

**Translating Parallel Worlds in 'Ali Maher 'Eid's *حازم  
والقلوب الخضراء* Hazem and the Green Hearts to English: A  
Cognitive Approach**

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**Abstract**

The main aim of this study is to translate the parallel worlds in 'Ali Maher 'Eid's *حازم والقلوب الخضراء* Hazem and the Green Hearts into English by applying Jeanne Dancette's cognitive approach: Understanding Translators' Understanding (2010). The paper handles excerpts that highlight the parallel worlds existing in the source text: Hazem's world, the autistic protagonist in the book, versus his household's worlds: his parents', grandfather's, aunt's, grandmother's, and others'. Dancette's pursuit has been to apply the cognitive approach to the translator's mind while translating. However, this study, in an unusual procedure, applies Dancette's cognitive approach to Hazem's understanding of the world around him in order to enable the potential translator to decode the processes that take place inside Hazem's mind. Thus, he/she can present a better translation. Dancette's cognitive approach can be summarized in three main points: meaning; Conceptualisation, world knowledge, and concept maps; and creativity and fulfillment. Interestingly, the parallel worlds in this study do meet at the end of the story. That is what love and understanding can do: bringing people together.

**Key words:** translation of Arabic children's literature, Jeanne Dancette, cognitive approach, understanding translators' understanding, *حازم والقلوب الخضراء*

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**Translating Parallel Worlds in 'Ali Maher 'Eid's *حازم والقلوب الخضراء* Hazem and the Green Hearts to English: A Cognitive Approach**

*حازم والقلوب الخضراء* Hazem and the Green Hearts is an Arabic children's fiction of 188 pages. The author is 'Ali Maher 'Eid and the illustrator is Karim Said. This book is published by Nahdet Misr Publishing Group, Egypt (2017). Unfortunately, age category is not specified on the cover of the book; however, the protagonist's age is between 12 and 13. The story begins with Dr. Maher, Hazem's father, driving to his father's house with his wife Dr. Somayyah and their only son Hazem. Haj Riyad, Dr. Maher's father, lives with his sister Aunt Rashidah in the countryside. As both Dr. Maher and Dr. Somayyah are travelling abroad in a scientific mission, they have to leave Hazem in the care of Haj Riyad for some time till Thuryiah Hanem, Dr. Somayyah's mother, retires a few months later. Haj Riyad was uncomfortable with the idea of having Hazem in his house; he is an old man who retired years ago. Moreover, he has noticed Hazem's unusual behaviour. However, he reluctantly agreed to take care of Hazem. Both Haj Riyad, and Aunt Rashidah tried to make Hazem adapt to his new life in the countryside. Thuryiah Hanem did her best to make him adapt to her life in the city. The events unfold showing aspects of struggle between different worlds in Hazem's story.

The potential translator will seek to understand these events to render them into English. Naturally, that is the duty incumbent upon any translator; however, given Hazem's mental conditions, the translator's task might be much heavier. To this end, Dancette's cognitive approach (2010) will be applied, in an unusual way, to the autistic protagonist's mind to enable the translator to comprehend the processes that take place inside Hazem's inner world. Thus, he/she can appropriately render the source text into English. These selected parts of the text highlight the parallel worlds that exist in the novel: Hazem's world and others' worlds.

### **Literature Review**

The following are some studies that have handled the cognitive approaches and translation of children's literature.

Maha Abdulwahid Sabr presented a paper entitled: A Study of Responses of Student Translators to Some Basic Problems in Translating Children's Literature (2023). The study's main aim is to examine the responses of student

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translators to selected problems in translating children's literature (English/Arabic) to reveal their behaviours, knowledge and preferable translation methods. Findings have shown that the responses of student translators were random not based on translation knowledge. Sabr concluded that student translators should be exposed to different text types of children's literature that pose difficulties while translating and have to be trained on applying systematic methods while dealing with translation problems. The paper highlights translation of children's literature (English/Arabic) which has relevance to the case study of the current study. It handles translators' competence that has relevance to Dancette's model. However, it doesn't follow a certain cognitive approach while investigating student translators' responses.

Sylwia Klos in her book: *Humour and Translation in Children's Literature. A Cognitive Linguistic Approach* (2020), introduced the findings of her investigations into developmental psychology, humour, translation theories and cognitive linguistics. Klos focuses on the theory of mental spaces and conceptual integration. The book applies Gill Fauconnier and Mark Turner's model of conceptual blending. This model was the basis upon which mental maps were created. Thus, translators can apply them in translating humour, particularly wordplay. The book includes examples of translating humorous elements selected from English children's literature (Lewis Carroll's *Alice in Wonderland*, Roald Dahl's *The BFG* and Francesca Simon's *Horrid Henry*) into Polish and European and Brazilian Portuguese with the use of mental maps. Klos concluded by highly stressing the cognitive aspects of translation, while putting translation theories and developmental psychology as a background for translation analysis. The book focuses on the cognitive aspects of translation; thus, has relevance to Dancette's model presented in the current study. Although it handles translation of children's literature, it has no reference to the English/ Arabic pair.

