

CHALLENGES IN THE TRANSLATION OF CHILDREN'S LITERATURE

EXCERPT FROM "لأنها ابتسمت لي" "BECAUSE SHE SMILED AT ME"

OF MIRNA DAGHER

A Thesis

Submitted in partial fulfillment
of the requirements for the degree of
Master of Arts in Translation

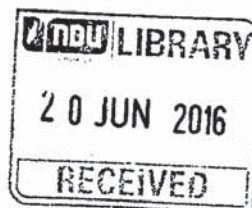
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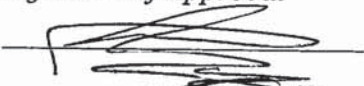


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The Thesis Release Form

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Acknowledgments

In the name of the Father, and of the Son, and of the Holy Spirit. Amen.

Thank you God for giving me the strength of perseverance. Thank you for everything; thank you for all your graces!

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Dad, Mom, Georgia, and George, my beloved family, words cannot express the gratitude I feel whenever I think about what you have done for me. You are the best gift from God and the most important part of my life. Thank you for your unconditional love and constant support and encouragement. Thank you for always being there for me. I love you beyond words.

A special thanks to an amazing friend. Thank you for being the shoulder I can always depend on. Thank you for believing in me.

Dedication

To my number one supporter, best friend, and Brother George...

Abstract

This paper about children's literature and its translation focuses on translating two short stories from the book لأنها ابتسمت لي entitled *Because She Smiled at Me* by the author Mirna Dagher from Arabic to English. This thesis is composed of three parts; the first part is a literature review, which discusses the history and development of translation, the role of the translator, and the history and translation of children's literature. The second part of my thesis includes the source text (ST) and the target text (TT). As for the third part, it is the analysis. This section of the paper consists of two subparts. The first tackles the content, while casting light on the various cultural features and allusions, as well as their translation. The second subpart discusses the style by referring to different theories, including the domestication and foreignization strategies, the Skopos theory, and Vinay and Darbelnet's theory.

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Introduction

The Language industry is not new at all. Since the creation of human beings, people needed to communicate, so the origin of translation and that of language are interrelated. The Tower of Babel is the oldest myth about translation. People believed for centuries that there is a relation between translation and the story of the Tower of Babel's construction in the book of Genesis. According to the Bible, the descendents of Noah decided to settle in the land of Shinar in Mesopotamia after the great Flood. Unfortunately, they committed a great sin there. Rather than establishing a community that would comply with God's will, they stood against His power and decided to construct a great city, including a tower that would reach to heaven. However, God did not want this city completed, and once he realized their desires and intentions, He knew that this tower would only push the people away from Him. Therefore, He reclaimed control over them through a linguistic plan and made the builders speak different languages. Therefore, they could no longer understand one another, and thus, they stopped building the tower. Then, God scattered them all over the earth. The number of languages started to increase after this incident, and people had to find ways to communicate (Benabdelali, 2006 as cited in Zakhir, 2008). This is how translation was born.

As the research in the field increased, people put the story of the Tower of Babel aside and began looking for particular dates that trace the history of translation. In the West, the history of translation is very broad and rich. Ever since it emerged, translation witnessed various research and conflicts between theorists as each has his/her own opinion. Researchers claim that writings on translation date back to the time of the Romans. According to Eric Jacobson, translation is a Roman invention. During the first century BC, the theorists Cicero and Horace were the first who differentiated between the sense-for-sense translation and the word-for-word translation.

Their opinions on translation practice had an impact on the next generations until the twentieth century. The fourth century CE also witnessed a changing step in the development of translation at the time of St. Jerome (Zakhir, 2008). Jeremy Munday claims that the latter's perspective towards translating the Greek version of the Hebrew Bible (Septuagint Bible) into Latin would have an effect on later translations of the scriptures (2001). For more than a thousand years, the translation of the Bible faced various conflicts between western theories and ideologies of translation. Furthermore, these conflicts on the translation of the Bible became stronger in the sixteenth century with the emergence of the Reformation. At that time, "translation came to be used as a weapon in both dogmatic and political conflicts as nation states began to emerge and the centralization of the Church started to weaken evidence in linguistic terms by the decline of Latin as a universal language" (Bassnett-McGuire, 1980, p. 43 as cited in Zakhir, 2008).

Moreover, in the fifteenth century, the invention of printing techniques contributed to the development of the translation field and the coming of early theorists such as Etienne Dolet.

Many influential theorists rose to fame during the seventeenth century like Sir John Denhom, Abraham Cowley, Alexander Pope, and John Dryden. The latter was known for differentiating between the three types of translation; metaphrase, paraphrase, and imitation.

In the eighteenth century, the translator was seen as an artist having a moral responsibility towards the work of the original writer and the recipient. In addition, the study of translation started to become more systematic as new theories and volumes on the translation process improved, such as the volume *Principles of Translation* by Alexander FrayerTayler.

The nineteenth century was distinguished by two incompatible inclinations; the first one regarded translation as a class of thought and considered the translator as an imaginative genius,

who makes the literature and language richer. The second believed that the translator has a mechanical function of making a certain text or author famous (Bassnett-McGuire, 1980 as cited in Zakhir, 2008). Moreover, the nineteenth century witnessed the improvement of Romanticism, which led to the emergence of numerous theories and translations in the literature field, mainly poetic translation, such as the one that Edward Fitzgerald used for Rubaiyat Omar Al-Khayyam.

In the second half of the twentieth century, schools added studies on translation to their curricula, as they believed the latter is a significant course in language teaching and learning. Furthermore, the birth of many different methods and models of translation made it even more important. For example, the grammatical-translation method considers the foreign languages' grammatical rules and structures. The cultural model also knew the growth of translation studies at that time. In addition to the word-for-word substitution, it also needed in translation a cultural understanding of how people in different societies think (Mehrach, 1977 as cited in Zakhir, 2008). Based on this model, it is possible to differentiate between the ethnographical-semantic method and the dynamic equivalent method. In addition, the text-based translation model also emerged during this period. It concentrates on texts rather than words or sentences in translation process. This model involves many sub-models such as the interpretative and text linguistic models and models of translation quality assessments that also give various other models like those of Riess, Wilss, Koller, House, North, and Hulst.

This period is also marked by pragmatic and systematic approach to the study of translation. Jean-Paul Vinay and Darbelnet, who worked on stylistic comparative study of French and English, came up with the most prominent writings and figures that characterized the twentieth century, in addition to Alfred Malblanc, George Mounin, John C. Catford, Eugene Nida, who

was influenced by the Chomskyan generative grammar in his theories of translation, and De Beaugrand (Zakhir, 2008).

