

Fidelity, Invisibility, and Fluency in Self-Translated Post-Trauma Text: Sinan Antoon's "The Corpse Washer" as an Example⁽¹⁾

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Abstract

This study addresses the occasional phenomenon of Self-translation (SLF-TR) when the author transforms a source text (ST) into a target text (TT), transferring experiences directly in two languages while engaging two different cultural backgrounds. This study has selected "Corpse Washer" by Sinan Antoon as a prototype of self-translation and post-traumatic experience to investigate how far self-translation could balance the fidelity, invisibility, and fluency of the original text's psychological and cultural realities. This study investigates the relationship between fidelity, invisibility, and fluency, examining how translation changes impact the narrative's psychological depths, cultural nuances, and reception by foreign readers. Based on Bakhtin's dialogism theory and Freud's psychoanalysis theory (the subconscious and the id's concept), the study investigates how self-translation reflects the protagonist's experience with Post-Traumatic Stress Disorder (PTSD) symptoms and internal struggle. It has been demonstrated that although self-translation offers a channel for transmitting the author's purposes, it often struggles to balance fidelity with the needs of fluency and invisibility, which may compromise the fidelity to the original text. This study obviously contributes to translation studies by combining literary and psychoanalytic perspectives to investigate self-translation within trauma narratives.

Keywords: self-translation, post-traumatic text, Sinan Antoon, dialogism, psychoanalysis.

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الامانة، والخفاء، والطلاقة في نصوص ما بعد الصدمة المترجمة ذاتيا:رواية "غاسل الموتى" لسنان انطون كنموذج

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المستخلص

يشير مفهوم الترجمة الذاتية (SLF-TR) الى قيام المؤلف بترجمة نصه الاصلي (ST) الى نصه المستهدف (TT). مما يتطلب التفاعل مع جمهورين مختلفين وسياقين ثقافيين متميزين. تتناول هذه الدراسة رواية وحدها شجرة الرمان لسنان انطون كأحد الامثلة المعاصرة على الترجمة الذاتية، حيث تسلط الضوء على التحديات والفرص المرتبطة بالحفاظ على وفاء النص للحقائق النفسية والثقافية للنص الاصلي. من خلال الاستناد الى نظرية الحوارية لباختين والتحليل النفسي لفرويد، لا سيما مفهوم اللاوعي والهوية، تحلل الدراسة كيف تعكس الترجمة الذاتية التجربة الشخصية الرئيسية مع اعراض اضطراب ما بعد الصدمة (PTSD) وصراعاتها الداخلية. تبحث الدراسة في التفاعل الديناميكي بين الوفاء، والشفافية، والطلاقة، مع تقييم تأثير خيارات الترجمة على العمق النفسي للنص، وابعاده الثقافية واستقباله لدى القراء الاجانب. تكشف النتائج ان الترجمة الذاتية، رغم كونها وسيلة فعالة لنقل رؤية المؤلف، غالبا ماتكافح لتحقيق التوازن بين الوفاء ومتطلبات الطلاقة والشفافية، مما قد يؤثر على اصالة السرد. تسهم هذه الدراسة في دراسات الترجمة من خلال الربط بين الاطر الادبية والنفسية التحليلية، مقدمة رؤى حول الترجمة الذاتية في سياقات السرد المرتبط بالصدمات، الى جانب اقتراح مبادئ اخلاقية وفنية للمترجمين الذاتيين بهدف عكس الحقائق النفسية والثقافية بدقة.

كلمات مفتاحية: الترجمة الذاتية ، سرد الصدمة ، سنان أنطون ، الحوارية ، التحليل النفسي .

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1.Introduction

This study addresses the concept of Self-translation (*hereinafter*; SLF-TR), a unique genre in which bilingual authors translate their works from one language to another. SLF-TR has attracted significant scholarly attention presumably for its potential to preserve the intended meaning of the original text.

Self-translators, being bilingual authors, must convey not only their ideas, thoughts, and cultural nuances but also their psychological state, which is a crucial aspect of their role as mediators between two cultures (Râbacov, G., 2013). One strategy available to SLF-TR authors is the use of their mastery of SL and TL to ensure that the entire concept intention, culture, meaning and language present in the ST are accurately conveyed in the TT, for they assume the dual role of author and translator. With SLF-TR generally authors are liable to make adjustments, grant themselves the power to remove, add, or rearrange anything they like when translating their works from SL to TL (also known as the *Second Original*) rather than a faithful rendition (Hawel,2018).

