

TRANSLATING DIALECTAL EXPRESSIONS AND TERMS EMBEDDED IN SAUDI MODERN NOVELS WITH A PARTICULAR EMPHASIS ON THE GIRLS OF RIYADH

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Abstract

Purpose of the study: The current study aims to assess the translation of dialectal expressions embedded in *the Girls of Riyadh* and whether the translation could transfer the overall effect, aesthetic values, cultural atmosphere, style, and pragmatic effect.

Methodology: The study has used a corpus linguistic approach for collecting random samples of dialectal terms used in Saudi novels and classified dialectal elements under the rubric of cultural markers and assessed the rendition of these cultural markers in connection with Dickins' degrees of cultural transposition and House's concept of covert translation and its criteria.

Main Findings: Following the assessment of samples from the novel, the study has found that the translators neither follow domestication nor foreignization and they rely heavily on the communicative translation strategy, and in most cases, dialectal expressions are omitted or rendered into formal English.

Applications of this study: The current study can be useful in providing a translation approach for translating dialectal terms and expressions in Saudi novels as it draws their attention to the utmost importance of translating dialect in order to maintain the overall effect of the source culture in the target language text.

Novelty/Originality of this study: This study is the first of its kind in addressing the issue of translating Saudi dialectal terms and expressions embedded in contemporary Saudi novels where there is a scarcity in the number of studies dealing with the problems of translating Saudi literature into foreign languages.

Keywords: *Covert Translation, Cultural Marks, Dialect, Idiomatic Expressions, Cultural Transposition.*

INTRODUCTION

The issue of translating Saudi fiction to foreign languages has become an urgent need because fiction mirrors culture, customs, and traditions vividly and represents a good communication channel for intercultural understanding. This paper is mainly concerned with assessing the translation of cultural markers and dialectal and idiomatic expressions embedded in the *Girls of Riyadh*, authored by [Alsanea \(2005\)](#) and translated by [Booth and Alsanea \(2008\)](#). Cultural markers "can be defined as words and combinations of words denoting objects and concepts, characteristics of the way of life, the culture, the social and historical development of one nation and alien to another" ([Newmark, 1988, p.31](#)). These cultural markers are represented clearly in Saudi novels via using dialectal expressions and terms, culture-specific items, and so on. Many studies examined the linguistic aspects of dialects ranging from phonological, sociolinguistic, semantic, and syntactic to pragmatic studies (e.g. [Albirini, 2016](#); [Holes, 2018](#); [Horesh & Cotter, 2016](#); [Kristiansen, 2018](#); [Trudgill, 2009](#)). In the same vein, there are many studies that addressed the in/translatability of literary texts and fiction. What is striking, however, is, that studies on whether and how dialectal expressions and terms embedded in literary texts are translated are known for their scarcity to the extent that it is seldom to encounter a study focusing on addressing the problems of translating Saudi dialects into foreign languages. [Hartman \(2012\)](#) remarks that the translation of *Girls of Riyadh*, a Saudi novel poses a significant translation challenge due to the employment of an experimental literary form. This experimental literary form draws heavily on playing with her register of Arabic, including the Saudi dialect, Americanized Arabic, and the like. She adds that the translators have purposefully adopted foreignization for translating the dialectal expressions and terms embedded in the novel to maintain the overall effect of Saudi culture in the TL; the publisher, however, asked her to smooth out the foreignization of dialectal terms and expressions to meet the expectations of the readership. The publisher favored domestication over foreignization and the translator adopted foreignization. Adopting either domestication or foreignization is insufficient to deal with the sheer complexity and ambiguity in translating dialectal expressions and terms.

Another notable exception is the study done by [Farghal & Al-Hamly \(2015\)](#) on the semiotic/pragmatic value of employing proverbs in *the Girls of Riyadh*. The study focused on how and whether the translator succeeded in transferring the semiotic/pragmatic values of the proverbs used in the novel in the English translation. The study examined a corpus of 24 proverbs/proverbial expressions extracted from the novel. The dialectal terms and cultural bound-features embedded in these proverbs were omitted in the translation and a literal translation approach was followed. The study incorporated context as a discourse parameter that enriches the hypothesis of the translatability of proverbs. In an innovative article dealing with the cultural politics of reading of *the Girls of Riyadh* in translation, [Ware](#)

(2011) has drawn critics' attention toward the aim of translation itself and target readership expectations. The novel has the potential to feed the British expectations of sex and sexuality in Saudi Arabia and censorship. In the same vein, the book contains invaluable anthropological information that is so interesting to the British reader which requires to be rendered as accurately as possible to the SL. Despite the idea that these two goals seem to be contradictory, they have to be realized together. Since the novel is replete with Saudi slang and dialectal terms and expressions, these dialectal terms require to be accurately rendered without losing their effects in the TLT. Ware's study, however, does not address the translation strategies that help achieve the expectations of the readership without either distorting the valuable anthropological information or thwarting the SL overall effect in TLT.