Today, translation research became more automatic, especially with the birth of the internet and the new technological developments in communication and digital materials, which facilitated the exchange of cultures between different countries. The audiovisual translation, which deals with the translation of all types of television programs, such as movies, series, and documentaries, is very famous nowadays. This domain of translation relies on computers and translation software programs. As a matter of fact, audiovisual translation represents a changing epoch in the translation field (Zakhir, 2008).

Although the history of translation in the west is wider, we cannot neglect the fact that it grew each year in the Arab world, and this is mainly because of the large efforts of the Arabic academia in the field.

The first translations used in Arabic go back to the time of the Syrians during the first half of the second century AD. According to Addidaoui, the Syrians translated a wide heritage that goes back to the period of paganism. The ways of translation of the Greek had an influence on the Syrians, who translated the original text in a more literal and faithful way. Addidaoui believes that one of the best Syrian translators is Jarjas, who was famous for translating Aristotle's book *In the World*, which was very faithful and similar to the original (2000 as cited in Zakhir, 2008).

Moreover, the time of the prophet played a crucial role in the history of translation. With the spread of Islam, the prophet had to search for translators and promote the learning of foreign languages to communicate with people who do not speak Arabic, such as Jews, Romans, and others. ZaidIbnuThabet was one of the most significant translators at that time as he translated

the letters that the prophet sent and received from the foreign kings of Persia, Syria, Rome, and Jews (Zakhir, 2008).

Arabic translation was also subject to prominent changes at the time of the translation of the Holy Koran. Ben Chakroun claims that the first translators who translated the Koran focused on the meaning. For example, Salman El Farisi translated *Surat Al Fatihah* for the Persian Muslims to understand its meaning. Additionally, according to Ben Chakroun, many translations of the Koran still exist in libraries in the west, and some translations date back to the third century BC. Moreover, the Holy Koran was also translated into Persian and Turkish (Zakhir, 2008).

Although the translations of the Koran were widely spread, this subject was and is still debatable in the Arab world. For instance, a conflict occurred when the Koran was translated into Turkish during the era of Mustapha Kamal Ataturk, as he wanted to use the translated version to spread secularism in the Islamic nation. As a result, this matter became the target of criticism from Arab journalists, intellectuals, and muftis. Furthermore, the main reason behind these conflicts is related to the purpose of the translation itself. In other words, the translators could not decide whether the translation should be used to teach the principles of Islam or to pray and enact laws. In general, the translation of the Koran paved the way for the formation of special committees that became in charge of translating it while maintaining its original meaning (Zakhir, 2008).

Besides, major developments also took place during the first Abbasid period, as translation evolved with the Caliph Al-Mansour, who built Baghdad city and also during the era of Caliph Al-Ma'moun, who established Bait Al Hikma, The House of Wisdom, the largest translation institute back then. At that time, translators focused on Greek philosophy, Indian science, and Persian literature (Al-Kasimi, 2006 as cited in Zakhir, 2008).

One of the notable theorists in translation that marked the Arab history of translation is Al-Jahid, whose work and theories in the translation field are still adopted nowadays by Arab translators. He stressed that a translator should be fully aware of the structure of the language and the culture of its people and gave great importance to revision after translation.

As a further matter, the Egyptian scholar Mona Baker differentiated between two well-known techniques in Arab translation; the literal translation, as Greek words were translated by their equivalent Arabic ones, and the sense-for-sense translation.

Today, Arab translations are still witnessing changes due to their openness to Western theories and theorists and the spread of studies and research in this domain, which enhance translation and lead to the appearance of new theories. Just as in the western world, the use of computers and digital materials is also common in the Arab world. Moreover, the proliferation of databases of terminologies provided many dictionaries to the translators. However, the gap between the west and the Arab world is still very large because there is a great difference in the number of books translated by western and Arab translators (Zakhir, 2008).

In a world full of diverse languages and cultures, translators serve as a bridge between two languages, giving comprehensibility to the words, feelings, and cultural ideas behind those words. They also act as a tool for communication, development, and culture sharing. Communication is very important in a person's life as it helps him/her build and maintain good relations across the world. Translators offer an efficient means of communication. They facilitate communication between people by rendering the original message clearly to the target audience in its equivalent context without misrepresentation or emphasis. Translation is a communicative act, and the translator is a decoder of the source language and an encoder of the target language.

Moreover, at the same time, the translator is a receptor of the message in the source culture and a source of the message in the target culture (Mayoral, Kelly, & Gallardo, 1988). Translators give great importance to accuracy since one mistake can cause a misunderstanding between people. In order to attain growth and development, the exchange or trading of knowledge and resources is required. Therefore, in the business field, it is crucial to comprehend the culture of the target customers and communicate competently. Translators play a vital role in the universal growth of any business by converting one message to nearly all the languages in the world to reach diverse people. According to Umberto Eco, the role of a translator is not only to translate but also to mediate or negotiate (Jenkins, 2012). The word *mediate*, according to the Merriam-Webster dictionary, means to *act as an intermediary agent in bringing, effecting, or communicating or to reconcile differences*. In other words, a translator does not only reformulate the content of the source text in the target text, but also serves as an intermediary between two different cultures and seeks to resolve differences that can form obstacles in communication. Moreover, translators help the diverse cultures to travel across the continents as they provide a mere understanding of them. Culture promotion without translators will never be shared or cultivated. Translation is always a shift, not between two languages but between two cultures. A translator must take into account rules that are not strictly linguistic but, broadly speaking, cultural (Eco, 2003 as cited in Jenkins, 2012). According to Eco, translation is not about comparing two languages, but about the interpretation of a text in two different languages, thus involving a shift between cultures (Jenkins, 2012). Furthermore, Al-Jahid claims that a translator must know the structure of the speech, habits of the people, and their ways of understanding each other (Zakhir, 2008). Besides, Snell-Hornby portrays the translator as an expert in intercultural communication working in an internationalized world (Martinez-Sierra, 2009). Castro-Paniagua believes that the translator

should not only interpret the semantic information in a correct way, but also the inherent cultural codes. In his opinion, translators must have knowledge of the cultural frames they will be handling in order to adequately transmit and adapt the messages across cultures (Martinez-Sierra, 2009).