Yi Sun and Ya Guo presented a study entitled: *A Cognitive Account of Metaphor Translation in Two Chinese Versions of The Wind in the Willows* (2018). They introduced the Cognitive Metaphor Theory (CMT) as a creative approach of translating metaphor for children. The study seeks to build a cognitive metaphor translation model by investigating the cognitive process that take place inside the translators' mind while applying CMT to translation of metaphor. According to Sun and Guo, this process includes three steps:

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metaphor comprehension, metaphor adjustment, and metaphor reconstruction. They applied that approach to the translation of metaphor examples extracted from two Chinese translations of Kenneth Grahame’s *The Wind in the Willows*. Sun and Guo concluded by introducing a summary of metaphor translation techniques applied in children’s literature. The study highlights the significance of applying CMT to translation for children; thus, has relevance to Dancette’s cognitive model. Nonetheless, it tackles translation of children’s literature from English into Chinese.

Kamila Mazurek offered in her MA thesis: *Wimpy cognitive perspective in Children’s Literature Translation Studies* (2015) her perspective of cognitive linguistics, and translation of *Diary of a Wimpy Kid*. Mazurek highlighted translation strategies presented by Riitta Oittinen and Göte Klingberg in translating children’s literature. She sought to find out how cognitive linguistics can be useful in translating for children by comparing the German and the Polish translations of *Diary of a Wimpy Kid* to the original English version with special emphasis on translating scripts, image schemas or conceptual metaphors. Mazurek concluded that ‘it is important to “hear” the differences in translations’ and that would be helpful for the translator to choose the right translation strategy (original emphasis). The thesis spotlights on the cognitive approach to translation which has relevance to Dancette’s model. However, it handles translation of children’s literature from English into German and Polish.

Haidee Kruger in her paper: *Exploring a New Narratological Paradigm for the Analysis of Narrative Communication in Translated Children’s Literature* (2011) presented an investigation of a narratological framework that includes the reader as a constitutive component of the narrative communication situation in translated children’s literature. The study draws on a cognitive approach based on the ideas of Bortolussi and Dixon (2003). It introduces a two-part framework: textual features and reader constructions. Accordingly, source texts and their translations can be analyzed in terms of their textual features, which can be an indication of the existence of the translator. That framework assumes that although translation shifts cause changes in narrative features, readers’ responses to translated children’s texts do not necessarily involve their awareness of the presence of the translator. Accordingly, Kruger adopted a different path from standard narratological approaches to narrative

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communication in translated texts by calling for the examination of both reader constructions and textual features. The study focuses on a cognitive approach of translation; thus, has relevance to Dancette's model. However, it makes no refer to translation of children's literature with the English/Arabic pair in mind.

In view of what is referred to earlier, none of the previous studies has applied Jeanne Dancette's Cognitive approach (2010) to translation of children's literature. Furthermore, none of the previous studies has handled a cognitive approach to translation of children's literature with the language pair language Arabic-English as their focus. The current study will apply Dancette's Cognitive approach (2010) to translating 'Ali Maher 'Eid's *حازم والقلوب الخضراء* Hazem and the Green Hearts into English.

The current study seeks to answer the following questions:

1. What are the parallel worlds that exist in the source text?
2. What is Jeanne Dancette's cognitive approach: Understanding Translators' Understanding (2010)?
3. How does the application of Dancette's cognitive approach to the protagonist's mind help the potential translator present a better translation?

### ***1.The Parallel Worlds that Exist in the Source Text***

Hazem, the protagonist of the novel, developed some symptoms of autism. Dr. Maher is the father who feels embarrassed of his son's immature-for-his-age behaviour while the mother, Dr. Somayiah, feels sorry for Hazem. It is apparent that Hazem lives in a world of his own and that he has no real connection with his parents. Thus, we have Hazem's world versus his parents' world. The latter disappeared by the end of chapter one when they departed leaving Hazem in the care of Haj Riyaḍ and Aunt Rashyidah. Accordingly, Hazem's world is still there while his parents' world was replaced by his grandfather's world. Will it be as distant to his world as his parents' world used to be?!

In his grandfather's household in the countryside, Hazem began to discover a new world. The first person in this world who welcomed Hazem was Aunt Rashyidah: the kind old woman who represents the maternal kindness that Hazem misses as well as the innate wisdom that could be found in every home in the countryside in Egypt. The second one was the female cat with which

Hazem made friends and it soon became his pet Yasmeenah. Then he was introduced to Laila the little girl that helps his aunt in the house chores. There is also uncle Maḥrous, Laila's father, who works as a farmer in Ḥaj Riyāḍ's land, and uncle Dosoqy, his grandfather's driver. All these members of the new world have accepted Hazem as he is, though they might not be quite certain what *he is* means. In this world Ḥaj Riyāḍ was the head of the house; however, he might be the only person who has not accepted Hazem yet.

