble human values, the fruit of delicate poetic vision and storytelling talent that was appreciated by great writers such as the Irish poet Yeats and others. (Jalhoun, 2016, 4)

In this respect, Eco (2012) commented on Tagore's translation of his poems. He stated that not only did he change the style of the original text, but also the tone of the poem, the whole imagery, and the style of the language. He adapted the poetic expressions to the expressions of the language into which he translated. By translating his works by himself he draws a completely different reflection of himself. The result of these translations, on the other hand, influenced the reception of Tagore in the western world as the poet, saint, and sage of the East, not the artist, as if the only way in which the colonized can be accepted by the colonizer is to be construed as an exceptional figure (Eco, 2012, p.389). It is recognized that Tagore is internationally known because of his translations into English, not Bengali, as evidenced by Santoyo (2013).

For many writers in this category, excluding Tagore, translating their own works into more widely spoken languages creates a significant challenge: their original text risks being overlooked or even entirely overshadowed. This is largely because readers will naturally gravitate towards the version that's easier for them to access, particularly if it is in their native language. This is also confirmed by the professors in question when replying to this query "Which text is more popular and why?" Their responses are as follows:

- 1- "The Arabic poem, of course, because English poetry may present a difficulty for the general readership" (Al-Ghazi, 2023).
- 2- "Arabic because it is accessible to the public" (Jalhoun, 2023)
- 3- "For me, in recent years I have sought to make my texts generally more accessible to the widest possible audience. Since I was constantly taking into consideration the reception, communication and interaction of the English audience while drafting the English version, we can say that the English text is more popular" (Al-Jaziri 2023).

- 4- “The publication in Arabic is more visible/common in the Arab world and vice versa” (Zidan, 2023)
- 5- “Every type has its own audience” (al-Ghalban, 2023).

VI. Classification of Self-Translation

Grutman divided self-translation into three types, according to the time lag between the appearance of the two texts, which of course affects the second (target) text:

1- Delayed Self-Translation

This self-translation results from an original text that has already been completed and published. Grutman emphasizes “publishing” because it locks the text. In this case, the original is an independent work which is transformed into a translation. This means that the time interval between them is long enough. Consequently, the work is given a critical overview. Such an overview leads to important interpretations. This also means that the writer is independent from the translator, though they are the same person. Also, s/he goes into a psychological state which is very different from the one s/he went into when s/he wrote the original text (LekhderFriha, 2021, p. 43). This is what happened in the novel 'Linsolation', which is an example of delayed self-translation, as Rachid Boujdra translated it himself into Arabic twelve years after its publication in French.

Most of the professors at Egyptian universities, the subject of this research, fall under this first type. This will be expanded on. A case in point is Professor Zidan (2023) who translated his novel *Academics and Fiction* (2021). This novel was based on his PhD dissertation written in 2003 and entitled “Academics and Novel: A Study of Iris Murdoch, Malcolm Bradbury and David Lodge's Fiction”.

This is the longest time interval in this research. Therefore, the change in translation/ rewriting was big and significant. The second version is annotated and edited. Many parts were added to the text itself and the introduction. Also, there are footnotes that were not added in the English version. For example, the writer replaced the chapter on Iris Murdoch in the English version with a chapter on Mary McCarthy in the Arabic

version, which is the fourth and final chapter. It is entitled "Joseph McCarthy and the Pursuit of Communists: Review of the Groves of the Academy by American Writer Mary McCarthy". The writer also added in the Arabic version some of his personal opinions and life experiences as a writer and university professor. Those parts were not present at all in the English version.

As for the second experiment, it is richer than the first. The reason for this is that it combined the experience of the author as a translator of his/her works and a translator of others' works. The English version of *The Book of the Canadian Novel* is a collection of essays by Kathleen Kellett and others, translated into Arabic by Dr. Ashraf Zidan. Moreover, he added two articles in Arabic while discussing Margaret Atwood and Michael Ondaatje. They are respectively "Postcolonial Feminism in Some of Margaret Atwood's Novels" and "Cultural Meltdown and Its Impact on the Individual and National Security": A reading of Michael Ondaatje's novel "The English Patient". The author has already published these two articles in English. The first one "Postcolonial Feminism in Margaret Atwood's Fiction" was published in (2013), "Assimilation/Self-discovery: A Study of Michael Ondaatje's *The English Patient* 1992" (2014).