While we usually have three agencies (author, translator and readers) in translation practice, SLF-TR implies only two agencies: the unified agency of the author translator on one hand and the monolingual/bilingual reader on the other (Cordingley, 2013). Consequently, SLF-TR enables authors to maintain the nuances of cultural and stylistic aspects of the narrative, including its emotional and psychological dimensions and individual psychological experiences, like traumatic experiences. The translation of Post-Traumatic Stress Disorder (*hereinafter*, PTSD) has a universal impact on identity and memory and is closely associated with individual and collective trauma experiences.

Trauma is usually referred to as "An overwhelming experience of a sudden or catastrophic event in which the response to the event occurs in the often delayed, the uncontrolled repetitive appearance of hallucinations and other intrusive phenomena" (Caruth,1996, p.181). The word trauma comes from the Greek word meaning "wound," or harm to the body. Nevertheless, the way the word is currently used emphasizes mental injuries more than physical symptoms. Traumatic stress typically

entails a potentially tragic incident that is "accompanied by fear, helplessness, or horror" (Caruth, 1996, p.120). SLF-TR, as an essential rather than an aesthetic phenomenon, calls for trans-cultural studies to define it as a self-sufficient genre. In a post-traumatic context, it may become a therapy protocol by itself to overcome loss, pain, or regret via transferring experiences directly into two languages.

This study attempts to evaluate SLF-TR, as exemplified by Sinan Antoon, as a self-translator. It attempts to assess to what extent self-translation preserves *fidelity*, *invisibility*, and *fluency* in conveying the psychological and cultural realities of the original text, particularly the experiences depicted in PTSD. This study also examines whether fidelity impacts a foreign reader's understanding of the protagonist's internal conflict, particularly about translation concepts associated with PTS symptoms. The English translation of Sinan Antoon's "The Corpse Washer" lacks fundamental psychological, literary, and cultural elements due to the omission of various extracts.

The practical part is on evaluating the *fidelity*, *invisibility*, and *fluency of the self-translated text in portraying the linguistic, psychological, and literary aspects connected with PTSD*. The American Psychiatric Association's (APA) shortlist of psychological diagnostic symptoms will be used to evaluate PTS symptoms. Professionals and experts in psychology and translation in the translation department were consulted via a systematically designed questionnaire to achieve the reliability and validity of the selected data. The analyses adopt Freud's Psychoanalytic Theory to uncover the psychological underpinnings of the PTSD. Bakhtinian Dialogism Theory frames the literary analysis study to elucidate the variables of fidelity, invisibility, and fluency in translating traumatic experience and the symptoms to the TL version.

2. Self-Translation

This section offers a literature review closely relevant to the main theme, SLF-TR as a motivated act, and the notions of self-translation and invisibility. Auto-translation or Self-Translation (SLF-TR) is an act of translating one's writings, i.e., An original work translated into a different language by the author (Popovich 1976; Grutman, 1998; Shread, 2009; Van Boldern, 2010).

Scholars have increasingly recognized the importance of SLF-TR as a remarkably imperative and fertile research field within translation studies, highlighting its theoretical and practical implications. For instance, Shread (2009) utilizes Huston's self-translation activity in French and francophone literature as an example for evaluating the translation technique. Taking SLF-TR as a prototype, Shread states that SLF-TR is more relevant and common in translation studies and is often considered a minor borderline eccentric activity. Van Boldern (2010) reviewed studies on SLF-TR by identifying aspect of translation as well as what evidence there might be of SLF-TR in the Publication of translation. Boldern believes that SLF-TR has been underrepresented, concluding that SLF-TR is a unique form of translation with the privileges of allowing the translators to reflect on their decision-making and the prerequisites to face the challenges of rendering meaning across languages. This highlights the visibility of the translator. Such studies collectively assert the necessity of incorporating SLF-TR into the broader framework of translation studies by examining the intricate dynamics of SLF-TR. Scholars like Shread (2010) and Van Boldern (2010) contribute to a more nuanced understanding of SLF-TR as both a science and an art.

Peñalver (2010) talks about the traits and motives of self-translators, investigating the connection between identity, self-translation, and languages. She argues that self-translators have supremacy over others since they can access the original text's conceptual content subjectivities, intentions and rights to exert control over the text. Peñalver states "Self-translation paradoxically and simultaneously creates an original work and a version text: original work in the target text universe and version text in the literary universal scene" (p.6) . Finally, she concludes that people differ when they write or speak multiple languages because our attitudes and aptitudes for the language, we have acquired are influenced by how we learn it.