At this stage, Mr. AbdurRaḥmân, Ḥaj Riyāḍ's best friend, attracted his attention to how special Hazem is. That is why Ḥaj Riyāḍ sought to communicate deeply with Hazem to find out that Hazem knows almost nothing about reading and writing. Therefore, he decided to teach Hazem how to read and write. Moreover, he began to teach him everything about life in the countryside. It is at that moment that their worlds began to be closer not parallel. There were some attempts from Thuryiah Ḥanem to take Hazem to live with her and join her world. Unfortunately, all her efforts failed to keep him at her place.

Accordingly, the parallel worlds that exist in *الخضراء والقلوب* Hazem and the Green Hearts are Hazem's world versus others' world: his parents' world, Ḥaj Riyāḍ's world, and Thuryiah Ḥanem's world. The following is the cognitive approach that will be applied to the translation of selected parts of the source text that highlight these parallel worlds.

## ***2. Jeanne Dancette's Understanding Translators' Understanding (2010)***

Jeanne Dancette's cognitive approach: *Understanding Translators' Understanding* (2010) draws on two main pillars: the cognitive mechanisms that explain meaning in translation and the experimental investigation on comprehension. This study will focus on the first part 'the cognitive mechanisms involved in the interpretation of meaning in translation'. These mechanisms can be categorized into the following elements: Meaning; Conceptualisation, World Knowledge, and Concept Maps; and Creativity and Fulfillment.

**2.1. Meaning.** Dancette points out that the study of meaning might be tackled from different angles according to the field of study: philosophy, semantics, semiology, psychology, or translation studies. She refers to Leech's seven types of meaning: conceptual, connotative, social, affective, reflected,

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collocative and thematic (as cited in Dancette, 2010, p. 66). However, her main interests were in linguistic (or literal) meaning and contextual meaning. Dancette aptly puts it (2010):

Literal meaning is understood as being communicated by linguistic elements, whereas contextual meaning comes from the act of communication, and therefore includes its connotative, social, affective, collocative and aesthetic or formal dimensions. From a linguistic point of view, comprehension results from the confrontation and the synthesis of both literal and contextual meaning. (p. 66)

When referring to meaning in translation, Dancette believes that meaning is always contextualized. Contextual meaning relies on different types of operations that lead to the interpretation of a statement, which occurs after going through various kinds of inferences and deductions that benefits from extralinguistic knowledge.

In her 1995 article, Dancette argued that even though the difference between the two types of meaning – linguistic and contextual – is blurred, clear distinction should be provided to be able to describe the cognitive operations that happen during the translation processes. Fifteen years after publishing that article, she still regards meaning as can only be clearly defined by context or in reference to an external model. Moreover, the 'meaning of meaning' (original emphasis), as she states, can be realized only according to what a person conceptualizes of it. Thus, meaning cannot be investigated away from an individual's own conception. Dancette maintains that interpreting a meaning relies heavily on certain individual and social patterns, though it is something that is subjective and changeable.

Dancette has offered examples of some translators' preferential patterns of meaning: bottom-up as opposing to top-down comprehension strategies (Dancette, 1995a) and paradigmatic versus syntagmatic procedures, besides the translator's 'self-concept' (original emphasis) and his/her sensitivity to the operational value of translation. All these modalities have been regarded as crucial to the process of translation and building of meaning. The discussion of meaning will consequently lead to the investigation of the part played by Conceptualisation in the construction of meaning (Dancette, 2010, pp. 66-68).

## **2.2. Conceptualisation, World Knowledge, and Concept Maps.**

Dancette argues that research on comprehension in translation has highlighted the relationship between knowledge and comprehension in the last twenty years.

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In specialized texts, for example, comprehension is closely connected to world knowledge that relies on understanding the semantic relations between terms used in specialized texts. In the same vein, in literary translation, Conceptualisation can be closely linked to world knowledge of the text environment, characters' background, target text (TT) and target culture. Dancette stresses the significance of knowledge representation models, concept maps in particular, which she supposes that they can be the launching point for further investigation.

Concept maps, according to Dancette, can be regarded as 'graphic representations of a set of concepts and the relations between them which are extracted more or less intuitively from a text or collection of texts'. It is by using two significant means: simplification and abstraction of a text's segments that complex clauses or figures or concepts can be turned into much simpler semantic items to point out the main concepts of a text. Conceptual maps can be used in translation and terminology as well. Organized lists of semantically related terms, for example, can be applied not only to define concepts but to classify them into a lexical field as well (Dancette, 2010, pp. 68-69).

In short, Dancette (2010) has put it that way:

This new area of research is testimony to a new research paradigm. Indeed, the focus has shifted from the study of meaning to the study of Conceptualisation, i.e. the processing of cognitive referents through inference and deduction. This avenue has proved innovative and useful in text analysis, especially to account for informative texts (more than for literary texts where formal and narrative aspects are very often distinctive parts of meaning). (p.69)

There may be disagreement with Dancette's suggestion that this paradigm is more applicable to informative texts than to literary texts. This argument will be explained in more details in the application part.