The second case is related to Dr. Al-Jaziri. The time interval was reasonable, as it did not exceed three years. He wrote and published his book "*Soul Gravity: Haiku Sequences*" in English in 2020. Then, it was translated by him into Arabic and published by the Anglo-Egyptian Bookshop in 2023. One of the differences in form observed by the researchers is the difference in the order of the poems. While the English version begins with the poem "An Apple Garden", the Arabic book of verse begins with the poem "My Pillar" and so on. In addition, there are many more footnotes in the English version than in the Arabic one. The reason for this is that extratextual glosses are important for clarifying some Arabic expressions that cannot be understood by the English reader. As for the footnotes in the Arabic version, it is added for clarification only. They clarify literary and Quranic intertextuality and the like. In

addition, the authors' names and their English works are mentioned. The writer was asked about the differences in the two versions:

First, the title of the Arabic book of verse is different from the title of the English one. The Arabic is entitled "Natal Souls ", and the English is entitled " Soul Gravity ". Although the two titles share the word "soul", there is a big difference between the prominent birth in the Arabic title and the attraction contained in the English title. Furthermore, the choice of "gravity" has human and cosmic dimensions that includes Earth's gravity in any level of the universe. These are mere physical laws that were combined with the soul, thereby giving religious, philosophic, emotional and Sufi dimensions and the like. It is worth noting that the first title of the English text was an accurate translation of the Arabic title: Newly Born Souls. However, I changed the English title. In addition, the order of the sequences in the English book of verse differs from that in the Arabic book of verse. The Arabic book of verse addresses the Arabic readers who may have read many Haiku books of verse and have a certain opinion on my style of writing the Haiku poem. This is not the case with the English reader who knows me as a critic having publications of critical studies and has not read any poem by me. Accordingly, the book of verse should be structured again and should introduce my thorough vision of the Haiku poem. Furthermore, human experience, which is similar to the readers' experience, is presented to them. In other words, the reader can find himself/her in the texts even if they are parts of a different culture (Al-Jaziri, 2023).

The first sequence in the English version "A Garden of Apples" consists of 12 Haiku poems, while the equivalent Arabic sequence is the fourth one and consists of nine poems. The English book of verse starts with this sequence because of the intertextuality between the title and Western culture, and symbolism of apple which is derived from the Book of Genesis. Every poem in this sequence has a lot of considerable changes according to the poem itself.

The Arabic text of the first poem is:

بحياء،
أنظرُ للسماء؛

يفوحُ قلبي بالتقا ح

The English text is as follows:

Shyly,

My heart exudes apples;

I look skyward.

In the Arabic text looking at the sky leads to exuding apples. In contrast, this order was reversed in the English text because of the relationship that arises between apples and the Garden of Eden in his heart. Similarly, shyness is related to exuding apples not with looking at the sky. The exude verb in English is also more powerful than the verb used in Arabic.

As for Track No. 7 in the Arabic text, it has been completely restructured to take three new structures instead of one:

علمُ بلادي وسط الغيوم
قنَّاصٌ يُخطئُ التصويب نحوي
وعيني غائمة

وها هي القوائد المقابلة لها في الطبعة الإنجليزية:

7

My national flag

Floats among the clouds

And waves at me.

8

National snipers

Miss their shots at me,

And curse rebels.

9

Within the range

Of national shots,

My eyes blur.

Here we find that each line of the Arabic text has been transformed into an independent and complete poem in the English text, with some changes, expansion and clarification of the vision that lies behind the Arabic text. The first line علمُ بلادي وسط الغيوم is translated as “My national

flag floats among the clouds.” Back translation is " / يطفو بين الغيوم / " . Instead of merely referring to the flag among the clouds in the Arabic text, this image is personified in an English poem. There is a relationship between it and the sound in this poem, which is highlighted. Moreover, its link with the repression in the Arabic poem is eliminated. The flag of the country regarded as a symbol of the homeland is separated from those who practice repression under the pretext of hoisting this flag. Likewise, the clause in the second line, " قناص يُخطئ " , changes into a full poem that retains the word “national”. This indicates the paradox between the flag and the deeds done by those hoisting it. Back translation is: "التصويب على يخطئون / الوطن قناصة" . As for the third line, " غائمة عيوني " , it also changes into a complete poem which is based on what is previously mentioned through the phrase "national shots": Back translation is " تغيم / الوطنية الطلقات / مدى في " . Thus, we conclude that the three poems in the English language are equivalent to the one poem in the Arabic language. It draws an accurate and complete narrative image for the English reader, without asking him to have the Arabic reader’s political background.