With SLF-TR, the authors maintain control over their work's cultural integrity, ensuring that the intricacies of their original cultural context are preserved and communicated effectively. Exploring the work of self-translators such as V. Nabokov and J' Brodsky and various linguists, Maklakova et al. (2017) examined the intrinsic causes and motives of

SLF-TR by analyzing its unique characteristics and natural elements within the framework of translation theory and practice. They highlighted that SLF-TR is considered superior to a mainstream translation because the self-translator better understands the original text, allowing more flexibility in the translation.

Some authors may be motivated to self-translate because of possible dissatisfaction with previous translations. Maklakova et al. conclude that SLF-TR is a relatively rare phenomenon. However, it represents an ideal form of translation as the author gains unique insight into their work. It deserves more attention and further investigation in the field of translation theory.

Hafir (2016) focuses on self-translation in Arabic, indicating that migration was a significant motivator for Arab writers. Such as, Jabra Ibrahim Jabra perceives SLF-TR as a “defensive mechanism” against losing one’s cultural identity. However, Bermann (2014) believes that many bicultural authors with decent language proficiency hesitate to self-translate due to concerns about creativity. Özbudak (2023) explored self-translation among Turkish academics, who often translate their work due to linguistic competence, professional demands, and career advancement.

Petruca (2013) adds that conflicts like war may force some writers to flee their countries and start again, where they acquire new languages and cultures. Focusing on the corpus of narratives written by Italian authors who have moved to English-speaking countries, Spagnuolo (2018) relates the concept of SLF-TR to migration and as a practice. It intersects with the significant role identity redefinition within migration contexts. This highlights an intricate relationship between SLF-TR, language, and identity by creating hybrid texts that merge linguistic and cultural contexts. The themes of identity and social cohesion entail that author navigate their multicultural backgrounds and the miscellaneous audiences they address. Spagnuolo demonstrates that SLF-TR is not merely a transfer of content from one language to another but a complex process of recreating and enacting the text.

Likewise, previous studies also emphasize the negotiation self, identity, and cultural context. Binelli & Falceri (2016) analyzed Huston’s works, which serve as a focal point of understanding for SLF-TR’s aesthetic and

philosophical challenges. Huston embodied the concept of “*Redoublement*” that reflects the intricacies of translating one's voice. They illustrate how SLF-TR highlights the fluid boundaries between languages and the creative potential inherent in crossing them.

In summary, these studies emphasized the outstanding status of SLF-TR as a multifaceted practice transcending mere linguistic conversion for SLF-TR; this article proclaims that it plays a crucial role in the dynamic interplay of global culture exchange.

2.1. Self-Translation and Invisibility

The concept of invisibility in SLF-TR relates to the translator's ‘subjectivity’ in reading STs, shaping TTs, and aligning the authorship to the supposed readership. Domestication and foreignization strategies in the translation process are closely related to visibility. Venuti (1995) emphasizes foreignization's political and ethical role, suggesting that it can combat domination by target cultures, enhancing the translator's agency. Pym (1996) investigates how domestication promotes reader involvement and the acceptability of the translated text's interpretation in the target culture. Domestication can enable smoother transitions between languages, reducing the clarity of the translator's work and the author's voice.

Al Omar (2017) argues that Antoon's application of foreignization and domestication allows him to preserve his cultural voice while making his work more accessible. He suggests that foreignization and domestication are interconnected rather than opposed.

Ahmed et al. (2021) suggest that foreignization and domestication should be viewed as a continuum, providing translators with heuristic tools to navigate cultural barriers. Lastly, Liu (2024) asserts that Tagore's self-translation employed domestication and foreignization strategies, enabling his English readership to interpret his work.

Overall, the degree to which the self-translator is visible or invisible depends on the fluency to meet their target audience's demands. Ideally, a balance between fidelity and visibility that can be orchestrated by the self-translators' fluency to maintain integrity of the self-translated work. The representation and transference of highly subjective psychological

experiences, such as Post-Traumatic Stress Disorder poses an outstanding challenge to translators.

3. Post-Traumatic Stress Disorder

The Post-Traumatic Stress Disorder (PTSD) experience has been purposively selected to highlight the ubiquitous significance of SLF-TR. A broad spectrum of subjective states and symptoms can emerge following exposure to traumatic events.