**2.3. Creativity and Fulfillment.** Dancette wonders about the exact definition of creativity in the field of translation and how to achieve it. She refers to creative strategies suggested by the early translation theorists such as problem-solving and competence. Later two more strategies were introduced: translation performance and individual variability that can be explained by considering the affective dimension of translation.

Dancette sees creativity in translation as what represents the quality of the translation and the subsequent feeling of satisfaction or dissatisfaction after



receiving the translated text. However, she argues that according to recent research, there seems to be another perspective of creativity. It is the one that is connected to comprehension of the original text. Dancette describes it as creative comprehension, which is 'the ability to integrate and reconcile disparate or incongruous elements of meaning in a concise, single and coherent production' (Dancette, 2010, p. 69).

As for satisfaction, Dancette argues that on analyzing some resources including translators' journals the result is that performing a translation task with creativity is what gives the translator satisfaction. It can be seen in a feeling of achievement on solving one of the translation problems in a text. She has coined the French phrase *traduction aboutie* (successfully completed translation) to highlight that very subjective feeling of fulfillment.

Finally, Dancette sheds light on the progress that has taken place in the fields of meaning, Conceptualisation and creativity. For her, since 1990s research pursuits have shifted from linguistic to psychological models, and from relying on rationalism to appreciating instinct. (Dancette, 2010, p. 69).

This was a concise account of Dancette's cognitive approach (2010). It is the model to be applied to the translation of the selected parts of *حازم والقلوب الخضراء* Hazem and the Green Hearts that highlight the parallel worlds in the book as will be shown in the following section.

### **3. The Application of Dancette's Cognitive Approach to the Selected Parts of *حازم والقلوب الخضراء* Hazem and the Green Hearts**

**3.1. Meaning.** When Hazem moved, rather was taken, to the countryside to live at his grandfather's place, Hazem was admitted to Haj Riyad's world. The environment that he has moved to is completely unfamiliar to him. Accordingly, the translator needs to assimilate how Hazem moved from understanding the lexical meaning then the contextual meaning of the unfamiliar things in that environment. As such, he/she will be able to present a translation that transmits the processes that have taken place inside Hazem's mind to the TT reader.

The first time Hazem hears the words 'عمتي رشيدة' -meaning auntie Rashidah - he repeated them to get used to their linguistic meaning; however, he didn't capture its contextual meaning. Interestingly, when he looked at her, he immediately grasped the contextual meaning of 'عمتي' 'auntie' when he felt how loving and tender she is. It is at that moment that the synthesis of both

literal and contextual meanings has led to his comprehension. Interestingly, the physical interaction that took place when Hazem hugged her was a clear manifestation of the comprehension and embracing of what 'عمتي' auntie means for him.

Accordingly, the translator will opt for a certain technique to highlight the steps of Hazem's understanding of these meanings to attract the TT reader's attention to these mental processes. He/She might go for writing the letters of the unfamiliar word in uppercase, then on understanding the lexical meaning and assimilating the contextual meaning, the unfamiliar turns into familiar by writing it in a different way of writing, italics and lowercase, for example. Thus, the suggested rendering into English can be as follows:

عمتي رشيدة.  
ردد حازم الكلمة، وهو لا يفهم معناها، لكنها كلمة جديدة تعني أن هناك شخصاً قريباً منه اسمه رشيدة..  
نظر حازم إليها، فوجد نظراتها تسيل حُباً. فجرى إليها . . .  
عمتي . . . عمتي رشيدة.  
قالت المرأة . . . : نعم يا حبيبي (Eid, 2017, p. 11).  
'AUNTIE RASHIDAH!'

Hazem repeated the word without knowing its meaning; it was a NEW WORD for him. It means that some woman who is relative of his is called Rashyidah. Hazem looked at her to find her eyes flowing with love. He ran to her saying . . .

'Auntie, Auntie Rashyidah'.

The woman replied . . . 'Yes, sweetheart'.

Another example is when Hazem was easily assembling a jigsaw puzzle. When his grandfather noticed that it was full of details, he pointed to a specific animal in the picture. Hazem did not know what that animal is. Grandfather introduced the lexical meaning to him saying: it is a frog; it jumps and moves. With this in mind, he introduced the linguistic meaning first. Then both went to see real frogs in a canal in one of the fields. Thereby, literal meaning turned to contextual meaning that led to Hazem's comprehension of what a frog is. Thus, the translator will opt for a certain method to highlight these processes. Again, he/she may use the same procedure used for the previous example. Interestingly, on repeating this technique, TT child reader will identify this pattern as a

reference to words that were unfamiliar then turned to be familiar to Hazem. The suggested translation can be as follows:

نظر الجد إلى الصورة فرآها معقدة متسعة مليئة بالتفصيلات، أشار الجد إلى ضفدعة في الصورة وسأل:  
هل تعرف هذه يا حازم؟  
لا-

قال الجد: إنها ضفدعة، سأريك ضفدعة تقفز وتتحرك (Eid, 2017, p. 22).  
في مياه إحدى القنوات، رأى الحاج رياض عددًا من الضفادع . . .  
جلس مع حفيده على ضفة القناة، وقال لحفيده: هذه هي الضفادع (Eid, 2017, p. 35).