Definitions and Terminology

Dialect is generally defined as a low variety of language which is used in rural areas. Dialect is associated with uneducated people and the working class. Therefore, dialect is a low variety of a particular language (Auer, 2005; Guella, 2015). It "can be regarded as subdivisions of a particular language" (Chambers and Trudgill, 1998, p.3). It is a language variety affected by geography and social interaction. Dialect includes "any variety of a given language, even its standard form" (Van, 2018, p.39). Different geographical locations entail linguistic differences leading to several problems in communication. However, "geographical space, in other words, is not enough to account for variation" (Spolsky, 1998, p.28). Therefore, socio-economic realities contribute to making linguistic differences and accounting for dialectal variations. This study focuses on the translation problems of the Najdi dialect because the novel under-examination in the study, namely, *the Girls of Riyadh* is written in Riyadh, which is the central geographical position of Najd. The Najdi dialect has been subject to remarkable linguistic changes. Looking at the history of the Najdi area, one can easily know that it was such a geographically isolated area in the Arabian Peninsula, and such geographical isolation of such a grand Sahara impeded its contact with the neighbouring Arab countries. "The population of inner Najd were always in the past fairly infrequent visitors to the outer lands and consequently little was really known about their dialect by the inhabitants of Syria, Iraq, and Egypt from whom such statements usually originated either directly or by the report" (Ingham, 1994, p.6). Najd region has been vulnerable to unprecedented demographic and socio-economic changes following the discovery of petroleum in Saudi Arabia. It has no longer been such an isolated nomadic region that suffered from the lack of natural resources, poverty, and the unavailability of modern education. Rather, it has converted into an urban community that hosted multinational companies and established an international education system, which largely contributed to changing Najdi dialect. It has become an attractive place for foreign laborers from Egypt, Jordan, Syria, Sudan, India, Pakistan, Bangladesh, Eastern Asia, and Western countries which has the largest impact on the change of the Najdi dialect. As such, there has been a strong verbal contact among different ethnic groups resulting in "language maintenance, bilingualism or multilingualism, or language shift" (Dweik & Qawar, 2015, p.1). Many Saudis started to travel abroad for tourism and education. Due to such types of emerging social realities, Najdi dialect has shifted from a mere nomadic and simple dialect to an urban and complex dialect, which can be subsumed under the umbrella of sociodialectology. Sociodialectology is defined as "the application of sociolinguistic study to dialectology, where dialectology is understood in its traditional sense of dialect geography" (Kristiansen, 2018, p.107). In sociodialectology, dialect shifts its focus from rural communities to communities characterized by immigration and mobility (Britain & Cheshire, 2003; Dollinger, 2015; Meyerhoff, 2016; Labov, 2016). Studying the Najdi dialect from a sociolinguistic perspective helps reveal its complex relationship with its surrounding realities, the deep impact of the changing socio-economic realities upon people's perception of language, and their evaluation of meanings that may make them give peculiar senses for the lexical items that once had maintained settled meanings. In this respect, "all languages change over time, as new words are added to deal with new concepts or as contact with other languages and 'phonetic drift' leads to modifications in phonology" (Spolsky, 1998, p.28).

The current paper aims to assess the translation of slang and dialectal terms and expressions, including proverbs and idiomatic expressions in the translation of *the Girls of Riyadh*. The assessment will focus on the functional correspondence between the SL and TL and whether the translation could transfer the same effect of the SL to TLT not only without breaking with the principle of fidelity and but also without failing the expectations of the target readership. The assessment will be based on House's (2002) principle of covert translation and Dickins'et al. (2016) model of cultural transposition and its various degrees. Therefore, the study attempts to give some answers to the following questions:

- 1- How can the dialectal aspect affect the translation problems in the translated novel?
- 2- What is the validity of the proposed approach for assessing the selected translation samples?

Prior to defining and discussing the key concepts in translation, it is important to explain that this study is located within the framework of Descriptive Translation Studies (DTS), in the sense that it provides an analysis of the ST -TT pair (Touy 1995, p.10).