Similar changes were made to poem No. 8 in the Arabic sequence:

رأسي تُسقطُ جسمي
عرفتها و عرفتني وما عرفتني
متى يُورقُ التوتُ يا آدم؟!
وجاء المقابل الإنجليزي لها في قصيدتين

10

We knew each other,
And I do not know me.
Who am I?

11

Adam,
When will fig leaves bud?
I have to know me.

Of course, the Arabic text employs some aspects of the Book of Genesis in the phrase “فعرفها آدم”. This phrase implies physical contact in the Book of Genesis. It also implies that knowledge results from eating an apple

and implies that knowledge is a kind of harmony and entwining. In contrast to the English version, an entire line of the Arabic poem, the first line, has been omitted, that is *جسمي تُسْقِطُ رأسي*. This line implies that his head aches because of his concerns about the homeland in the first place. The second line changes into poem No. 10 and the third line into poem No. 11. Instead of the female pronoun, which refers to the country or the male singular in the original Arabic, the pronoun "we" is used in English which may include many people. Moreover, "the question "Who am I?" was added for the purpose of explicitation instead of implicitation in the Arabic text. This foregrounding subverts the concept of knowledge, whether in the biblical sense or the general sense. Therefore, the need for knowledge, especially knowledge of oneself, is highlighted in poem number 11 in English. Accordingly, the Arabic line is changed completely. Asking about the date of fig blossoming in the Arabic language may indicate the necessity for shyness or modesty, whether it is related to snipers or others. However, the question in the English text implies that a person's knowledge of himself/herself, his/her identification and existence is a must" (Al-Jaziri, 2023).

2. Simultaneous Self-Translation

It depends on improvisation and intuition. The self-translator creates two parallel texts at the same time. Simultaneous self-translation is done in parallel with the authorship of the original work, as if the two texts simulating each other and feeding each other. What distinguishes this type of translation is that the two texts are published at the same time in a single bilingual work. Accordingly, it is difficult to distinguish between them. Therefore, we do not realize what is the original and what is the translation. In other words, we cannot distinguish between the source language and the target language. Distinguishing between the two is difficult for even specialists in translation and criticism. The writer does not disclose the language in which the first lines of his work were written. The reason for this is that the authorship of a bilingual work enables its owner to assess the quality of the original work. Accordingly, s/he can improve, modify or correct it if necessary (LekhderFriha, 2021, p. 44). Hence, an interactive communicative relationship arises between the two

texts as if they are rivers flowing into one or as if they are two sides of the same coin, according to Santayo (2013).

Arabic literature lacks this type of self-translation. Some Egyptian professors, like al-Ghalban who stated that sometimes she simultaneously writes in two languages. However, she has never published the two works at the same time. On the contrary, this type is prevalent in western studies.

The Finnish writer Emmi Itäranta, who writes in both English and Finnish, expressed in an interview with Basi Karpanen that she thinks in both languages and writes in them at the same time (Karppanen, 2017, p.7). She was also called for another interview about her famous novel "Memory of Water", and the questions she received from readers and critics about her insistence on writing in both Finnish and English, which takes more time and effort than writing in one language. She was told that the whole thing did not seem reasonable or logical. Thereupon, she added, "All of this is true, but I do not believe that writing in two languages is a translation at all. Rather, they are one original with two different forms that derive their forcefulness from each other, as they are like conjoined twins, inseparable and cannot be seen without each other". (Gentes, 2022).

3. Consecutive Self-Translation

It begins when the writer has finished writing his/her work without publishing it. A case related to this discussion is Dr al-Ghazi. First, he wrote his poem "Laugh so Hard" in English and posted it on Facebook. Then, he rewrote it in Arabic under the title "wahakadha tudhikinini" (lit: It is the Way you Make me Laugh) (Between my Composition and my Translation!). Both of them are published in the same book and are aligned with each other on the same page. (Al-Ghazi, 2021, p.186). Among the linguistic differences between the two texts are: "English language has its own system of expression and so does Arabic, no doubt. Here you can compare between the way I, as a translator, rendered from English into Arabic" Consider this excerpt:

Laughing so hard, but not weeping
 together,
 farmers feel sad, when land crops fail;
 deeper than it is, my calamity ceases
 never,
 if only you knew you'd been my Holy
 Grail!