Grandfather looked at the assembled Jigsaw to find it big, complicated, and full of details. He pointed to the picture of a frog asking:

'Do you know what is it, Hazem?'

'NO!'

'It is a FROG. I will show you one that jumps and moves.'

In one of the canals, Haj Riyaḍ saw several frogs. . .

He sat with his grandson on one of the banks saying: 'These are frogs'.

In the above-mentioned cases, both literal and contextual meanings have been synthesized to lead to Hazem comprehension of what one person or thing is in his new environment. However, there are cases where meanings may be unfamiliar to Hazem and to the TT readers as well. When Hazem saw الطلمبة in the fields for the first time, he ran towards it asking his grandfather what it is. In that case Hazem was introduced to the contextual meaning without knowing the lexical meaning. Haj Riyaḍ answered him pronouncing its name and explaining what it is. As such, full comprehension has been achieved. Considering the TT reader who will find difficulty in understand this word with its cultural connotation, the translator may use the same pattern used earlier with unfamiliar words then transliterate the word الطلمبة and add more information to make the meaning clearer as follows:

جرى (حازم) إلى الطلمبة متسائلاً: ما هذه؟

إنها الطلمبة لجلب الماء (Eid, 2017, p. 35).

He (Hazem) ran towards TULUMBAH wondering: 'WHAT IS IT?'

'It is a tulumbah (a water pump used to access water from underground in rural areas in Egypt) for accessing water'.

It is when the unfamiliar words became familiar that Hazem's world comes closer to others' world. Accordingly, applying the second element of Dancette's cognitive model: Conceptualisation, world knowledge, and concept maps can be a step forward on that path.

**3.2. Conceptualisation, World Knowledge, and Concept Maps.** At the beginning of the book, the author describes Hazem's age in a peculiar way: children are usually 12 years old going on 13 not crawling to 13. It is likely that it is an implicit reference to Hazem's mental condition. Moreover, Hazem's father commented once that he had attended special needs school and learnt nothing. Unfortunately, Hazem doesn't know how to read and write in his native language at that age. Accordingly, grandfather's first task is to teach him how to read and write in a way that suits him. It is at that very moment that he thought about a creative way of tutoring his grandson, bearing in mind that he spent his professional life working as an Arabic teacher.

Thereby, Dancette's *knowledge representation models* can be applied while translating how Haj Riyadh made biscuits in the shape of the Arabic Alphabet to teach Hazem how to read and write. Challenging enough, the potential translator is going to look for certain strategy that best embody that model in order for the TT reader to see how effective it was in teaching Hazem. The translator can carry on capitalizing words that are unfamiliar then add a way of introducing the letters similar to the Alphabet Biscuits used by Haj Riyadh but that would appeal to TT child reader such as Alphabet Cookies. The suggested translation can be as follows:

سأل الجد حفيده: هل تعرف القراءة؟ . . .

لا.. واكتشف الجد أن "حازم" لا يعرف حروف الهجاء (Eid, 2017, p. 18) . . .

قال الحاج رياض لأخته رشيدة:

أريدك أن تبدئي في صنع بسكويت لحازم، وأنا سأساعدك . . .

أنا وحازم سنشكل البسكويت . . .

وأحضر الجد كراستين وقلمين وجلس مع حازم بالقرب من الفرن، وأعطاه كراسة وقلمًا، وهو يقول له: اليوم ستعرف الحروف.

سأل حازم ضاحكًا: الحروف؟  
أنت ستتعلم القراءة والكتابة . . .  
تعال اجلس بجانبني، وأمسك القلم واكتب وانطق ما أقوله لك.  
رسم الجد في كراسته حرف (أ) كبيرًا، وقال لحازم:  
اكتب حرف (أ) في كراستك، وقل (أ)  
(أ)  
باء  
تاء .. تاء، تاء .. ثاء، ج .. ج. . .  
لاحظ الجد أن حازم يكتب ببطء . . .  
جاءت (رشيدة) بماجور العجين.  
أخذ الجد قطعة، وشكلها على هيئة حرف (أ)، وطلب من حازم أن يصنع مثله، فشكلها حازم بسرعة وإتقان.  
قال الجد: قل ألف.  
ألف.  
عندما تعرف اسم أي بسكويتة ستأخذها.  
ضحك حازم، وسأل جده: هل هذه لعبة؟  
نعم إنها لعبة . . .  
بعد أن مر أسبوعان . . .  
أصبحت أشكال الحروف أليفة لعيني حازم، وسكنت في خلايا مخه، وأتقنها قراءة وكتابة  
(Eid, 2017, pp. 41-46).

Grandfather asked his grandson: 'Do you Know how to read?' . . .

'No, I don't'. Grandfather. then, found out that Hazem didn't learn the Alphabet  
...

He said to his sister Rashidah: 'Start baking cookies for Hazem, and I will help  
you' . . .