Trauma is defined as a deeply distressing or disturbing experience, often resulting from events that overwhelm an individual's ability to cope. American Psychiatric Association (2013) states that Traumatic experiences can range from personal events like abuse, assault, or accidents to large-scale incidents such as wars, terror attacks, natural catastrophes, or conflicts. An incident that causes trauma may lead to PTSD, which is a mental health disorder, either through direct experience or by witnessing it, that can lead to long-term psychological consequences, especially if left untreated. It may manifest in both emotional and physical symptoms, including anxiety, depression, and somatic complaints (van der Kolk, 2014).

PTSD is described by the Diagnostic and Statistical Manual of Mental Illnesses (DSM-5) as i) intrusive thoughts (e.g., flashbacks, nightmares), ii) avoiding triggers associated with trauma, iii) negative alterations in mood and thought, and iv) hyperarousal (American Psychiatric Association, 2013).

The causes of PTSD can vary widely among individuals, but they generally stem from experiencing or witnessing traumatic events. Post-Traumatic Stress Disorder (PTSD) symptoms can be categorized into four main clusters: i) intrusive memories (*Nightmares, Physical Reactions, and Intrusive Thoughts*), ii) avoidance (*Avoiding Reminders of the Trauma and Emotional Numbing*), iii) negative changes in mood and cognition (*Distorted Thoughts, Feelings of Guilt, Loss of Interest, Detachment from Others, etc.*), and iv) hyperarousal (*Irritability and Anger, Sleep Disturbances, Difficulty Concentrating, etc.*). The American Psychiatric Association (2013) states that after a traumatic incident, these symptoms must last for at least a month and significantly affect relationships, jobs, or other crucial areas of functioning.

A systematic approach must be available to give an account of how far could the representation and transference of highly subjective psychological experiences, such as Post-Traumatic Stress Disorder be challenged and maintained by bi/multilingual authors based on their fluency.

4. Theoretical Framework

This study employs Bakhtin's theory of dialogism to explore the multiplicity of voices and perspectives, alongside Freud's psychoanalytic theory to examine the unconscious effects of trauma. Together, these frameworks illuminate how language and psyche interact in post-traumatic narratives.

4.1. Bakhtin's theory of Dialogism

Mikhail Bakhtin's theories emphasize the multiplicity of voices in any text or discourse, suggesting that all communication is inherently dialogic. Bakhtin's theory of dialogism revolves around the idea that language and meaning are inherently relational and dynamic, arising from the interaction between different voices and perspectives.

According to Bakhtin, no utterance exists in isolation; every statement responds to previous statements and anticipates future responses. This fundamentally makes language dialogic, as meaning is created through conversations between speakers and contexts (Bakhtin, 1981, p. 272).

4.1.1 Polyphony

According to Bakhtin's extensive literary analysis, the existence of many different voices not dominated by one author's perspective is known as polyphony.

Each character's voice retains its authority and perspectives, contributing to a dialogue of ideas (Bakhtin, 1984, p. 6). This notion generates intricate connections among diverse narrative voices that culminate in juxtaposing numerous ideas and perspectives while retaining their autonomy. The plurality of independent, unmerged voices and consciousnesses characterizes the Bakhtinian polyphonic novel (Dawood, 2024, p.17). It is fundamental to unfold how SLF-TR registers the multitude of narrative voices.

4.1.2 Heteroglossia

In Bakhtin's view, heteroglossia is central to the modern novel, reflecting social and linguistic tapestries. He asserts that the novel harnesses this

linguistic energy more than any other literary form by assigning different voices to distinct parts of the discourse. In his analysis of English comedic novels, particularly those of Charles Dickens, Bakhtin points out how the interplay of different voices—parliamentary language, royal language, and the "common tongue"—produces humor. Dickens, for example, often shifts from an authorial narrative style to a formal or even epic tone to mock the arrogance of bureaucratic officials, revealing the contrast between their self-important speech and their everyday actions (Bakhtin, 1981, p. 323).