“The word زارع for instance is singular whilst the English language text uses the plural form. What is important for me as a translator is to render the case in general; despite not going far from the source text.” (Al-Ghazi, 2023).

It seems that the case is slightly different with Dr. Hazem Jalhoum because of the long interval between the two versions (fifteen years). He could have made radical changes to the second text (translation) during this long period. However, the researchers did not notice any fundamental differences between the two texts, and this is also acknowledged by the author when asked about the differences between the two texts. He said, "There are gradual changes between the two texts. We find that the Arabic version is written in a literary style for the sake of the Arabic reader" (Jalhoum, 2023). Although the wording is the same in the two texts, the purpose of the writing differs in both cases: I wrote it in English for the purpose of entering a drama competition announced by the BBC in 2001. Now it has been rewritten in Arabic to be accessible to a greater number of readers. I hope they will be convinced of the principles of tolerance, brotherhood and love among human beings, all human beings. (Jalhoum, 2016, p. 8). Surprisingly, the English text, which Dr. Jalhoum wrote in English in 2001, was published in 2016 along with the Arabic version. Thus, the work falls under consecutive self-translation, only because the English version was not published first.

VII Self-Translation between the Reader and the Translator

Self-translation isn't just about the author's connection to their work; it

also deeply involves their relationship with the audience, particularly regarding the level of openness and transparency between them. In this regard, self-translation is divided into two types: transparent and opaque. In case the writer declares that the present text is a translation of a previous text, whether on the cover of the work or its introduction or in any other clear part, this translation is called direct self-translation. This is what Dr. al-Ghazi did. He told the reader in the introduction to the poem that he had previously written the same poem in English and is now rendering it to Arabic:

I was obliged to say that I wrote a poem in English below!

Then months passed!..Or maybe a year, I don't know, but God knows!

When I passed by it, I found myself translating it for no reason.

May be because of my appreciation of rhetoric and my passion for literature (Al-Ghazi, 2021:186).

This is also what Dr. Jalhoum did. He explained in his introduction to the play “Aya Buddha Do Not Be Sad” that he wrote it in English first in 2001 and then translated it into his native language, Arabic in 2015. Similarly, Dr. Ashraf Zidan said in his introduction to the novel *Academics and the Novel*, “This book is a doctoral dissertation, which was accepted by Ain Shams University in 2000, and presented on 10/9/2003”

Interestingly, professors Laila Al-Ghalban and Jamal Al-Jaziri don't refer to their second versions of a work as self-translations. They explain this by saying they view these works not as translations, but as entirely new writings in a different language. Consequently, readers often perceive these second versions as original works, unaware that a similar text existed previously in another language. This is what Tagore did in some of his translations, as evidenced by Bassnett: “Mukherjee comments that the last three English volumes of Tagore’s six volumes of verse do not even mention that they are translations” (Bassnett, 20). In this case, it is called oblique self-translation. Among the differences in Al-Ghalban’s articles, which were written in both languages, are the following:

1-An article is entitled “madha fil ism?” And was posted on Facebook on October 5, 2022, after its publication in English under the title “What is

in a Name? Sounds and naming trends in Egypt” *The Egyptian Gazette*, 2nd October, 2022.

The Arabic article was published three days after the publication of the English text and it conveyed the same meaning and content with a completely different linguistic and cultural vision. The English title is more clarified to remove any confusion or ambiguity. The introduction to the article in both languages is:

“A rose by any other name would smell as sweet. These are Shakespeare's memorable words which state, long before 20th century linguistics, that names do not have intrinsic meaning. They are merely used as labels or signs to refer to people. We cannot say that we understand the proper names, we can only say that we know their referents. (Al-Ghalban, 2022)

كيف نختار اسما للمولود؟ قد يكون الاسم امتدادا لأسماء بعض أفراد الأسرة أو يكون ذا خلفية " المحيطة من نباتات وطيور وحيوانات وعادات ومناسبات وأحداث دينية، أو انعكاسا للبيئة الاجتماعية ودينية وتاريخية ويبرها، أو يكون اسما لأحد المشاهير أو يحمل بعض أمنيات الوالدين للمولود، أو يكون اسما يبر شائع أو يبر عربي يتطلب والمراجع، أو يكون مسaira للموضه، وقد تتطلب عملية اختيار الاسم كشفا عنه في القواميس أيضا استطلاع قوائم الأسماء الجديدة والقديمة مستعينين بالمواقع على الانترنت. وقد يكون اسما منفرا كي يمنع الحسد والعين عن المولود. وهذه العادات تكاد تكون في كل الثقافات والحضارات تقريبا