'Hazem and I will make the cookies in shapes of the Alphabet' . . .

Grandfather has brought two notebooks and pencils then sat with Hazem next to the oven. He gave Hazem a notebook and a pencil saying: 'today you will know how to write the Alphabet'.

Hazem asked him laughingly: 'ALPHABET?!'

'You will learn how to read and write' . . .

'Come and sit next to me. Hold the pencil to write what I will pronounce'.

Grandfather wrote big 'أ' (A) (It is the first letter in the Arabic Alphabet) then

said to Hazem: 'write 'أ' in your notebook then say 'أ'



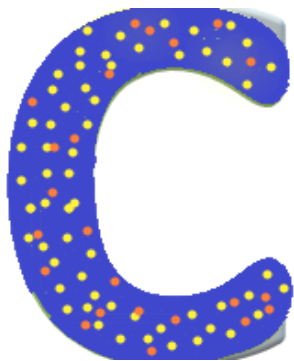
(figure. 1)

1)

Then 'ب' (B) (the second letter in the Arabic Alphabet)



(figure. 2)



'ت' (C)

(figure. 3)



Grandfather has noticed that he writes slowly. . .

Rashyidah brought the bowl of dough.

Grandfather took a small piece from the dough and made it in the form of letter 'أ' then asked Hazem to do the same. Hazem did it quickly and perfectly.

Grandfather told him: 'Say 'Alif' ('A' in English Alphabet).'

'ALIF'.

'When you recognize the shape of each cookie, you can take it'.

Hazem laughed and asked his grandfather: 'Is it a game?'

'Yes, it is' . . .

Two weeks later . . .

All the (Arabic) letters became familiar to Hazem. His mind has completely assimilated them; he mastered reading and writing the Alphabet.

Moreover, Haj Riyad used inference-deduction method by teaching Hazem certain concepts through telling stories. After being bullied by Maḥrous, a boy from the countryside, grandfather told Hazem a story from which he can infer what to do to face bullying. The translator will resort to a strategy that

casts light on this inference. The simplest strategy would be to translate grandfather's story then write the lesson learnt from it in italics and lowercase as follows:

غضب الجد لتعدي محروس وسخريته من حفيده، وأيقن أنه يجب عليه بناء روح معنوية قوية لحفيده عن طريق الحكايات . . .

تحت شجرة التوت جلس الجد مع حفيده، وقال الجد: ستكون حكايتنا عن القطة التي تخاف. ما اسمها؟

القطة الأم اسمها "ميمي" ولها ثلاثة أبناء: القط الأول اسمه "مشمش"، والثاني اسمه "عنب"، والثالث اسمه "تين". ذات يوم، قالت القطة الأم لأولادها: هيا اذهبوا إلى عملكم فأنتم كبرتم وعليكم أن تؤدوا الواجب.

خرجت القطة الثلاث لمطاردة الفئران. . . وعادوا آخر اليوم وقد اصطاد مشمش فأرًا وكذلك "عنب" ولكن "تين" عاد خائبًا.

غضب حازم وسأل: لماذا؟

لم يصطد شيئًا؛ وسألته أمه عن السبب.

قال القط "تين": وجدت فأرًا كبيرًا خفت منه وهربت.

قالت القطة الأم: غداً ستسخر الفئران منك لأنك هربت.

وحدث ما توقعته الأم؛ انتظرت الفئران القط "تين" وعضته في ذيله وفي أذنيه وهو يجري خائفًا والفئران تضحك وتسخر منه.. كاد حازم يبكي وتأثر وسأل: وماذا فعل "تين"؟

عاد باكياً لأمه؛ لكن أمه قالت له ستخرج غداً معنا.

اخذت القطة "ميمي" خلف شجرة مع أبنائها الثلاثة، حتى ظهرت الفئران، فأرسلت الأم القط "مشمش"، رأت الفئران.. خافت وصرخت، وهربت، وتكرر ما حدث مع القط "عنب".

وأخيرًا قالت الأم ل "تين": هذا دورك.

خرج "تين" للفئران وهو خائف، وما إن رأت الفئران حتى ضحكت، وسخرت منه وعضته في كل مكان، فجری وهو يصرخ يا ماما.

أمسك حازم بجده، وتوترت أعصابه، وسأل جده: ماذا فعلت الأم؟

سألت الأم لماذا هربت؟

دعي أخوي يأتیان معي.



لن يحارب أحد معركتك، ويجب أن تواجه الفئران لأنك أقوى منهم، كثر عن أنيابك وأظهر مخالبك، واصرخ؛ فهذه أسلحة قوتك يجب أن تستخدمها وسترى النتيجة.

في اليوم التالي خرجت الأم مع أبنائها الثلاثة واختبئوا خلف الشجرة . . .

رأت الفئران "تين" فضحكت ساخرة، واتجهت لتعضه وهم "تين" بالهرب، لكنه تذكر أن أمه وأخويه يراقبونه.