One of the most challenging issues that mostly all translators face is the translation of proper nouns. The latter, according to the Webster Comprehensive Dictionary, is defined as the name of an individual person, place, or thing. Usually, when working on literature for children or adults, the translation of proper nouns is one of the most complicated fields as they have different references signifying sex, age, history, geographical belonging, specific meaning, and cultural connotations. Proper nouns differ from other words in that their meanings are not easily found in dictionaries. We might think that proper nouns are not translated, but translators deal with them in different ways. Nord asserts, "proper names may be non-descriptive, but they are obviously not non-informative" (2003). She also explains that proper nouns may indicate whether the referent is a male or a female and specify the age group since some people name their children after a movie star or character (2003). Moreover, according to Tymoczko, proper names also indicate the racial, ethnic, national, and religious identity, and thus are "dense signifiers" (Jaleniauskiene & Čičelytė, 2009). She adds that proper names are "the most problematic to translate" because their meaning is usually culturally specific and depend on cultural paradigms. Many translation theorists, including Irma Hagfors (2003) and Cay Dollerup (2004) call the proper names culture-specific items (CSIs), as they believe that these belong to a certain culture. Peter Newmark, Jean-Paul Vinay, Jean Darbelnet, Eirlys E. Davies, and many other translation theorists suggested different strategies to translate proper names. Each of them uses different terms to name these strategies, but they are similar (Jaleniauskiene & Čičelytė, 2009). For

example, Davies uses seven strategies; the first one is preservation. It is when a translator directly transfers a term from the ST to the TT without any additional explanation. Moreover, words that have a literal or direct translation are also included in this strategy, such as names like Minerva and Laura. The second strategy, addition, keeps the original item but adds any information that is considered necessary by the translator. These can be inserted within the text or as footnotes. For instance, translators of the Harry Potter series into Chinese explain English terms in footnotes (Davies, 2003 as cited in Jaleniauskienė & Čičelytė, 2009). The third strategy is the opposite of addition and is called omission. It is when translators decide to omit a problematic culture-specific item and not leave any trace of it in the translated text (Davies, 2003 as cited in Zarei, 2014). Davies says it is better to omit CSIs that might have a confusing or inconsistent effect. Furthermore, Davies's fourth strategy is globalization, which is the process of replacing culture-specific references with neutral or general ones. For example, a specific breed of a cat, a Siamese cat, can be translated simply as a cat. On the other hand, the fifth strategy localization is when translators "try to anchor a reference firmly in the culture of the target audience" (Davies, 2003 as cited in Jaleniauskienė & Čičelytė, 2009). Davies states that localization includes phonological and grammatical adaptation of names and the use of gender endings. For instance, the Disney character Christopher Robin in *Winnie-the-Pooh* is translated as Kristoferis Robinas in Lithuanian. The sixth strategy is called transformation and involves "an alteration or distortion of the original (Davies, 2003 as cited in Zarei, 2014). For example, the first book of the Harry Potter series, *Harry Potter and the Philosopher's Stone*, was modified to *Harry Potter and the Sorcerer's Stone* for the American publication (Davies, 2003 as cited in Zarei, 2014). Creation is the seventh and last strategy, but is rarely used. It is the process of

creating a culture-specific item, which is very different from the ST or does not even exist in it (Davies, 2003 as cited in Jaleniauskienė & Čičelytė, 2009).

According to The World Book Encyclopedia, literature in its broadest sense is anything constructed from a meaningful arrangement of words. It includes comic books, folk tales, and tourist brochures, as well as novels, plays, and poetry. Literature for children does not have one single definition due to its complex characteristics. It can either be literature that has been written especially for young readers, from preschool to teenage, literature that young readers have adopted for themselves or anything that is interesting for a child, including newspapers and magazines. "Children's literature is good quality trade books for children from birth to adolescence, covering topics of relevance and interests to children of those ages, through prose and poetry, fiction and nonfiction" (Lynch-Brown & Tomlinson, 2005, p. 3 as cited in Zawahreh, 2012). Children's literature has changed over the centuries, and although the very first written work for children has come about only in the past two or three hundred years, it has very deep roots. Literature first started with the oral storytelling. Our predecessors shared stories to amuse and console each other, teach the young ones the lessons of life, and pass on their religious and cultural heritage. Although cultures change from one country to another, storytelling is an essential part of each culture in the world. Before books were printed, children heard and enjoyed the verbal storytelling of adults. In the early days, there was no difference between adult and children's literature. Children shared the same stories with their parents, such as *The Iliad* and *The Odyssey* by Homer, about cultural heroes, or those about gods, demons, spells, and animals that talk.

During the Classical period (500 BCE-400 CE), when the Western civilization emerged in ancient Greece and Rome, children grew up with stories about the Trojan War and adventures of

Odysseus and Hercules and were used to Aesop's fables. In the first century CE, children in Rome knew of Aeneid by Virgil, which tells the legendary story of Aeneas, a Trojan who travelled to Italy and became the ancestor of the Romans. They also enjoyed Ovid's Metamorphoses about gods, goddesses, heroes, and heroines of the Classical world. These ancient stories are an integral part of today's cultural heritage as many still live until our present day and children find them very interesting. Moreover, Greek and Roman tales are still an important inspiration for modern writers and illustrators.

After the Roman Empire fell in 476 CE, the European civilization witnessed a period of decline. Most of the information of the Classical world was lost during the chaotic Dark Ages. Nowadays, the era that lies between the fall of Rome and rise of the Renaissance in the fourteenth century is known as the Middle Ages because they come between the Classical and Renaissance periods. Throughout the Middle Ages, the Roman Catholic Church took over the political and social scene and was in charge of education. Moreover, poverty was widespread at that time, and life became very difficult. Only wealthy people educated their children, and a few knew how to read and write. Books were a luxury and very rare because they were handwritten on expensive parchments. For example, almost three years were needed to produce one Bible. Therefore, just as it was during the Classical world, the oral storytelling was very popular, and people enjoyed recited tales and poems. Besides, adults and children shared the same literature. Local storytellers and poets recited biblical stories from the Old and New Testaments and religious ones about the lives of saints that were an example for the youth. Furthermore, people also liked nonreligious tales, such as the romantic stories of the Legendary King Arthur and the Knights of the Round Table, as well as those about battle scenes and strong heroes. Versions of these tales for children can be found easily. For example, Rosemary Sutcliff retold the old

English epic *Beowulf in Dragon Slayer* (1976) and the legends of King Arthur in *The Sword and the Circle* (1981). Many stories from this period cannot be forgotten over the years and have become a fundamental part of today's society. Almost everyone knows the stories of Adam and Eve, Noah and the flood, Cain and Abel, and King Arthur.