REVIEW OF LITERATURE

The majority of the previous studies focused on the computational linguistic analysis of Saudi dialects (e.g. Alahmary, et al., 2018; Alshahwan & et al., 2020; Althubaity & et al., 2018; Altwaresh, et al., 2018). Other studies were mainly interested in studying Saudi dialects from sociolinguistic, pragmatic, semantic, and syntactic approaches (e.g. AlAmmar,

2017; [AlBohnayya, 2019](#); [Aldaodini, 2019](#); [Alhazmi, 2019](#); [Alfaifi, 2016](#); [Alqahtani, 2015](#); [Behnstedt, 2016](#); [Binturki, 2015](#); [Cotter & Horesh 2015](#); [Eldakhs, 2019](#); [Hussain, 2017](#)). Few studies were concerned with studying the problems of translating dialectal expressions embedded in contemporary Saudi Novels. (e.g. [Alwazna, 2020](#); [Ayoub, 2020](#); [Ismail, 2017](#)). In the same vein, few studies also investigated the issue of translation Saudi novel into English. (e.g. [Alsiary, 2016](#); [Salwa, 2019](#)). It is crystal-clear that there is a scarcity in the literature dealing with the problems of translating Saudi literature from Arabic into English and the issue of translating dialectal expressions has not been addressed adequately in the previous studies. Therefore, it is necessary to shed light on those studies addressing the issue of translating dialect embedded in narrative and fictional works to learn about whether these studies examined the array of the problems relating to translating dialects. [Määttä \(2005\)](#) addresses the translation problems encountered in the translations into French of non-standard literary dialect, in particular the speech of African Americans, in *William Faulkner's The Sound and the fury*. He remarks that the dialectal expressions and terms were used on purpose in order to convey the viewpoint of the novelist and his ideology. The process of translating narrative is regarded to be a kind of literary representation where images, the figures of speech, metaphors, and atmosphere should be also rendered. "The best means to depict and transmit the real picture of such low and complicated life is dialect" ([Benheddi, 2017, p.686](#)). Dialectal expressions and terms are used by narrators in fiction to communicate his viewpoint to the reader. [Genette \(1980\)](#) argues that focalization aims to communicate the viewpoint of the narrator, how he can perceive and see the world of his novel; how he represents the characters to readers. Therefore, if a translator omits or downplays these embedded expressions in his translation, it will affect negatively the rendition of the literary work's message and the narrator's viewpoint. [Mattiello \(2009\)](#) argues that non-standard varieties like dialects and slang pose translation problems at the level of cultural transfer, where it is difficult to find parallel social sets and sometimes it is also difficult to find similar expressions across-linguistic levels. It is difficult to cope with non-standard varieties, as they are often used to create a rich range of effects ([Mattiello, 2009, p.66](#)). [Ramos \(2017\)](#) addresses the problems of translating dialectal terms and linguistic varieties in subtitled audiovisual products proposing three dimensions framework-textual-diegetic and sociocultural. [Tiittula \(2016\)](#) argues that translating dialectal expressions in the novel has to be examined as a part of a whole literary system of the period in question, which is known as literary polysystem.

Theoretical Framework

The approaches of translation addressing the problems of translating dialectal expressions are known for their scarcity and they are based on a limited scope, which may fail to assimilate the cultural and linguistic diversity of dialects. One translation approach dealing with translating dialectal terms and expressions suggests that translating dialectal terms requires decoding their meaning in the source language before translating them into a foreign language. "There are three kinds of translation: 1) Intralingual translation ... 2) Interlingual translation or translation proper is an interpretation of verbal signs by some other language, 3) Intersemiotic translation is an interpretation of verbal signs by means of nonverbal sign systems" ([Jakobson, 1959, p.233](#)).

Adopting the intralingual approach for decoding dialectal terms in the same source language reduces the complex translation process to a basic notion of rewording that may lead to numerous translation problems. The intralingual translation can be regarded as a reformulation of meaning that "it is very easy for reformulation to consciously or unconsciously become distortion, either because the translator misrepresents the ST or because the reader misreads the TT or both" ([Dickins et al., 2016, p.3](#)). [Mattiello \(2009\)](#) reduces the translation strategies dealing with dialect and slangs to transcoding a linguistic variety into another. However, translating dialect is a rather comprehensive process that transcends the act of transcoding. It relies upon rendering an integral cultural system in which dialect has developed and acquired its unique linguistic features. The dialectal terms and expressions are considered to be metaphorical derivations developed from the original meaning of the lexical items. This would inevitably pose a translation challenge for the translators with texts embedded with dialectal terms where intralingual equivalences do not fill in the gap emanating from the difference between the lexical item and its metaphorical sense in the SL which in turn results into a mistranslation problem. The metaphor has two purposes; the first is cognitive and the second aesthetic ([Newmark, 1981, p.104](#)). Both intralingual and interlingual approaches of translation cannot achieve the two purposes of the metaphor simply because the intralingual approach focuses on depicting the dictionary meaning of the lexical item and the interlingual approach decodes such a dictionary meaning to ST, which makes translation lose its referential purpose and its pragmatic effect. That it is to say, the metaphor has "macro-level mappings (i.e. conceptual metaphors) and micro-level metaphorical expressions," which have to be considered when translating ([Shuttleworth, 2016, p.32](#)).