4.2. Freud's Psychoanalysis theory

In the late 19th and early 20th centuries, Sigmund Freud created psychoanalysis as a theoretical framework and therapeutic approach. It aims to identify and address mental and emotional challenges by examining unconscious ideas, childhood experiences, and the dynamics of human behavior. According to Freud, the human mind has three levels: *the conscious*, *preconscious*, and *unconscious*. All of the thoughts, feelings, and sensations we are aware of at any given moment are included in the conscious level. However, Freud believed that consciousness is only a tiny part of the mind—what he referred to as the "tip of the iceberg" (Freud, 1915). According to Freud's psychoanalytic theory, the subconscious is the area of the mind that stores memories, impulses, desires, and ideas that are not immediately apparent to conscious consciousness. However, despite being hidden, these unconscious elements significantly shape human behavior and decision-making. According to Freud (1923), the mind is like an iceberg, with the extensive, hidden part representing the unconscious mind and the little, visible section above the surface representing the conscious mind. Freud also introduced the idea of three interacting mental structures: the *id*, *ego*, and *superego*. These components govern behavior and personality development:

- The most primal part of the mind, the *id*, is motivated by impulses and unconscious drives, especially those connected to pleasure and aggressiveness. The *id* operates according to the pleasure principle, seeking immediate gratification without regard for consequences.

- The superego stands for formed social norms and moral principles. It serves as a source of morality, urging individuals to conform to ethical principles and avoid behaviors leading to guilt or shame.
- The ego mediates between the Impulsive desires of the id and the moral restraints of the superego. The reality principle is a basis upon which the ego operates, attempting to balance these conflicting demands in a realistic and socially acceptable manner (Freud, 1923).

5. Methodology and Analysis

This section provides detailed methodological and analytical foundations for this article's empirical contributions: data collection, reliability and validity measures, procedures, and analyses.

5.1. Procedure

The current article employs a mixed-method approach, qualitative and quantitative, data analyses. The data consists of two sets: (i) row set of data based a pilot study and literature review discursively derived from the versions of Sinan Antoon's novel (Arabic and self-translated into English) (ii) data set derived from a systematic questionnaire whose design efficiency is eminently anchored in the psychological diagnostic symptoms listing by American Psychiatric Association (APA). The SLF-TR critical approach is anchored in the qualitative analyses are framed by Freud's psychoanalytic theory (unconsciousness, id) and Bakhtin's concepts (dialogism).

5.1.1. Material

The current article assesses a prototypical case of the (SLF-TR) genre authored by Sinan Antoon, the English version. "The Corpse Washer" based on its Arabic version "وحدها شجرة الرمان" (Pomegranate Alone). To maintain reliability and validity measures for data selection, a meticulously designed questionnaire to derive experts' responses to shortlist the representative excerpts with PTSD verbally symptoms represented.

5.1.2. Participants

Utilizing an expert sampling method, the selection of participants was not random at all. Grounded on their expertise in the domain, 50

teachers specialized in psychology and translation have been selected to participate in the present study (See Table 1, below)

Table 1: Subjects Category

No	Academic Degree	Department	College	University
50	PhD/MA	Translation	Arts	University of Basrah
15	PhD/MA	Psychology	Education for Girls	University of Basrah
10	PhD/MA	Psychology	College of Education	University of Basrah

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5.1.3. Data Selection

To attain the accuracy, reliability and validity of data that systematically depict PST's symptoms in (وحدها شجرة الرمان), a structured questionnaire was designed based on APA (2013) criteria for PTSD.

The designed questionnaire included selected passages from the novel whose contents are most likely to represent the possible symptoms of PTSD, such as nightmares, avoidance, loss of interest, emotional numbing, sleep disturbance, negative change in mood and cognition, and physical reactions. The respondents fall into two groups of professionals and experts in the field (e. g translation studies) who are qualified to make professional judgements (see the table above). The designed questionnaire derives the subjects' personal information about the participants, for example, age, name, academic qualifications, and so on to guarantee the principle of validity. 15 statements were designed following the American Psychiatric Association (APA) to assess the symptoms of PTSD, utilizing a Likert scale with five points, ranging from 1 (strongly agree) to 5 (strongly disagree).

5.2. Data analysis

The sample of this study, (وحدها شجرة الرمان) ("Pomegranate Alone" by Sinan Antoon, is a poignant novel that delves into the brutality of life in war-torn Iraq through the lens of Jawad, a corpse washer who reluctantly inherits this grim profession from his father. The narrative captures the intense personal and societal trauma caused by the war in Iraq,

portraying death not only as a physical reality but as a pervasive element of daily life. The data analyses are supposed to show whether the process of SLF-TR maintains a balance between fidelity, visibility and fluency in conveying the psychological and cultural realities of the original text, particularly the experiences associated with PTSD. It seeks to demonstrate whether fluency impacts fidelity in the course of the representation and transference of the protagonist's internal conflict and symptoms.