Around 1400, many changes took place in Europe leading to a new epoch called the Renaissance. The latter means the revival of European literature, philosophy, and art. Wealth and new ideas came to Europe after the Crusades opened pathways to the Far East for trade. Thus, trade, industry, and education developed. More wealth came to Europe when Christopher Columbus discovered the Americas. In addition, around 1450, the movable-type printing press was invented, and as a result, numerous copies of books were produced in a very short period. Few decades later, books became abundant and information was spread more easily. Most of the children's books at that time were textbooks or educational ones, such as *The Book Named the Governor* by Sir Thomas Elyot (1531). Religion also prevailed during the Renaissance just like in the Middle Ages, and the *Book of Martyrs* (1563) by John Foxe about deathly clashes for the sake of religion were the most famous among children in schools around England. Nearly one hundred years later, the first picture book for children appeared and taught Latin.

At the beginning of the eighteenth century, more people started reading and larger numbers of fiction books were published. Children read books for adults, such as *Robinson Crusoe* by Daniel Defoe and *Gulliver's Travels* by Jonathan Swift. Such books were mainly about society and religion, but were later on simplified for children. Many of the famous novels of the 1700's were rewritten for children, including the first one *Pamela* by Samuel Richardson. Moreover, fairytales were brought from France for adults, but soon children started reading them. By the mid-eighteenth century, in 1744, the serious publishing of children's book started. The bookseller

Mary Cooper published the first collection of nursery rhymes *Tommy Thumb's Song Book*, and John Newberry issued *A Little Pretty Pocket Book*, which aimed at entertaining and teaching children at the same time. Newberry continued publishing books for children, and the first novel written especially for children was *The Governess* by Sarah Fielding. In 1762, the French Philosopher Jean Jacques Rousseau wrote the *Book Emile* and introduced the moralistic tales to teach children how to be good people. Many authors imitated Rousseau and wrote multiple stories with moral lessons.

Moralistic stories continued to be written through the beginning of the nineteenth century, but many years later, stories became more fun. In England, there were two different types of writings, one for boys and another for girls. Stories for boys mainly focused on school days and adventures, while tales for girls talked about little girls who helped the poor people. One of the best books for boys is *Tom Brown's School Days* by Thomas Hughes and *The Secret Garden* by Frances Hodgson Burnett for girls. Moreover, magic was introduced to stories during this period. In the United States of America, girls read stories about strong heroines, which then became famous in England, such as *Little Woman* (1868) by Louisa May Alcott, whose outstanding work is still very famous today. Boys, on the other hand, enjoyed books about naughty boys, and the most famous is *Tom Sawyer* (1876) by Mark Twain.

The period ranging between the years 1860 up to 1920 is known as the Golden Age of children's books (The Victorian Era). Fantasy stories emerged during this era, and the most prominent one was *Alice's Adventures in Wonderland* (1865) by Lewis Carroll and the American fantasy *The Wonderful Wizard of OZ* (1900) by L. Frank Baum. Carroll's work was the first significant story that is far from being instructive. George Macdonald's *The Princess and the Goblin* is also one of the most famous fairytales, and his work is still popular until today due to the fantasy world he

came up with. Furthermore, realistic stories also appeared in the Victorian period, but only few British authors wrote them. For instance, Edith Nesbit excelled in fantasies, like *Five Children and It* (1902), and realistic stories as well, such as *The Story of the Treasure Seekers* (1899). In Canada, New Zealand, and Australia, children's books developed at a slow pace. The United States of America and the United Kingdom had a great influence on the Canadian literature, but fiction was not written until the twentieth century. Realistic books were famous back then, especially the Canadian writer Lucy Maud Montgomery's *Anne of Green Gables* (1908). *The Adventures of Pinocchio* by Carlo Collodi is the most famous puppet story around the world and the most popular one in Italy during this epoch.

The most popular fantasy characters in children's literature appeared between World War I and World War II. Books during this period focused on security and quietness, and the majority were British. The most notable stories were *Winnie-the-Pooh* (1926) for A. A. Milne and Hugh Lofting's *The Story of Doctor Dolittle* (1920). Moreover, *The Hobbit* written by J. R. R. Tolkien is also one of the great fantasies that children enjoyed although it was written for adults. *Emil and the Detectives* by Erich Kästner (1929) was one of the most famous German books of this time and has become a minor classic. In America, *The Little House in the Big Woods* written by Laura Ingalls Wilder was very popular. Furthermore, during this period, picture books were published in the United States, and the first one was *Millions of Cats* by Wanda Gág that is still in print. The series of Dr. Seuss that included uncommon pictures was also very successful.

After World War II, socialism emerged and people believed that education is the means to overcome ignorance and prejudice that are among the reasons that lead to war. Studies on child psychology and early childhood education were on the rise. Children's literature began to grow and it became a major industry. Its themes concentrated on children themselves, shedding light

on their likes, dislikes, achievements, and problems. In addition, romance and horror novels were published as well as those that tackled modern problems. Enid Blyton is probably the best-known British author during this period since she wrote more than six hundred books that were translated to many languages, including *The Famous Five* and *The Secret Seven* series.

It is widely accepted that children's literature translation is somewhat a new field within Translation studies (Thomson-Wolgemouth, 1998). Although Children's Literature is a firm academic discipline that has witnessed massive translation activity, theorists, publishers, and academic institutions involved in translation research and training still do not give it a lot of importance (Lathey, 2006 as cited in Xeni, 2001). According to Thomson-Wolgemouth, only few books deal with all the aspects of children's literature and its translation, and most of them date back to the 1960s and 1970s (1998). However, the demand to read books from other parts of the world resulted in the appearance of interest in the translation of children's literature, which lead to a turn to the latter. Translator Anthea Bell observes a promising turn to the translation of children's literature. She says, "it is encouraging to see a revival of interest in foreign books for young people", and adds "in the past three or four years, I must have translated more books for children and young people than in the two preceding decades" (Pinsent, 2006 as cited in Xeni, 2011).

According to Van Coille and Verschueren (2006), children literature translation has a missionary role, including didactic/pedagogical, cultural/sociological, psychological, cognitive, and academic roles (Xeni, 2011). Bamberger says, "thanks to translation, children all over the world can enjoy the same pleasure in reading; appreciate similar ideas, aims, and hopes" (Lathey, 2006 as cited in Xeni, 2011).