A translator cannot transfer the cultural elements of SL to the TL without escaping the codes of fidelity; otherwise, he may fall into the trap of oversimplifying the cultural elements in the translation. At the same time, if a translator decides on maintaining the cultural dimension without any kind of adaption or even a linguistic and cultural compromise between the SL and TL, he may produce an odd and exotic text in the TL. [Bassnett \(2002\)](#) argues for maintaining the cultural factors at the expense of certain linguistic aspects. In other words, a translator dealing with cultural text should adopt a hermeneutic circle where he should start examining his text from the whole to the parts and vice versa. However, focusing on rendering the whole meaning of the text may contribute to omitting or ignoring some important lexical items, dialectal, cultural-bound elements, embedded in the SL, the loss of which may strip the TL of its aesthetic effect of SL, its style, and its message. At the same time, maintaining these exotic elements in the TL may create a hybrid text that includes strange, exotic, and indigestible elements in the TL impeding the process of understanding and the

naturalization of the translation so that a translated text may either assimilate such exoticism and strangeness or reject it. The notion of the hybrid text seems to be inapplicable to texts belonging to totally different cultures, like Arabic and English cultures. In addition, such a process requires what is introduced by [Vermeer \(2000\)](#) as the bicultural translator. The bound cultural elements that have no conceptual or cultural equivalence in the target text can be either omitted or translated literally ([Bassnett and Lefevere, 1990, p.8](#)). However, both choices are deemed to be incongruent with the nature of fictional texts embedded with these exotic and strange expressions simply because these dialectal terms and bound cultural elements are responsible for providing such types of texts with pragmatic and aesthetic effects and therefore stripping these texts of their cultural elements will convert their genres from fiction into ordinary texts. In this way, TLT may be in short of its aesthetic form and lose its literary style.

The concept of formal equivalent seems to be unsuitable for culture-specific, geographical, temporal, and social texts. ([House, 1997, p.69](#)). [House \(1981\)](#) suggests two translation strategies; overt and covert. In overt translation, the translation is not addressed directly to the addressee. The overt translation is a translation of the original text. However, a covert translation is directed at both target text and source text addressees. It is such a type of translation that is regarded as an original text in the source language. An ST and its covert TT are of equal pragmatic concern for the source and target language recipients. An ST and TT have equivalent purposes in terms of audience and their needs in both source culture and target culture.

Therefore, it is desirable to keep the function of the source text in the target text unchanged. [House \(2002\)](#) remarks that the translator should examine the source text through the eyes of the target culture's recipients. She adds that the hypothesis that particular texts necessitate either a covert or an overt may not hold in every case. The idea of choosing whether the translation approach is overt or covert is a subjective action. Having regarded the fictional work as a culture-specific, the translator has to opt for an overt translation. However, if this work is relevant to the target audience, the translator has to opt for a covert translation. That is to say, the specific purpose of translation can determine whether a translator should opt for covert or overt translation.

METHODOLOGY

In this paper, the type of research is descriptive, where it provides an analysis of an ST-TT pair. The sample of the study is derived from the original Arabic text and the translated novel, *the Girls of Riyadh*, and these items are chosen in terms of their conformity with the cultural markers, culture-bound elements, and dialectal expressions and terms. The main reason for choosing the novel is that it includes many dialectal expressions. The novel also represents a remarkable example of how the spread of modernization in Najd region could change its dialect that problematizes the process of its translation. The data of the study consists of 28 examples (see tables 1, 2, 3, 4,5), which are extracted from the text and then compared with their English translations. The corpus is to be assessed in relation to covert translation criteria and in relation to Dickins et al. criteria of cultural transposition. The covert translation criteria are as follows:

- 1- Identifying the function of the translated text.
- 2- Adapting the cultural specific elements to the target text notions.
- 3- Avoiding the omission in translation.
- 4- Adapting the cultural setting to that of the target text in order to meet the expectations of the target reader.
- 5- Observing the naturalness of expressions.

In addition, the assessment of the translation of the selected corpus, which includes dialectal expressions, culture-bound elements, and expressions, is made in relation to Dickins's concept of cultural transposition that considers the following criteria in the translated text.

- 1- Register:** TLT is assessed in terms of the Tonal Register and Social Register. Tonal register carries an affective meaning which can be subsumed under one of the following categories: vulgar, familiar, polite, or formal. In the Tonal Register, a translator has to accurately assess the ST expressions in terms of SL politeness scale and whether they are rendered with expressions as close as possible to the corresponding TL degree of politeness. However, the Social Register is known as the style that reflects the speaker's social stereotype that shows information about the speaker as his education, social persona, and social class. These data are always related to style and jargon, which is different from text to text. Therefore, a translator has to select an appropriate style and jargon that fulfil the expectations of his readership. That is to say; a translator has to use TL register to compensate for a loss of Connotations carried by ST dialect.
- 2- Exoticism:** It colours TT with cultural foreignness where TLT uses foreign lexical items and syntactic structure different that one used from the ST where adaption is kept to a minimum, thereby constantly signalling the exotic source culture and its culture strangeness.
- 3- Calque:** A calque uses TL words and follows TL syntax; however, it is unidiomatic in the TL.