فصرخ.. وفوجئ بتوقف الفئران، أظهر مخالبه، وكور ظهره وأخذ يصدر أصواتاً غاضبة، وقفز في الهواء مهاجماً، فصرخت الفئران وجرت هاربة، و"تين" يجري خلفها بقوة حتى اختفت في جحرها، ولكن "تين" اصطاد فأراً منها.

انفجر حازم في الضحك . . .

وصاح: "تين" شاطر "تين" قوي.

قال الجد: وأنت شاطر وقوي، وعليك أن تواجه من يسخر منك . . .

قال حازم: الضعيف يهرب..

وأكمل الجد: والقوي يواجهه (Eid, 2017, pp. 81-84).

Grandfather was angry when Maḥrous assaulted and mocked at his grandson. He realized that he had to create high morale in his grandson through storytelling . . .

He sat under the mulberry tree with his grandson: 'I will tell you the story of "The Cat That Has Fears" '.

'What is its name?'

Mother Cat is called Mimi. She has three male kittens: the first kitten is called Meshmesh (meaning apricot in Arabic), the second one is 'Inab (meaning grapes in Arabic), while the third is Teen (meaning figs in Arabic). One day Mother Cat said to her sons: 'Go to work; you have grown now. It is your duty'.

The three kittens went out to chase mice . . . When they came home at the end of the day, Meshmesh had caught a mouse as well as 'inab, while Teen returned empty handed.

Hazem got angry and asked: 'Why?'

He hasn't caught a single mouse, so his mother asked him about the reason.

Teen said: 'I came across a big mouse then I was afraid of him so I ran away'.

Mother Cat said: 'Tomorrow all mice will make fun of you because you have run away'.

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And they did. Mice waited for Teen to show up then they bit his tail and ears. He was running in fear; all mice laughed at him. Hazem was touched by the story and was about to cry. He asked: 'What did Teen do?'

He came to his mother crying. Yet she told him: 'You will go out with us tomorrow'.

Mimi the Cat hid behind a tree with her three sons till the mice came out. Mother Cat sent Meshmesh the kitten, when the mice saw him, they were scared and ran away. The same happened with 'Inab the kitten.

Finally, Mother Cat said to Teen the kitten: 'It is your turn'.

Teen came out in fear. As soon as the mice had seen him, they laughed, mocked at him, and bit every part of his body. He ran away screaming: "Mum, help!".

Hazem grabbed his grandfather feeling stressed, then asked: 'What did his mother do?'

His mother asked him: 'Why did you run away?'

'Let my brothers come with me'.

'It is your battle. You have to face the mice; you are stronger than them. Bare your teeth and show your claws. Scream at them; these are your weapons use them and you will see the result'.

Next Day, Mother Cat went out with her three sons, they all hid behind the tree .

..

When the mice saw Teen, they laughed at him, then headed toward him to bite. Teen was about to run away when he remembered that his mother and brothers were watching. At that moment, he screamed at them and was surprised to see that the mice had stopped. Then he showed his teeth and arched his back making angry sounds then jumped in the air to attack them. The mice screamed and ran away while Teen was chasing them until they disappeared in their hole. However, he managed to catch one of them.

Hazem burst into laughter . . .

He shouted: 'Teen is clever. Teen is strong'.

Grandfather said: 'And you are clever and strong. You have to face those who mock at you . . .

Hazem said: *'The weak one runs away'*.

Then Grandfather completed: *'And the strong one faces challenges'*.

Interestingly, Hazem took steps towards understanding his new context. As a result, his world is getting closer to the world of those around him. This paves the way to the third and last element of Dancette's cognitive method: creativity and fulfillment.

**3.3. Creativity and Fulfillment.** Hazem has seen a flower early in the morning. His comprehension of that scene has turned the dew drops on that flower into tears and the two dots on the leaf as its eyes. When the translator seeks to apply creative comprehension to the translation of such an incident, he/she may figure out a creative technique of translation that matches Hazem's creative comprehension as follows:

قال (حازم): الزهرة تبكي يا جدي.

ماذا؟!!

لمس حازم قطرات الندى، ورفع أصبعه نحو جده قائلاً:

هذه دموعها.

سأل الجد ساخرًا: وأين عيناها؟

تأمل حازم الزهرة، خياله خلق للزهرة عينين، فأشار إلى نقطتين في الزهرة قائلاً: هذه عين، وهذه أخرى

(Eid, 2017, p. 14).

(Hazem) said: *'The flower is crying, grandpa'*.

*'What?!'*

Hazem touched the dew drops with his finger then raised them to his grandfather:

*'These are her tears'*



(figure. 6)

Grandfather sarcastically asked: 'Where are her eyes?!'

When Hazem contemplated the flower, his imagination gave it a pair of eyes. Thus, he pointed at two drops of dew: '*This is one eye, and this is the other*'.