As stated by Klingberg, children's literature has instructional aims; to teach knowledge or/and moral attitudes and behavior (Xeni, 2011). "Translated books play a role in the development of a positive reading attitude and may even stimulate the more reluctant readers towards reading" (Frimmelova, 2010 as cited in Xeni, 2011). Billings and Hoskins stress that translated literature helps children expand their textual and visual vocabularies and in general improves their reading and perception skills (Pinsent, 2006 as cited in Xeni, 2011).

Moreover, children's literature and its translation have cultural aims. They play an important role in the transmission of cultural values (Pinsent, 2006 as cited in Xeni, 2011). Xeni states that literature conveys cultural content and is a medium for understanding the world (2007). Children literature translation shows children the parts of life in different cultures and promotes cross-cultural understanding (Metcalf, 2003). According to Metcalf, translated books increase the number of literary works available to children and enrich the understanding of the human experience's uniqueness and universality (2003).

Furthermore, the translation of children's literature improves the well-being of children (Xeni, 2011). When reading, they enjoy and learn throughout experiencing the problematic situations of heroes with less stress and more joy, learning how to face their own worries with less stress, anxiety, and fear (Xeni, 2011).

When children read translated books from other cultures, they try to understand them by using the cognitive skills, including thinking, analyzing, and making comparisons. "Increased translation from sources all over the world could be an invaluable way of adding fresh perspectives from unfamiliar cultures for the immense enrichment of young readers, not only in terms of imagination but also of cognitive development (Pinsent, 2006 as cited in Xeni, 2011).

SOURCE AND TARGET TEXTS

ميرنا داغر

لأنّها ابتسمت لي

جلست «حنان» خلف مكنة الخياطة، تصلح الثياب
التي أحضرتها من الميتم المتجاوز. كانت تارة تستمع
بأنزعاج وأشمزاز إلى ما يقوله الرجال المتحلقون أمامها،
حول طاولة القمار في المطبخ، وطوراً تستسلم لأفكارها
التي لا تنفك تعذبها وتؤلها.

وإذ شعرت بالتعب، أفلتت قطعة الثياب من يدها،
وأسندت ظهرها إلى الكنب، وراحت تمسّد رقبتها
وكتفها، وهي تحرك رأسها المرفوع من اليمين إلى اليسار،
ومن اليسار إلى اليمين. وأسرعى انتباهها طلاء الجدران،
الذي بدأ يفقد رونقه مع الزمن.

لقد أمضت «حنان» سنوات في هذا البيت المنزوي
تحت درج إحدى البنايات الشاهقة، بيت مؤلف من
غرفة واحدة، امتدت بين زواياها كنبات ثلاث، تستعمل
للجلوس نهاراً وللتنوم ليلاً، وتوسط حائطها الرابع

Because She Smiled at Me:

Hanan sat behind the sewing machine fixing the clothes she brought from the nearby orphanage. Sometimes, she listened, annoyed and disgusted, to the words of the men gathered around the gambling table in front of her in the kitchen, and sometimes, she gave up to her ideas that never stopped torturing her.

She, then, felt tired, so she put the piece of clothing aside and sat on the sofa. She started massaging her neck and shoulders, while moving her uplifted head from right to left and vice versa. The walls' paint, which started losing its luster, caught her attention.

Hanan had spent years in this isolated apartment located under the stairs of a tall building. It is made up of a single room with only three sofas used for sitting during the day and for sleeping at night. Against the room's fourth wall, a large closet is placed, and in the middle of the kitchen, lies a table with six chairs facing the room. A pitcher and some ashtrays are placed on this table, which is used for eating in the daytime and for gambling at night.

خزانة كبيرة، ومن مطبخ مطل على الغرفة، تتوسطه طاولة
حولها ست كراس، عليها إبريق من الفخار وماناض، هي
طاولة للطعام نهاراً وطاولة للمقامرة ليلاً.

لم تكن الشمس والهواء يدخلان هذا البيت إلا نادراً،
عبر نافذة مطلة من الغرفة على الطريق، أو عبر كوة صغيرة
فُتِحَتْ في أحد حيطان المطبخ.

والتفت الأم إلى ابنتها، التي كانت تجلس إلى جانبها
مكتوفة اليدين، فضمتها إلى صدرها، وصارت تلاعب
خصلات شعرها الأسود، وتقبلها قبلات كثيرة على
جبينها، وكأنها تقول لها، إنها لن تتأخر لحظة عن الموت
لأجلها.

ثم دنت الفتاة من أمها أكثر، ولقت خصرها بذرَاعِهَا
وسألتها:

- أمي هل تريدني أن تزوجيني؟

ابتسمت الأم، وألقت إلى ابنتها، وأجابتها:

- نعم يا ماما سأزوجك، وأفرح بك، وسأرى
أولادك يترغرون أمام عيني وبين يدي. ولكنك ما زلت
صغيرة، فأنا أريدك أن تكبري، وأن تتعلمي، وتصبحي
ممرضة...

Rarely did the sunrays and air enter this house, either through the room's window, which overlooks the roadway, or from a small hole in one of the kitchen's walls.

The mother turned and looked at her daughter who was sitting beside her with her hands crossed. She hugged her and started stroking her black hair and kissing her tenderly as if she is telling her that she would sacrifice her life for her.

The girl, then, approached her mother and wrapped her hands around her waist asking her,

- "Mom, do you want me to get married?"

The mother smiled and looked at her daughter saying:

- "Yes my daughter, I want you to get married, and I want to see my grandchildren all around me, but after you grow up, study, and become a nurse..."

فقاطعتها أبتتها:

- مثل «تانت نينا»؟

- نعم مثلها. ألم تقولي لي إنك تحبين مهنة التمريض؟!
في تلك الدقيقة، تنخسح الزوج من مكانه، خلف
طاولة القمار. فتطلعت إليه زوجته من خلف الغمامة
التي تشكلت بفعل سحب الدخان المنبعث من السجائر،
وبالكاد تمكنت من رؤية وجهه العابس وعينيه شبه
المغمضتين الغارقتين في بضع أوراق بين أصابعه. ثم
سمعتهم يتمتم:

- لماذا تعدين ابنتك بما ليس في وسعها القيام به؟ لماذا

لا تشجعينها على الزواج؟!!

حزنت الأم كثيراً لما سمعت هذا الكلام، فأطفأت
ضوء الغرفة وتمددت على الكنبه إلى جانب أبتتها تنتظر
انفضاض جلسة القمار لترتب البيت وتخلد إلى النوم.