The qualitative analyses take two paths, literary and psychological:

5.2.1. The PTSD Underpinnings in the Narrative Dialogism

This path of analysis is guided by Bakhtin's notion of dialogism, linked to self-translated PTSD. Throughout the self-translation process.

1. ST	TT
<p>ممزّق بين الأرق وبين هذا الكابوس الذي لم أحاول تفسيره أو فهم دلالاته. لكنه يلح عليّ. لعله الموت يضحك عليّ ويقول لي : ظننت أنك تستطيع أن تهرب مني أيها الأحمق ؟ لا يكتفي الموت مني في اليقظة ويصرّ على أن ص ١٠ يلاحقني حتى في منامي</p>	<p>Death is not content with what it takes from me in my waking hours; it insists on haunting me even in my sleep p.12</p>

The Arabic original text extract provides a powerful insight into Jawad's psyche of being tormented by both wakeful anxiety and recurrence nightmare. The word ممزّق vividly conveys inner conflict and psychological turmoil, suggesting that Jawad is being pulled in two directions (sleeplessness and a haunting nightmare). This extract reflects an intense internal struggle. The phrase "الذي لم أحاول تفسيره لكنه يلح عليّ," Jawad admits to avoiding interpretation or understanding the nightmares. This refusal to confront the nightmare's meaning suggests a fear of what it might reveal about the subconscious. The verb "يلح" embodies the anxiety, making it seem like an external force that relentlessly invades Jawad's mind. The phrase "ولعله الموت يضحك عليّ ويقول لي ظننت أنك تستطيع أن تهرب مني" conveys that the death is personified as mocking, omnipresent force. From Bakhtin's dialogism theory, the original Arabic excerpt depicts a vivid interplay between Jawad's internal voice and the personified Voice of death. The phrase لعله الموت يضحك عليّ ويقول لي establishes as an active participant in the internal dialogue. The mocking

tone of death intensifies the dialogic confrontation, mirroring the recurring and escapable presence of trauma in his nightmare, which may be considered a common symptom of PTSD. The extract "Death is not content with what it takes from me in my waking hours" simplifies the interaction, removing the sense of confrontation and making death an inactive external presence. Despite this, the survey result showed that 90% of professionals agree that the Arabic extract provides a clear depiction of the symptoms of PTSD, particularly the recurrence of nightmares, compared to experts who evaluated it as 85%. The self-translator shifts the scene that illustrates the impact of the trauma on Jawad's life. This shift reduces the representation of PTSD's fragmented nature and loses some depth in the dialogue by simplifying the interaction between Jawad and death. The translation loses death's mocking, direct voice, reducing this internal dialogic struggle. This shift may lead to an incomplete or inaccurate portrayal of characters or events for the readership.

2. ST	TT
استيقظت لاهثاً ومبللاً بالعرق. مسحت جبھتي ووجهي ص ٩	I woke up panting and sweating. I wiped my forehead and face. P.12

The Arabic text captures an immediate, emotional moment of distress; Jawad wakes up in a state of physical and psychological conflict, vividly described through the words "لاھثاً" and "مبللاً بالعرق" this manifestation of fear depicts a symptom of PTSD, particularly the physical reaction. The act of wiping "مسحت جبھتي و وجهي" suggests an attempt to regain control after experiencing overwhelming emotional events; so, the survey results show that 99% of professionals agree that this Arabic text depicts the symptoms of PTSD, particularly physical reaction, compared to experts, who evaluate it at 88%.

From Bakhtin's perspective, the text reflects the internal dialogue between Jawad and the voices that appear in the nightmares, representing an unresolved trauma. This internal dialogue reveals the interplay between the voice of fear and distress and the voice of Jawad's consciousness, which is presented in the description of wiping the forehead and face. The translation accurately conveys the original's basic meaning but lacks some of the psychological depth and sensory

immediacy present in Arabic. The translation, while clear, does not fully convey the dialogic interplay between Jawad and the voices of fear and consciousness.