- 4- **Cultural transplantation:** It is similar to adaptation and is largely different from exoticism. The entire text has to be rewritten in the target culture setting. Dickens considered cultural translation as a final and drastic possibility. It is the expectation rather than the rule. It is only done with literary works.
- 5- **Cultural borrowing:** It introduces foreign elements into the TT. Sometimes, cultural borrowing becomes an established TT expression.
- 6- **Communicative translation:** It is normal in the case of culturally conventional formulae where a literal translation would be inappropriate.
- 7- **Compensation:** Translator has to avoid falling into the trap of exoticism and cultural transplantation. Instead, he resorts to using an alternative lying between them. In this technique, a translator has to make occasional additions.

RESULTS AND DISCUSSION

The literal translation examples are rampant in the *Girls of Riyadh* who have distorted the messages of the SL, thwarted the referential purpose, and the pragmatic effect. Here is an example from *the Girls of Riyadh*.

Examples of Literal translation are introduced in the following table 1:

Table 1: Literal Translation

SL	Claque
ولكل من يري أن الناس خيبتها السبت والحد واحنا خيبتنا ما وردتش علي حد سألت عنها العاقبة	“That every weekend for the rest of your lives will be a total loss-not to mention the rest of the week” “May good health knock her door.”
من تكون : ما شاء الله ملح وقيلة	Ma shaa Allah, God willing, no envy touch her, she’s so pretty.
من بداية العرس وهي تنور وتياشر شايبة العرس علي راسها	“It looks like she’s carrying the whole wedding on her shoulders.”
تؤمن أم قمره بنظرية المرءة الزبدة والرجل الشمس	Gamrah’s mother was a firm believer in the theory that “woman is to man as butter to sun.”
أصبحت قمره تستمع الي أحاديث والدتها عن "عملية الزواج" بلذة شاب يقدم له أبوه سيجارة ليدخنها أمامه لأول مرة	As for Gamrah, she started listening to her mother’s anecdotes and treatises on “the enterprise of marriage” with heightened enjoyment and sense of a pride of a young man whose father offers him a cigarette to smoke in front of him for the first time.

The ST phrase *ولكل من يري أن الناس خيبتها السبت والحد واحنا خيبتنا ما وردتش علي حد*, has translated as “that every weekend for the rest of your lives will be a total loss-not to mention the rest of the week” (Booth and Al-Sanea, 2008). Here, the cultural metaphor in SL is a vocative, as the writer intends to send an indirect message to the readers to elicit their sympathy and solidarity with oppression befalling Saudi women. To achieve this end, she has expressed her mind using idiolect as a type of inflected language which has a pragmatic function, and therefore, the authorial intentions can be communicated smoothly to the readership. Despite the idea that this work is translated by a professional English literary translator including the author of the work, a Saudi female novelist, who recognized such dialectal features and extra-linguistic realities, the translators opted for a literal translation which ignores the metaphorical expression in SLT.

The metaphor in SLT is known as a stock metaphor “which is an efficient and concise method of conveying a physical and/or mental situation both referentially and pragmatically” (Newmark, 1981, p.108). At the macro level, the idiomatic expression derives its message from parodying the verse: “Not (the path) of those who earn Thine anger nor of those who astray” (The Qur’an, 2004, p.1). In other words, *الناس خيبتها السبت* metaphorically refers to Jews, and *الحد* metaphorically refers to Christians. Therefore, the message of the idiomatic expression from a purely religious perspective is that “disappointment and misfortune befalling us are beyond expectations.” A stock metaphor, Newmark argues, has to produce the same image in the TLT which has comparable frequency and currency in the appropriate TL register. Producing the same image in the TLT, however, seems to be offensive and ideologically and dogmatically invalid presupposition in the English culture that regards Christianity and Judaism as sources of salvation and purity rather than a kind of misfortune or disappointment. “Extended stock metaphors, however, often change their images, particularly when they are embedded in proverbs, which are often cultural” (Newmark 1981, p.109). Adopting Newmark’s vision, a translator may break with the fidelity in return for using Nida’s dynamic equivalence.