كانت تفهم جيداً ما أراده زوجها، فقد أخبرها منذ
ما يقارب الأسبوع أن «توفيق» يريد أن يتزوج «هدى»،
وأنه طلب يدها منه. لم تجبه «حنان» في ذلك الحين، لأنها
عرفت أن زوجها، يفكر في بيع ابنته لـ «توفيق».

The girl interrupted her mother and asked:

- "Like Aunty Nina?"

- "Yes, just like her. Didn't you tell me that you like nursing?"

At that moment, the husband sitting behind the gambling table cleared his throat; his wife could barely see his frowning face and sleepy eyes focused on some cards in his hands from behind the fume of cigarette smoke. She, then, heard him mumbling:

- "Why do you promise your daughter of things she cannot do? Why don't you encourage her to get married?"

The mother felt so sad when she heard his words, so she turned off the lights and lied down on the sofa by her daughter, waiting for the gambling session to end to tidy up the house and sleep.

She understood very well what her husband wanted. Nearly a week ago, he told her that Toufic intends to marry Hoda and discussed this subject with him. Hanan did not answer him then, because she knew that her husband is thinking of selling his daughter to Toufic.

لما خرج آخر زائر، وقف الزوج مترنحا أمام زوجته،
وقال لها بلهجة لا تخلو من القساوة:

- إياك أن تقنعي «هدى» برفض «توفيق»، فهو رجل
ميسور، وسيوفر لها ولنا حياة هائلة. وإياك أن تخبريه عن
حالتها، فهو لا يعرف شيئا، لأن مظهر «هدى»، لا يوحى
بأنها تعاني أي تخلف عقلي.

أوعلت «حنان» في البكاء وهي تحاذر أن تسمع
أبنتها أو زوجها شهيقها، وجلست في سريرها تفكر في
مصائبها وفي سوء ظالعها. لم يكتف هذا الديب الكاسر
بتدمير حياتها، بل ها هو يريد أن يقضي على أبنتها أيضا.
لقد ارتكبت أكبر حماقة في حياتها، عندما قبلت أن
تتزوج به، بعد أن مات زوجها الأول، والد «هدى»،
وهي في السادسة والعشرين من عمرها. لم تشأ يومها أن
تربي «هدى» ابنة الخامسة من دون والد. ولم يمض شهر
على زواجها، حتى بان ذلك الزوج الذي اختارته على
حقيقته. فهو لا يعرف من هذه الدنيا سوى طاولة القمار
ولذة السكر.

وما لبثت أن أدركت، أنها ابتلت بمصيبة أخرى، فبدل
أن يعينها هذا الرجل على تربية ابنتها التي لا يمكنها أن
تتركها للحظة، جاء ليرمي على كاهلها حملا ثقيلا آخر.

When the last visitor left, the husband stood in front of his wife staggering and told her harshly:

- "Don't you ever convince Hoda of rejecting Toufic. He is a rich man and eventually can offer her and us a pleasant life. Be careful not to tell him about her condition because he does not know anything, since Hoda's appearance does not show that she is mentally retarded."

Hanan dissolved in tears, but made sure her daughter or husband do not hear her. She, then, sat up in her bed thinking about her misfortunes. This ferocious man was not satisfied ruining her life, but he also wanted to do the same with her daughter. He wanted to ruin her daughter's life just as he did to her.

Hanan made the biggest mistake of her life when she accepted to marry this man after her first husband, Hoda's father, died when she was twenty-six years old. Back then, she did not want her five-year-old daughter to grow up without a father. Only a month after her marriage, her husband's real nature was revealed. He only cared about gambling and getting drunk.

Soon she realized that she is facing another ordeal. Instead of helping her to raise her daughter, who could not be left alone for one moment, he became an extra heavy burden.

فقد ترك عمله في أحد مصانع النجارة، وبات يمضي
أوقاته في لعب القمار، وصار على «حنان» أن تعمل
أكثر، لتؤمن له مصروف طاولة القمار وثمان الخمرة.

* * *

في صباح اليوم التالي، غادر الزوج باكراً.
ففتحت «حنان» باب منزلها وشباك النافذة المقابلة،
لتبدد الروائح التي خلفتها سجائر الأمس، ولتنظف آثار
الرماد المتناثر في كل مكان في البيت. وفي تلك الأثناء،
استفاقت «هدى»، وركضت نحو أمها، وعانقتها
بشدة، وأنكبت على وجنتيها بوابل من القبل كعادتها في
كل صباح. وبادلتها أمها القبل، ثم أجلستها إلى الطاولة
لتتناول طعام الفطور، ووقفت خلفها تلملم ضفائر
شعرها المسترسل على ظهرها، وضررتها ضفيرة واحدة،
ولفت حولها شريطة بيضاء، وتابعت عملها في المطبخ.
كانت تعمل مُسرعةً لتُنهي ترتيب المنزل، قبل أن
تخرج إلى الميتم، لتسلم الثياب التي أنهت إصلاحها
بالأمس، وكانت تراقب عن بعد آبتنها التي حملت إبريق
الفخار عن الطاولة، ومشيت ببطء في الغرفة، نحو النافذة

He quit his job in a carpentry factory and started spending his time gambling, so Hanan had to work more to provide the expenses of gambling and alcohol.

The next morning, the husband left early, so Hanan opened the door of her house and the facing window so that the smell of the cigarettes of the previous day dispels. She also wanted to clean the ash residue that was scattered everywhere in the house. In the meantime, Hoda woke up, ran towards her mother, hugged her, and showered her with kisses like every morning. Her mother also kissed her and put her around the table to eat her breakfast then stood behind her gathering her lank hair hung down to her back. She braided one pigtail and tied it with a white ribbon. She, then, continued her work in the kitchen.

She worked fast to finish tidying up the house before going to the orphanage to deliver the clothes she had fixed the day before. At the same time, she was watching her daughter carrying the pitcher and slowly walking through the room towards the window, which overlooks the street, to water the roses planted in a flowerbed there.

المطلّة على الشّارع، لتروّي الوردات المغروسة في حوض
وضع أمامها.

مسكينة «هدى»، لقد وهبها الله وجهها لا مثيل
لجماله. جمع فيه البياض النقيّ إلى عينيّن عسلتين وإلى
أنف كأنه نحتّ يازميل، وإلى شفّتين سميكتين دائمتي
الابتسام كمحار يحمل صقّين من أجود اللؤلؤ، ومن
عليها بجسد نام، ممشوق، كأنه عود البان. وها هي
اليوم في السادسة عشرة من عمرها، ولكن عقلها يوازي
عقل ولد بالكاد بلغ الثامنة من عمره، مما جعلها مسلوّبة
الإرادة، وغير قادرة على تقرير مضيرها بنفسها.