(figure. 7)

Hazem's creativity can be manifested in another aspect: he can disassemble and reassemble a jigsaw puzzle in no time. His leaps of joy when he did such a puzzle are manifestations of the fulfillment he felt because of such creativity. It might have been over-reacted as Hazem has never felt that fulfillment before. Accordingly, the translator can resort to some techniques that reflect Hazem's reaction such as repeating the last letter of the word "clever" to reflect his overjoy as follows:

نظر (حازم) إلى جده، وقال ضاحكاً: تعال يا جدي، أنا أكُون الصورة.  
استمر حازم في وضع القطع بجانب بعض حتى أصبحت صورة . . .  
وبسرعة أحضر حازم لوحة صورة أخرى وبمهارة رتب أجزاءها في زمن قياسي.  
صفق الجد قائلاً: حازم.. شاطر.. . .

(حازم) يرقص في قفزات متتالية وهو يصرخ: حازم شاطر.. حازم شاطر (Eid, 2017, pp. 22-24).

(Hazem) looked at his grandfather and said laughingly: 'You see Grandpa, I can assemble the jigsaw puzzle'.

Hazem kept putting the pieces together till he assembled the puzzle . . .

Quickly, Hazem brought another jigsaw puzzle, then cleverly pieced together its parts in no time.

Grandfather applauded: 'Hazem . . . is clever'.

[Hazem] was dancing in successive leaps as he shouts: 'Hazem is cleveerrrrrrrrr, Hazem is cleveerrrrrrrrr'.

Another aspect of Hazem's creativity is his ability to illustrate stories his grandfather tells him. These stories have brought them together and made Hazem more attached to his grandfather's world. Mr. AbdurRaḥmân the painter, Haj Riyad's friend, could tell from the stories Haj Riyad has told Hazem and the illustrations Hazem has drawn for these stories that grandfather can be as a great storyteller while Hazem can be a gifted illustrator. With Mr. AbdurRaḥmân included, Hazem's world is getting bigger; more people who love him and appreciate his difference are involved. Thus, the parallel world is getting closer to Hazem's or it might be that Hazem's world is getting closer to it.

There was an attempt to put grandfather's stories and Hazem's illustrations in a book to be published as a children's book. It was as if both of their worlds have met in that book. To crown this warm meeting, Haj Riyad's children's stories have been awarded the second rank prize in an international competition while Hazem's illustrations has won the first prize for children's illustration under 18. There will be a ceremony to hand over the prizes. In recognition of his talent as a brilliant illustrator, Hazem's parents have come from abroad to attend that event. It seems that when Hazem's world has met Haj Riyad's world, it became easier for the other parallel worlds to meet Hazem's. The translator can choose a technique that would express the deep love that Hazem has for all people who love him and were keen to attend that celebration. He/she may repeat the word 'love', as Hazem did, in a special spelling to show the amount of love he dedicated to each and every one as follows:

وقف حازم، وقال وهو يضحك: أنا أحب جدي "رياض" وأحب جدتي ثريا، وأحب عمتي رشيدة، وأحب ليلي، وعمي سيد والأسطى دسوقي، وقطتي . . .

صاح الدكتور ماهر: أنا جنئت من لندن في هذه اللحظة لمشاركة ابني حازم فرحته؛ لأنني فخور به. . .

فقال (حازم): هذه أمي الدكتورة سمية.

وقالت سمية من خلال دموعها: إنه ابني حازم، وأنا فخورة به (Eid, 2017, pp. 187-188).

Hazem stood up, said laughingly: 'I love grandpa Riyad, I love grandma Thuryiah, I love Auntie Rashidah, I love Laila, I love uncle Said, I love Dosoqy the driver, and I love my cat . . .'.  
'

Dr. Maher said loudly: 'I have just come from London to share this happy moment with my son Hazem; I am proud of him . . .'.  
'

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Hazem said; 'This is my mother, Dr. Somayiah'.

Dr. Somayiah said in tears: 'This is my son Hazem; I am proud of him'.

In the end, the author did not point out what he meant by 'القلوب الخضراء' 'the Green Hearts'. It is highly likely that they are the hearts that accepted Hazem as he is and who embraced his uniqueness. The real fulfillment that Hazem may feel at the end is not only the prize he won but the feelings of love and appreciation that all these hearts have for him.

### Conclusion

'Ali Maher 'Eid's *حازم والقلوب الخضراء* Hazem and the Green Hearts is a children's fiction where two worlds lived in parallel: Hazem's world and his big family's world. The study has applied Jeanne Dancette's cognitive approach 'Understanding Translators' Understanding' (2010) to Hazem's world to understand how his mind has operated. Thereby, the potential translator would manage to best grasp the meanings intended in Hazem's world; thus, present a better translation that reflects Hazem's mentality to TT readers. The study has focused on excerpts of source text that best represented these parallel worlds. However, the love, understanding, and support that Hazem's big family have shown to him made the impossible possible: the two parallel worlds has met at the end of the book.

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### Appendix

#### Special Characters

|   |   |
|---|---|
| ع | ‘ |
| ض | ḍ |
| ح | Ḥ |
| ط | ṭ |

These characters are included in some names in the study such as:

‘Ali

Riyaḍ

Ḥazem

ṭulumbah