3. ST	TT
كان الرسم ملاذاً ومهرباً من الاختناق الذي كنتُ ص ٤٣ أشعر به ليس بسبب الموت فحسب	Deleted

This Arabic text conveys a profound emotional and Psychological struggle. The act of drawing "الرسم" portrays both a refuge "ملاذا" and escape "مهرباً" emphasizing its dual role in offering relief from an overwhelming sense of suffocation a "الاختناق." The suffocation is tied to a complex psychological state that goes beyond the immediate cause of "الموت" implying layered feelings of grief, trauma, and existential burden. This text is dialogic: it reveals the dialogic interplay between the art as an active voice that allows Jawad to externalize his internal conflict and the voice of self in dialogue with suffocation. However, the survey results show that 90% of professionals agree that the Arabic phrase depicts the symptoms of PTSD, especially avoidance. The translation fails to capture the depth of nuance and the dialogic interplay of the original version. By deleting the richly layered sentence, the translation erases Jawad's psychological struggle, the therapeutic role of art, and the underlying psychological realities tied to the PTSD symptoms and the dialogism concept from the novel.

5.2.2 The Psychological Underpinnings of PTSD

The idea of the subconscious from Freud's psychoanalytic theory can offer a convincing frame of reference for PTSD in this analysis. This theory emphasizes the subconscious impulses, desires, and emotions that shape human behavior and creative expression. At the same time, the id stands for the innate, primordial drives that often manifest in literature and the arts and are linked to PTSD symptoms throughout the self-translation process.

1. ST	TT
<p>ممزّق بين الأرق وبين هذا الكابوس الذي لم أحاول تفسيره أو فهم دلالاته. لكنه يلح عليّ. لعله الموت يضحك عليّ ويقول لي : ظننت أنك تستطيع أن تهرب مني ايها الأحمق ؟ لا يكتفي الموت مني في اليقظة ويصرّ على أن ص ١٠ يلاحقني حتى في منامي</p>	<p>Death is not content with what it takes from me in my waking hours; it insists on haunting me even in my sleep p.12</p>

The original extract provides a powerful insight into Jawad's psyche of being tormented by both wakeful anxiety and recurrence nightmares. The word "ممزّق" vividly conveys inner conflict and psychological turmoil, suggesting that Jawad is being pulled in two directions (sleeplessness and a haunting nightmare), which reflects an intense internal struggle. In "الذي لم أحاول تفسيره أو فهم دلالاته لكنه يلح عليّ" Jawad admits to avoiding interpretation or understanding of the nightmares. This refusal to confront the nightmare's meaning suggests a fear of what it might reveal to the subconscious. The verb "يلح" embodies the nightmare, making it seem like an external force that relentlessly invades Jawad's mind. The phrase "لعله الموت يضحك عليّ ويقول لي ظننت أنك تستطيع أن تهرب مني" reflects that the death is personified as mocking and omnipresent force. The direct speech "لي يقول" adds a severe immediacy to the confrontation. The phrase "لا يكتفي الموت مني في اليقظة ويصر أن يلاحقني حتى في منامي" portrays death as greedy and insatiable, consuming Jawad's life not only in reality but also in his dream. The verb "يصر" reinforces the nature of the death, while "يلاحقني" conveys a sense of pursuit and inescapability. So, this extract evokes a sense of psychological torment (insomnia and recurring nightmares) and reflects the cyclical nature of PTSD's symptoms. Jawad's experience reflects Freud's concept of The Subconscious and the id. Death is personified as a haunting force that mocks Jawad, symbolizing repressed fears and unresolved existential anxieties; the id manifests this fear in Jawad's rawest and most symbolic forms. The Subconscious continually replays the trauma, both in dream and wakefulness, as a way of grappling with what cannot consciously be

resolved. In the translated version, the translation starts with "the Death is not content with what it takes me in my walking hours," which is a partial match with the original "لا يكتفي الموت مني في اليقظة", while it conveys the essential meaning, it fails to capture the psychological intensity and personification of death fully. The translation misses the sense of pursuit and relentlessness implied by "يصر علي" and "يلاحقني". The translation omits the significant portion of the original version as "ممزق بين الارق وبين الكابوس الذي لم احاول تفسيره او فهم دلالاته". This omission reduces the depth of Jawad's psychological conflict and significantly weakens the emotional and psychological impact of the extract. Jawad's avoidance of interpreting the nightmare and its persistence were unjustifiably understated, and these lines are crucial for understanding the psychological dynamics. The personification of death and its mocking dialogue are omitted. This omission. However, this extract acquired a high rating because it depicts PTSD's symptoms. Additionally, the translated version simplifies and shortens the original extract.

2. ST	TT
استيقظت لاهثاً ومبللاً بالعرق. مسحت جبته ص ٩ ووجهي	I woke up panting and sweating. I wiped my forehead and face. p.12

The original extract is concise yet suggestive. The phrase "لاهثاً ومبللاً" vividly captures the physical manifestation of distress, likely stemming from a nightmare or traumatic memory. The act of "مسحت جبته" reflects an attempt to regain calm, suggesting a persistent sensation of discomfort and waking up from a nightmare with physical reactions such as sweating and difficulty breathing, converging with a classic symptom of PTSD.