Rather, the writer added some phrases to the Arabic text, not mentioned in the English text, such as:

"تحظى أسماء البنات باهتمام خاص، وهي دائما تكون أكثر عرضة للتغيير المستمر مقارنة بأسماء البنين. ويتفنن الوالدان في اختيار اسم الإبنه"

Similarly, the author has placed subtitles in the English text without adding them to the Arabic text and so forth. This is also done in her article “Daw’ah liidrāg an-nīl ‘alā qā’imat at-turāth al-‘ālamī”

2. Her article “Amma an-nabātat wa ḥarā’iq al-ghabāt”, which was posted on Facebook on March 13. This article was published on Facebook after its publication in English under the title “Combating Plant Blindness”. The writer added subheadings in the English text without adding them to the Arabic text. Moreover, the introduction to the article

is completely different in both languages. The Arabic article began with the following introduction, while the English article began with questions directly without an introduction. There is neither equivalence nor correspondence.

أثارت الحرائق المفجعة لغابات الأمازون شجن العالم وصارت أخبارها حديث قطاعات كبيرة من المتابعين في كل ركن منه حتى من أولئك الذين لم يحفلوا قط بمثل هذه الأخبار من قبل، ولم يتألم أحد لفاجعة بيئية مثلما تألم لهذه الكارثة، ولم لا؟! وقد أضحت قضية التغير المناخي وآثاره الوخيمة في الواجهة، وراح الجميع يتحدث عن الأسباب التي تقف وراء ذلك وكيفية صون غابات العالم باعتبارها مستودعات الأكسجين على الأرض وهي ملك للإنسانية ومسئولية الدول الصناعية الكبرى في إيجاد الحلول، خاصة أنها المتسبب الأول لمشكلات الأرض البيئية، وغيرها مما لا يتسع المجال له. وقد استدعت الكارثة قضية أراها جديرة بأن يروج لها على نطاق واسع، ألا وهي عمى النباتات لما لها من علاقة وثيقة بالحفاظ على الغطاء النباتي للأرض وصيانة تنوعه وتنمية الوعي البيئي عامة. ولشرح هذا المصطلح ليسمح لي القارئ الكريم أن أطرح عليه بعض الأسئلة.

“Every time you visit parks, walk or hike, how many plants can you name? Have you ever given a thought to the different species of grass you walk on or do you just see them collectively as greenery? Do dewdrops falling on the sidewalk outside your house go unnoticed? Do you step blindly on the dry leaves? Have you ever noticed a plant growing from concrete in the cracks of old buildings you pass by? When you see a giraffe eating tree leaves, are you visually more attentive to the giraffe than the tree? If yes then you suffer from a disease called "plant blindness". But hold on, don't panic. You are not alone! We all, in one way or another, have that cognitive condition!”

3- “Mina al-‘ard, ma’khliṣ al-ḥob” which was published in Bawabit Akhbar al-Yum 28-5-2020 and Egyptian Gazette

The title of the translation/rewriting is “From Earth with love” *Egyptian Gazette*

The writer added many ideas in the English text that were condensed in the Arabic text, in addition to the difference of the two introductions like the other articles:

"يتوارى البشر إلى خلفية الصورة في زمن كورونا... خلف أبواب مغلقة.. يعتلي المسرح أبطال الضجيج البشرى المنفر.. لنرهدف السمع لأصوات أخرى لطالما ضاعت جدد.. تخبو أصوات

وتبددت.. وليفسح المجال لكوكبنا.. بيتنا الأرض.. لتحدث بصوت عال وترسل رسائلها المدوية لنا جميعا"

"It was a beautiful, sunny day when I went outdoors for the first time in weeks. The magical wand of spring has turned everything to its best, breathtaking version. I was taken aback by everything around me: the empty spaces, the countless shades of the colour green, the melodic voices of birds and insects, and the gentle sounds of tree branches blown by the lovely breeze. Nature is gearing up to full beauty, power and inspiration. Green spaces, fields, trees, flower beds, lawns and roadside grass are all dressed anew. The sky, birds, insects, water canals look new, clean, healthy, content, comfortable and vibrant. Under lockdown, humans are pushed to the background, behind closed doors, barely seen or active, giving way for our planet, our home, to speak the loudest and send thunderous messages to humans, to those incredible creatures who have made the most vigorous impact. I wondered what if the Earth could talk or write, what would it say?"