Table 2: Examples of omissions

SL	TTL	Type of omission
ويا قرد ,حظنا من بعدك , أي بالتعاسة الحظ, وأظن التعبير النجدي مشتق من حيوان القرد لكثرة تطنطنيه, الذي يشبه الحظ في عملية وقوفه وانبطاحه المستمرين, أو هو من حشرة القردة كما يقول	It is completely omitted.	Complete omission

يقولون صديقتها من زمان يبدو لي أنها سنعة ودبرة	“The bride’s sisters.” “She seems a good girl.”	دبره The translators omitted which is a colloquial Najdi word which means “a clever housewife.”
صح شيز سوكير في بس بيغي لها تتحف شوي وتلعب رياضة مثلك	“I think she really needs to ditch a few pounds and work out like you do.”	صح “The translator has omitted شيز سوكير”

In addition to the literal translation strategy used by the translators of *the Girls of Riyadh*, the translation has included a wide range of omissions, ranging from words, expressions, idiomatic expressions, proverbs to short paragraphs undermining the fidelity of translation. Dialectal expressions have been almost avoided in the TL, which has negatively affected the sense of intimacy and solidarity given in the SL. The literary features of the novel deriving its power and cultural effect from using dialectal terms and expressions; they, however, were omitted in translation distorting and manipulating the function of TL. These terms are closely related to the cultural atmosphere represented in the original work of art; therefore, the idea of stripping TTL of cultural markers and culture-bound elements turns the fictional work of art into a different genre.

ويا قرد ,حظنا من بعدك , أي بالتعاسة الحظ, وأظن التعبير النجدي مشتق من حيوان القرد لكثرة تطنطنيه, الذي يشبه الحظ في عملية وقوفه وانبطاحه المستمرين, أو هو من حشرة القردة كما يقول

The above short paragraph is highly charged with purely dialectal Najdi terms, and it also shows an example of code-switching. A short extract is started with dialectal proverb *ويا قرد ,حظنا من بعدك*, which is directly followed by Modern Standard Arabic. Code-switching is meant to match the social persona to the contextual realities produced by the novel that narrates the private life of four educated Saudi girls belonged to Saudi Americanized social class, the emergence of which has been largely pushed forward by the socio-economic realities in Saudi society. Indeed, code-switching is highly reflective of the paradoxical identity of the four fictional heroines where the sense of belonging is unstable and divided between their original nomadic culture and the new realities of sweeping modernization in Saudi Arabia. “Throughout the Arabic speaking world, we can distinguish between “Bedouin” and “sedentary” dialects” (AlWer & De Jong, 2018, p.527). However, the Najdi dialect combines elements from both Bedouin and sedentary dialects that not only reflect the dichotomy between tradition and modernity but also emphasize the suppressed psychological ordeal from which they are suffering. Therefore, translating dialectal expressions not only reveals the aesthetic elements of the novel but also communicates its message and the intentions of the author. The idea of omitting the dialectal elements in the TTL brings about several negative consequences on the translation quality of the work of art. For example, a new feature of Najdi contemporary dialect is highly shown in injecting English expressions in the speech of the Saudi females living in Riyadh, which reflects the linguistic and cultural change occurring to Saudi culture. Omitting *صح شيز سوكير* may undermine the function of the novel and manipulate the original meaning and deconstruct the fidelity to SL.

Table 3: Examples of communicative translation

SL	Communicative translation
ودخيلك قولي لقمورة ما صار شبيئ لساتون الناس ماريزين هون ما حدا قل"	“Please, tell Gamrah to calm down, it is nothing to worry.” “No one is going to leave.”
عمركو,ما حتتعلمو أصول الحش, المهم شوفي البننت هادي ... أما عليها مواهب"	You will never gossip 101. Anyway, check out that girl she's got talent, all right.
اذا هي سمرا ليش يحطون لها فاونديشن أبيض ذي الطحين مخليها طالعة زرقاء وفي فرق واضح بين وجهها ورقبته ز يعجع.....	By God, her make-up is painful! Her skin is too dark for such a chalky foundation. They have made her practically blue—and look at the contrast between her face and her neck—Ewww... so vulgar.
ياريتها راحت للمشغل اللي خيطت عندو سدومة بدال هالعك اللي عاملتو بنفسها تصدقين أنا سمعت ان الرسول دعا للشينة؟	I wish she had gone to the dressmaker who made Sadeem’s dress instead of this mess she came up with herself. “Can you believe it; I heard that Prophet Mohammed used to send up prayers for the unlovely one.”
فيها عرق؟ بياضها بياض شوام مهو بياضنا المشوهب أي واحدة فيهم؟ الدفع الأمامي والا الخلفي؟	“Is her blood pure? “ Her father’s mother was Syrian.” “Which ‘talent’—front bumper or back?
الخلفي يا حولة -تومتش	“Are you cross-eyed? Back, of course.
أحلي مواهب فينا حق سديم	“The most ‘talented’ of all of us is Sadeem
يا ليت عندي مواهب زيها من ورا	“I wish I had a back bumper like hers.”
سياستها جابت العبد	“The policy of withholding had decidedly backfired in this case.”