وزاد في مصابها، أن أصيبت «هدى» بمرض في
ظفولتها، أضعف رجلها اليسرى، وجعلها شبه عرجاء.

وأستذكرت الأم طفولة آبتها، وتذكرت، كم عانت
لتعلمها، ولتدخلها المدرسة كغيرها من الأولاد، من
دون جدوى. ففي سن التاسعة، أخرجت «هدى» من
المدرسة. وصارت تهتم «حنان» بها بنفسها، ونجحت
في أن تعلمها الاتكال على النفس لتسيير شؤونها الحيّاتيّة
اليوميّة، وساعدتها في ترسيخ ما تعلمته في طفولتها من
القراءة والكتابة. وهكذا، صارت الفتاة تمضي يومها إلى
جانب أمها في المنزل تساعدها في بعض الأمور المنزليّة، أو
تقرأ بعض الكتب التي تناسب مستواها العقليّ، أو تجلس

Poor Hoda, God had granted her a unique beautiful face, putting together a pure white skin, hazel eyes, a well shaped nose, and two thick lips that reveal pearly white teeth when she smiles. He also bestowed upon her a slim tall body. She is sixteen years old, but she hardly has the mind of an eight-year-old child. This made it hard for her to make freewill choices and decide her own destiny. What made it even worse is that Hoda suffered as a child from a disease, which weakened her left leg and made her walk with a limp.

The mother recalled her daughter's childhood and the hardships she faced to educate her and enroll her in school just as other children, but in vain. When Hoda turned nine, she left school, and Hanan started taking care of her. She taught her how to depend on herself to handle the daily routine and helped her strengthen her reading and writing skills she had learnt during her childhood. Thus, the girl started spending her day in the house helping her mother in some domestic chores or reading books, which are appropriate for her mental age.

خلف النافذة المظلة إلى الشارع يراقب المارة والسيارات،
أو تقف أمام باب منزلها، لتتحدث مع الجيران أو مع
زوارهم.

وكانت الأم، إلى جانب عملها في الخياطة، شديدة
الحرص على مراقبة أبتها، لئلا تبعد عن ناظرَيْها،
وتتعرض لمكروه. وكانت تجهد في إبعاد أصحاب النفوس
الساخرة والمتملقة عن أبتها، إلا أن هؤلاء كانوا أقله، ذلك
أن كل من تعرف إلى «هدى» أحبها، وأحب أبتسامتها
التي لم تكن تفارق وجهها من الصباح إلى المساء. وكانت
«هدى» مشهورة بين معارفها بضحكتها الغريبة والزائفة،
حتى أن إحدى الجارات قالت يوماً لأمتها:

- دعي أبتك تجول بين السيارات في الشوارع
المكنظة، لكي يرى السائقون الغاضبون ضحكتها،
ويزيحوا عنهم وجوم وجوههم العابسة، ويتعلموا منها
الابتسام، حتى في أصعب الأوقات وأضيقها.

لما أنهت الأم كل أعمالها، خرجت من البيت،
وأقفلت الباب خلفها. كانت أبتها تنتظرها عند مدخل

She sometimes sat behind the window overlooking the street, watching the pedestrians and cars or even stood in front of her house's door to speak with the neighbors or their visitors.

Besides her sewing job, the mother carefully watched her daughter so that she does not leave her sight and face any harm. She made an effort to keep away whoever mocked her daughter or even praised her excessively. However, these people were few; anyone who met Hoda, whose smile was remarkable and gorgeous, loved her and loved this smile, which never left her face. One day a friend even told the mother:

- "Let your daughter wander between the cars in the crowded streets so that the angry frowning drivers see her smile and learn to do the same, even in the hardest times."

When the mother finished all her work, she left the house and locked the door behind her. Hoda was waiting for her at the entrance of the building.

البنائة. وما إن رأتها، حتّى وجمت وأنقبض قلبها، فقد عاودتها الفكرة، التي ما آتفتك تقصّ مضجعها ليلاً وتهازاً:

- ماذا سيحلّ بأبتها إن هي أصابها مكروه؟ من سيعتني بها؟ فهي اليوم معها، تلازمها ملازمة ظلها، لا تغيب عنها أبداً، تشاركها في لهوها وعبثها، وتجلس معها، وتسهّر معها، وتتنقل معها. وأعتادت «هدى» من جهتها أمها، التي ما عرفت يوماً حباً آخر غير حبها لها. فأما هي رأسها الذي يفكر عنها، وهي مرشدة خطواتها، وهي ملاكها الحارس، الذي ينير دروبها المعقدة.

وتذكرت الأم، كم بكت ليلة البارحة، عندما قال زوجها قبل أن ينام:

- فكّري في آبتك، من سيهتمّ بها عندما تموتين؟ دعني هذا الرجل يأخذها ما دام مهتماً بأمرها.

وإذا بها، تقف فجأة أمام الباب. فقد خطر لها، أن زوجها خرج باكراً من البيت، لإتمام الصفقة مع «توفيق»، فيتسلم منه المال قبل أن يسلمة الفتاة.

ولمعت في رأسها فكرة، كنجمة أشعت في سماء ليلة ظلماً.

Once the mother saw her, she frowned feeling depressed as the idea, which made her sleepless day and night, came back to her mind.

What will happen to her daughter, if something bad happens to her first? Who will take care of her? Today she is with her, just like her shadow; they both are inseparable. She is never out of her sight. She plays and stays with her, and they move from one place to another together. Hoda got used to her mother Hanan and never loved anyone but her. She is her mind, guide, and guardian angel who lights up her arduous path. The mother, then, remembered how hard she cried yesterday night when her husband told her before going to bed:

-"Think about your daughter; who will take care of her when you die? Let this man marry her as long as he likes her."

Suddenly, she found herself standing in front of the door and assuming that her husband left early to seal the deal with Toufic, and to get paid before he delivers the girl.

Then, a brilliant idea came into her mind, so she entered the house, packed some of her and her daughter's belongings, and headed to the orphanage with Hoda without informing anyone.

ففتحت الباب، ودخلت البيت، ووضبت بعض
التياب والأمتعة لها ولايتها، ثم ذهبت متوجهة برفقة
أبتها إلى الميتم من دون أن تخبر أحداً.