At the end of the presentation of these press articles, as well as the other research samples used in this study, which were written in both languages, we hope that researchers re-read these texts again and again so that they can help us answer the research question: Are these texts considered translation or rewriting in another language?

VIII Findings of the Study

The Researchers found that Skopos theory, developed by Vermeer in the last seventies, is the most appropriate theory for this research for the following reasons:

- 1- This research focuses on the reasons that impel every self-translator to translate his/her own work from one language into another. These reasons are different as each work is translated for a different reason. The research focuses on the target text and its function, the basic pillars of Skopos theory. For the target text attracts sophisticated audience. The reader asks why the same text is translated into another language by the same writer. In this respect, Cordingley (2013) devoted a whole chapter to this query. The other

text, which was mentioned first, is called the "translation output", which is the core of Skopos theory. This theory pays attention not only to the goal of the translation process, but also to the outputs of the translation process, which is the text that was self-translated in this case.

- 2- Skopos theory is concerned not only with the writer /translator's own purpose of translation, which varies from person to person, but also with the recipient of the translation. Skopos also varies according to the reader of the text. This accounts for the linguistic and cultural differences between the target and the source texts, which is called change of function. Moreover, some theorists have argued that the lack of translation purpose means deficiency in translation. Some minor and radical changes in the self-translation of the texts under study have been observed. When the professors were asked about those differences, they all reported that they occurred because of the target reader's different language and culture. One of the professors referred to the same theory when talking about the linguistic and other differences between the two texts:

The linguistic differences are vast, of course. They exist for two main reasons. The first reason is related to my vision as a commentator on the translation process itself. Translation must be primarily communicative and attempts to remove barriers to understanding and communication. It must pursue the overall goal of the original text and its impact on its original reader and must attempt to find an appropriate expression that achieves this effect on the translation reader. This is known as the Skopos theory"(Al-Jaziri, 2023).

This was also confirmed by Al-Ghalban when talking about the difference between the two texts. She added, "The recipient must be addressed in a way that helps achieve the objectives of the text such as pleasing the reader and communicating with him cognitively and culturally. Sometimes, the Arabic must be written in a less elaborate way, perhaps due to limitation of space. Sometimes some parts and details that may not be suitable for the Arabic reader or may be culturally sensitive

are deleted. Sometimes the Arabic text is localized for the purpose of localizing issues raised, hence the successful reception". (Al-Ghalban, 2023). Al-Jaziri talked about the English reader and his/her culture as Al-Ghalban talked about the Arab reader and what suits his/her culture. For example, the text which is deeply rooted in Arabic culture and has cultural references that can be understood by the Arabic reader should be explicated when rendered into English. In other words, it must be taken into account that the English reader is not familiar with the cultural background on which the text is based, and therefore the cultural context must either be clarified in the English text, Otherwise, a corresponding cultural context or symbol must be found, or the cultural symbol must be deleted and replaced with a more general concept that can be understood by the reader, and so on. (Al-Jaziri, 2023).

- 3- In an attempt to prove the research hypothesis, it is argued that self-translation is an interdisciplinary study that belongs to sociolinguistics, especially the field of bilingualism and manners related to this field such as code switching, quoting, overlapping and adapting to the linguistic situation. Besides, self-translation belongs to translation studies. This is also what the Skopos theory is based on as it focuses on the functional, social and cultural aspect of translation.
- 4- One of the important research questions is: Is the Arabic version an English translation or is it a creative writing of the text in a different language? The answers given by the professors was that it was a rewriting of the same text in a different language rather than a translation. This answer is one of the results of Skopos theory: "Paraphrasing the source text " (Haban and Lashkar, 2018, p.10). Finally, Skopos theory relies on the translator's knowledge of the final translation purpose that must be achieved by the translation process.