It seems that a translator has relied heavily on communicative translation strategy for dealing with the translating problems resulting from the excessive use of dialectal terms and expressions in the novel. The novelist tends to use dialectal language as a kind of self-assertion through which she tries to emphasize her vision of the oppression befalling Saudi girls in a patriarchal society. That is to say, dialectal and colloquial speech has become a reflective register that

colours the traits of literary work and shapes the life, ideology, thoughts, value system, and social realities in a certain way. In such a type of cultural fiction that is marked with many dialectal terms and expressions, the idea of dropping ST dialectal features is likely to incur very damaging translation loss. At the level of the register, using communicative strategies for translating dialectal terms and culture-bound elements may undermine the discursive levels employed in the fictional work. It also makes the TLT lose its colloquial flavour. The idea of losing colloquial flavour and flattening out the discursive levels not only impede the function of the SL in TTL but also change and distort it. That is to say, the translator has often failed to maintain the tonal register in the TLT as close as possible to that of SL. “The tonal register shapes the affective meaning through which the identity of the speakers can be easily reflected” (Dickins et al., 2016, p.212).

The Girls of Riyadh is a quest for the Saudi feminine identity in which linguistic expressions can be used either as a means of asserting such identity or undermining it. The exported elements of the Najdi dialect represented in the source reflect the estrangement of the Saudi women, as they feel alienated in their society (Campbell, 2018, p.13). Therefore, a translator’s failure to communicate the tonal expression of SL in the TTL will impede the target readership from understanding the truth of such an invisible world. In other words, a translation is no longer capable of providing the target readership with the realities of this world as close as possible to their original contextual realities with their original flavor and unique exoticism. Rather, translation introduces a new version of reality which seems to be foreign and strange to the SL. This can be reflected easily when ودخيك, a colloquial Syrian word injected into Najdi dialect, has been translated “Please,” which is a formal expression of politeness. The formal equivalence of “please” in Arabic is من فضلك, and it is infrequently used in daily speech. In addition, despite the idea that some expressions like ماريزين, الحش, ليش, سياستها, جابت العيد, هالعك, للشينة are communicatively rendered into English, they are not assessed accurately on the SL politeness scale, as they are not rendered into English with expressions as close as possible to a corresponding TL degree of politeness. Preston (2018) remarks that the relationship between language attitude and the perception of the region helps define the nature of dialect and its foreign expressions. For instance, ماريزين is a Levantine dialectal expression that refers to an unwelcomed visitor, which is omitted by the translators and compensated by an overall meaning. The translators fail to convey the notion and atmosphere of the SL in the target text. English culture is distant from Arabic culture that complicates the process of matching the register of the SL to the TLT at both the tonal register and the social register. The tonal registers conceal more than they reveal, the translation of which can be related to depicting the overall sense of SL into TLT. It can be achieved by cultural transplantation, as the entire text has to be rewritten in the target culture setting. However, the process of adaptation cannot be done randomly as the translator has to conjure up the image of the tonal register in the TLT in conformity with the target readership, where the closest cultural images having their bearing with the source text and the cultural text have to be transplanted into the TLT.

The translator used the communicative translation approach which affects negatively the process of transferring the social register from the SL to the TLT. “The social register carries information about such things as the speaker’s education, social persona, occupation, and professional standing” (Dickins et al., 2016, p.213). Therefore, a translator is required to select the appropriate jargon and style fulfilling the expectations of the social register. Choosing an inappropriate social register will inevitably undermine the social persona of the fictional characters and therefore leads to mistranslation. The novel has purposefully employed vernacular speech and dialects to introduce what social stereotypes the characters belong to. These characters belong to strange and contradictory social categories embodying the condition of the inner struggle between the emerging modernization of the Saudi community and the overwhelming sense of tradition and culture, which can be inferred from their lexical choices and their tonal and social registers that combine purely Bedouin dialectal features, Egyptian vernacular speech, Levantine expressions, and slang American expressions. Avoiding the transfer of such a linguistic mosaic embedded in the structure of the novel may strip TLT of its affective meaning, function, and vivid description.

Table 4: Examples of Cultural Borrowing

سياسة ال بالله بمد اليائين مد حركتين , أن ال بالكاد هي أضمن الطرق في مجتمعنا المحافظ مثل ما تبين	The strategy of Yaalla, Yalla, which means “get going, but just barely” is the most foolproof path to a quick marriage proposal in our conservative society.”
اية والله, الشيون هم اللي سوقهم ماشي	E Wallah, must be true, I swear, the ugly ones seem to be in demand these days.
انا اللي الحمد لله مهما أكلت ما أسمن فمرتاحة	“Alhamdu lillah, thank God, I never gain weight no matter how much I eat, so I’m not worried.”
والله ما شاء الله	Mashaa Allah, God’s will be done.

The translators have kept the use of cultural borrowing in the novel to a minimum. Cultural borrowing is reflected in religious terms and expressions which can be justified simply because the religious equivalence in the target culture is conceptually different. However, despite the fact that this translation is done by two translators; the first is the author herself, a Muslim Saudi lady, and the second is a professional British literary translator, there are some mistranslations in these religious terms. For example, ما شاء الله is rendered as God’s will be done. God’s will be done is a kind of

mistranslation as the translators may confuse the meaning of Inshallah, an equivalent of God's will be done, with Mashaa Allah, an equivalent of May Allah Protect you from envious and jealous people.