Based on Freud's psychoanalysis theory, the nightmare can be seen as the return of the repressed, where the subconscious mind, driven by the id, forces unresolved trauma into awareness (Freud,1915). In the translated version, the essential meaning has been conveyed faithfully, retaining the focus on physical distress and the act of wiping the forehead and face. Still, it fails to preserve the subtle psychological emotional depth embedded in the original. For instance, the original,

“لا هتا” emphasizes haste or fear associated with the event, which is somewhat eliminated in the English extract; both the original and translation effectively depict physical reactions indicative of PTSD's symptoms (nightmares). However, the translation's explicit style significantly reduces the psychological complexity. According to the survey, this extract got a high percentage of professionals who rated that this extract depicts the symptoms of PTSD, particularly nightmares. So, while the translation maintains the basic ideas, it fails to converge the nuanced Psychological and emotional weight of the original, significantly reducing its impact on readers.

3. ST	TT
كان الرسم ملاذاً ومهرباً من الاختناق الذي كنت أشعر ص ٤٣ به ليس بسبب الموت فحسب	Deleted

The original extract reveals that drawing served as both a refuge and Jawad's escape from the suffocation he felt, not only due to death but also from other unnamed sources of distress. Words such as “ملاذاً” and “مهرباً” Suggest a longing for relief. While “الاختناق” conveys a deep emotional and psychological struggle. The phrase “وليس بسبب الموت فحسب” hints at layered and unresolved trauma.

From the Freudian perspective, drawing provides an alternative pathway, allowing the subconscious to communicate through images and symbols. This acting could be interpreted as a sublimation of repressed emotions, transforming the conflict and grief by the id into constructive and socially acceptable forms of expression. Although the survey results showed that the original extract got a high percentage of professional rates that it depicts PTSD symptoms, particularly avoidance, the self-translator decided to delete this extract from the translated version. The deletion of this extract represents a significant failure in fidelity. By omission of this extract, the translation erases a key aspect of Jawad's psychological reality, particularly his subconscious efforts to resolve trauma. It reduces the complexity of the narrative, as the connection between arts and healing is lost. The omission leaves out essential Freudian elements; the subconscious, the role of drawing as a way to access and process unspoken emotions, is absent in the translation. The

id, the act of drawing representing the sublimation of repressed emotions, is entirely deleted in the translation. The feeling of avoidance, a possible symptom of PTSD, is not addressed in the translation, weakening the portrayal of Jawad's trauma. So, the translation deletes a significant portion of the narrative, reducing its psychological depth and the emotional complexity of Jawad's experience. This Omission could lead readers to misunderstand or underestimate Jawad's struggles.

6. Conclusion

This study delves into the intricate process of SLF-TR, particularly its role in preserving fidelity, invisibility, and fluency and conveying the psychological and cultural realities of the original version. Based on the analyses investing in Bakhtin's theory of dialogism and Freud's psychoanalysis theory. The self-translated version often fails to convey the full extent of the protagonist's internal conflict to the target readership.

- Self-translation frequently falls short of maintaining fidelity, particularly when conveying the nuanced psychological dimensions of the original text. Experiences tied to PSTs symptoms are often weakened or misrepresented, undermining the emotional depth and cultural authenticity of the original narrative.
- Self-translator invisibility often enhances fidelity by minimizing the presence of overt mediation, allowing the original voice to dominate. However, excessive invisibility can obscure cultural nuances, leaving foreign readers without sufficient context to fully understand the text's psychological and artistic depth. The invisibility, rather than enhancing fidelity, disconnects the text from TT's readership. This leads to significant amount of omissions or oversights. This creates gaps in conveying cultural and psychological contexts, especially in emotionally charged narratives involving PTSD.
- Key aspects of PTSD are frequently altered or rendered less impactful in the Self-translation process. This diminishes the narrative's authenticity and reduces its ability to faithfully represent the original's psychological realities, limiting the depth of the protagonist's struggle in the translated text.

Notes

1. This study is based on an MA thesis entitled (The Assessment of Fidelity in The Self-Translation of Trauma Discourse: Sinan Antoon's The Corpse Washer as a Case Study) by the first author under the supervision of the second.

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