Having analyzed the questionnaires, the researchers concluded the following:

- 1- Every self-translator must write in two languages. Many western critics second this point of view like Kasan and Homplte, al-Ali who states that once the writer chooses a language, s/he finds another implicit one. No sooner s/he writes in Arabic, s/he writes in another language. Their texts include implicit foreign expressions because their literary works include foreign elements, hence the need for self-translation. Therefore, they start writing a work in a language and ends with another. It is accomplished during translation. Every writer is always in a "translation mode". In every piece of writing there is an implicit translation. In every writer's heart is a translator. Every translation becomes a rewriting as such.
- 2- During the process of self-Translation, the self-translator not only conveys the meaning, but also creates a text which is parallel to the original text. Self-translators can edit, add, and delete whatever they like, unlike translators who cannot edit or add anything easily, no matter the permissions they have. Here, the researchers' opinion is in favor of Butchasha's who stated, "The author/self-translator is more familiar with the text and its thresholds. S/he knows its purposes and subtleties and does not need to read it carefully to interrogate its phrases, or to imagine its dimensions. If s/he has the skill of writing in both languages and seeks to translate the text by rewriting it in another language, s/he will have all the rights, and s/he may do what is not permissible for others who translate the works of others. Therefore, he does not render his/her works with fidelity. (10)
- 3- The author does not render his/her works with fidelity. As Federman explained, the subsequent text is often an edited version that contains corrections of the previous text's errors. The subsequent text is regarded as an explanation of the previous text. While the first text was written from scratch, the subsequent text was written in the light of the previous text. The Finnish writer Christina Sando seconds this opinion: "The second writing is regarded as a correction for the first" (qtd in Gentes, 2022).

4- The author's character, language, and writing style vary from one language to another. That is why some writers choose to write their books in the language in which they are most proficient, even if it is not their first language. This point was strongly emphasized by the professors in the research survey, “Do bilingual people speak and write the two languages equally well?” the answer was as follows:

1- “This is a controversial issue, and I do not think that a bilingual person speaks and writes two languages equally well because this means that s/he has the same experiences in both languages, on the level of reading, writing, analysis, comprehension, etc. I think that a person has such experiences in his/her mother tongue more than in his second language. S/he has these experiences in his/her mother tongue on all levels for a longer time. As for perfection, it is my conviction that nobody speaks any language perfectly. Perfection here is close to linguistic competence/performance or the actual use of language according to Chomsky and others. Thus, linguistic competence is beyond the capacity of all users of language, and no one is able to know – through the actual use of language – what a language encompasses” (Al-Jaziri, 2023)

2- “It depends, the translator must have full and equal proficiency in his native language and the other language” (Zaidan, 2023).

3- “No, mother tongue is the basic tongue” (Jalhoun, 2023).

4- “Even if bilingual people speak and write the two languages equally well, they always think in their first language” (Al-Ghazi, 2023).

5- Sometimes the author selects only specific parts for the purpose of translating them, not the work/book as a whole, as mentioned in Dr Zidan's case study. This is unusual in most cases of translation. The translator translates the entire work as is, without choosing certain parts.

6- Every translator is bilingual/trilingual and not every bilingual/trilingual is a translator. This was emphasized by all the professors when they were asked this question: “Are bilingual people translators by nature?”. They all answered this query in the negative.

Conclusion:

This research does not intend to compare translation approaches within

the texts examined. Instead, its main goal is to open up new avenues for inquiry and future research, which could include exploring those very approaches. It offers specialists examples of self-translation and suggests theories for future application and investigation. The researchers hope this study successfully lays the groundwork for further scientific exploration in this area. Ultimately, this research does not aim for definitive conclusions but rather to spark new questions for the academic community, encouraging younger researchers to build upon its findings.

Recommendations

This research uses descriptive and analytical approaches, complemented by questionnaires, to thoroughly explore the topic and develop conclusions and recommendations. Given the limited existing studies on self-translation, the research draws heavily on foreign sources, noting some relevant work from Maghreb countries and Algeria. It recommends that future studies use a comparative approach to analyze chosen texts, comparing originals with their self-translated/rewritten versions at semantic, stylistic, and grammatical levels. More importantly, this sample includes one poem composed and translated by Dr. al-Ghazi, a complete book of verse composed and translated by Dr. Al-Jaziri, a whole play, written and translated by Dr. Jalhoum, a literary novel and critical articles, written and translated by Dr. Zidan, or press articles, written and translated by Dr. Laila Al-Ghalban. Future researchers should broaden their focus beyond just the textual aspects of translation to explore its significant cultural and political implications. We also hope that Arabic translation studies will increasingly recognize and highlight self-translation and the unique contributions of Egyptian translators within academic discussions.

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