Table 5: Examples of cultural transplation

بإلله بإالله تمشين , بإالله تتحركين , بإالله ترقصين, الله الله بالعقل والنقل , لا تصيري خفيفة, الكلمة بحساب واللفتة بحساب	You barely walk, you barely talk, you barely smile, you barely dance, be mature and wise, you always think before you act, you measure your words carefully before you speak, and do not behave like a child.
تبارك الله	So-o-o gorgeous
طول الزفة وأنا أذكر الله عليك-	"The whole evening I've been praying to God to take good care of you."

The translators seldom uses the cultural transplation for rendering the idiomatic expressions and dialectal terms in the novel despite its effectiveness for translating dialectal expressions without losing either overall effect or style. Indeed, cultural transplation can help render across dialects. In "the cases of literary work, however, (e.g., where some speakers' speech is represented in a specifically marked dialect), the transplation might also justifiably represent this in a dialect form" (Dickins et al., 2016, p.219). Therefore, cultural transplation may be a valid translation strategy for dealing with the dialectal terms and expressions embedded in dialectal terms and expressions. In the above examples, the translators have made linguistic, stylistic, idiomatic adaptation to the target language culture where Arabic expressions like بإالله بإالله تمشين , بإالله تتحركين , بإالله ترقصين, الله الله بالعقل والنقل were adapted to the target language culture as بإالله translates as barely, which is a kind of clear cultural adaptation. In addition, تبارك الله translates as So-o-o gorgeous, which is also a kind of cultural adaptation.

CONCLUSION

Assessing the translation of *the Girls of Riyadh* in relation to House concept of covert translation and Dickin's concept of transplation, it has been found out that the translators neither use domestication nor foreignization in TLT. Rather, the communicative translation strategy is excessively adopted in the TLT. Translating dialectal terms and expressions through equivalent dialectal terms and expression using cultural transposition with a particular emphasis on cultural transplation and occasional addition may help the translator maintains the features of SL, its vividness, realism, and sense of intimacy, literary imagination, creativity, and the aesthetic effect in the TLT. Several translation theoreticians have come against the appropriateness of rendering Arabic colloquial forms into English dialectal forms suggesting a kind of compensation in both time and place. Sometimes, they tolerate the translation loss at the expense of translating across dialects. However, the idea of occasional addition (a kind of compensation) is a kind of translation across dialect where a translator may add colloquial expressions that maintain the effect of the SL in the TLT. The idea of omitting the dialectal expressions can be a drastic solution in literary texts which are excessively embedded with dialectal terms and expressions, e.g. *the Girls of Riyadh*. Therefore, the translation loss may bring about negative consequences and undermine the aesthetic effect, and it may distort the whole meaning of the text, including its message. In addition, using a communicative translation strategy may contribute to creating a tough and soulless translated text that loses its cultural effect. Relying on the communicative translation strategy strips the translated text its genre and converts it into tasteless prose that does not consider the contextual realities of the TLT. Therefore, when a translator is entitled to translate a text teeming with dialectal items and vernacular speech, he has to fully consider the register and render the text as close as possible to the tonal and social registers. Cultural transplation may address the issue of selecting an appropriate register to the target culture and never betrays the source culture. House's translation model can also be used in translating dialectal terms embedded in literary works where the following steps have to be taken into consideration: (1) Identifying the function of the translated text. (2) Adapting the cultural specific elements to the target text notions. (3) Avoiding omission in translation. (4) Adapting the cultural setting to that of the target text to meet the expectations of the target reader. (5) The naturalness of expressions.

LIMITATIONS AND STUDY FORWARD

Despite the idea that the study has extensively examined the problems of translating dialectal terms and expression, it has merely focused on the problems of cultural transfer and their impact on translation dialect. There are other problems relating to the translation of dialectal expressions ranged from phonological, pragmatic, semantic, to syntactic problems, which are not addressed in the current study. Although the study has examined the Najdi dialect from a sociodialectological perspective, there are still several elements which have not been covered by the study like, a semantic historical study of the Najdi dialect, and the relationship between the dialectal terms and the Classical Arabic, the perceptual study of Najdi dialects and the impact of foreign elements on Najdi dialect. In addition, the proposed translation approach is only applied to translating dialectal terms embedded in fiction; therefore, the results of required to be applied to spoken dialects and dialects embedded in other types of texts.

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AUTHOR’S CONTRIBUTION

Ismail has written introduction, review of literature, theoretical framework, methodology, discussion and results, and conclusion. Alhwamdeh has collected primary and secondary sources, and data. He revised the article and contributed with insightful and critical comments to the research.

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