* * *

استلمت مسؤولة الميتم الثياب، ونقدت «خنان»
أجرتها. ولما استمعت إلى قصتها الحزينة، أسفت لحالة
هذه الأم المسكينة التي ما يرحت تعاني المشنقات بسبب
إعاقة أبتها.

ثم خرجت للحظات من المكتب وعادت بعدها
لتقول:

- وافقت إدارة الميتم على استقبالك هنا مع أبتك،
في إحدى الغرف، ريثما نتدبر لكما مكاناً آخر، حيث
يمكنك أن تعمل، وحيث يمكن لأبتك أن تتعلم مهنة،
تليق بها، وتراعي احتياجاتها الخاصة.

* * *

«شادي» شاب في الثلاثين من عمره، درس في
إحدى جامعات فرنسا فن التصوير الفوتوغرافي، وحصل
على شهادة عالية، وعاد إلى لبنان ليعمل محرراً ومصوراً

Hanan delivered the clothes to the head of the orphanage, who paid her in return. When the latter heard her sad story, she felt sorry for this poor mother who has been suffering because of her daughter's disability.

She, then, left the office for a moment; after that, she came back and told Hanan:

- "The orphanage's administration agreed on receiving you and your daughter until we find you another place. There, you can work, and your daughter can learn a profession, which suits her special needs. "

Chady, a thirty-year-old man, pursued his education in France, got a high degree in Photography, and came back to Lebanon to work as a photographer and an editor in a magazine.

فوتوغرافيًا لمصلحة إحدى المجالات. كان «شادي»
يسكن مع أهله في الحي الذي تسكنه «حنان» و«هدى».
وصادف أن كان مرًا في صباح أحد الأيام أمام
منزلهما، حاملاً آلة التصوير المتطورة، فسمع صوتًا
يخاطبه، ملقياً عليه التحية، من خلف شبّك مُطل على
الشارع.

والتفت ليرد التحية على صاحبة الصوت، وإذا بلسانه
يتلغثم وبشفتيه تعجزان عن الكلام. فتوقف مذهولاً أمام
روعة ابتسامة تلك الصبية، وأمام جمال وجهها الذي
أحاطت به قضبان حديد النافذة، فبدأ له كلوحة فنية
رسمتها يد رسّام شهير.

فحمل الآلة ليلتقط هذه الصورة النادرة، ولكن
الصبية خافت، وتركت النافذة، وذهبت متنادية أمها.

عاد «شادي» بعد الظهر من عمله، فرأى الصبية
خلف النافذة تلاعب الأزهار في الحوض. لم يرد أن
يخيفها، بل لجأ إلى حيلة ليتقرب منها. فذهب، وأبتاع
باقة من الأزهار الجميلة، وعاد. كانت الصبية ما تزال
وأففة مكانها، فسألها:

— هل تحبين هذه الأزهار؟

— نعم.

Chady lives with his parents in the same neighborhood where Hanan and Hoda do.

One morning, as he was walking by their house with a sophisticated camera in his hand, he heard a voice greeting him from behind a window, which overlooked the street.

As soon as he turned to greet her back, he stumbled and could not say a word. The young lady's charming smile and beautiful face, appearing from behind the window's iron bars, stunned him. He felt as if he was looking at a painting for a famous artist.

He grabbed his camera to capture a photo of this rare scene, but the young girl got scared and rushed calling her mother.

In the afternoon, Chady came back from work and found the young girl behind the window caressing the flowers. He did not want to scare her, so he used a trick to approach her. He left then came back with a bouquet of flowers. The young lady was still in her place. He asked her:

- "Do you like these flowers?"

- "Yes", she answered.

ثمّ قدّمها إليها، فأخذتها، وصارت تغرسها زهرة
زهرة في الخوض الذي كان خلف النافذة.

وبكر ذاهباً إلى عمله في صباح اليوم التالي، وقصد
أن يمرّ أمام النافذة، وكم كانت فرحته كبيرة عندما رآها،
فسألها عن اسمها، فأجابته:

- «هدى».

- إنتظرنني بعد الظهر، سأحمل إليك أزهاراً أخرى.
فأومات برأسها إيجاباً. ثمّ حمل آلة ليلتقط لها
صورة، وكان يصلي في داخله لئلا تهرب كما فعلت
بالأمس. ولكنها لازمت مكانها من دون حراك، وكان
دهول غريب يخيم على ملاحظها.

في دار المجلة حيث كان «شادي» يعمل، تحلق
المحررون والصحافيون لينظروا إلى تلك الصورة الجميلة
والمعبّرة، وإلى المعاني البعيدة التي ارتسمت على وجه هذه
الصبيّة الغريبة. وأمضى «شادي» جزءاً كبيراً من يومه،
يحلل هذه الملامح التي ما رأى مثلها أبداً، على الرغم من
كثرة الصور التي التقطها.

ولما عاد عند المساء حاملاً باقة من الورود، لم يكن
الوجه الجميل خلف النافذة.

He, then, offered her the bouquet. After she received it, she started sowing every single rose in the flowerbed behind the window.

The next day, he left to work very early and intended to pass by the window. He felt great happiness when he saw her. He asked her about her name and she replied:

- "Hoda."

- "Wait for me in the afternoon; I will bring you more flowers."

She showed a nod of approval. He, then, held his camera to take a photo of her, hoping she does not run away as she did yesterday. She, however, stood still in her place feeling astonished.

At Chady's workplace, the editors and journalists gathered looking at this beautiful and expressive photo, which reflected the deep meanings on the face of this special young lady. Chady spent most of his day thinking of these features and analyzing them. Despite the numerous photos he has taken, he had never seen such traits before.

When he returned home in the evening, he bought a bouquet of roses and passed by the window, but could not find the girl with the beautiful face there.

بقي «شادي» جالسًا في بيته يفكر في صاحبة هذه
الابتسامة، ولما عادت أمه، أراها الصورة.

- إنها صورة «هدى»، ابنة جارتنا «حنان»، التي
تسكن البناية المجاورة.

- وهل تعرفينها، جيّدًا؟

- طبعًا يا بني ومن لا يعرف «هدى»، الصبيّة
المسكينة صاحبة أجميل وجه وأرقّ ابتسامة، ومن لا
يعرف «حنان»، هذه الأمّ المسكينة التي ضحّت بحياتها
من أجل أبنيتها المتخلفة عقليًا.

ذهل «شادي» لما سمع من أمه هذا الكلام، لقد آحتر
في أمرها منذ رآها لأول مرّة، وها هي شكوكه تنجلي
وتتبدّد.

ثمّ طلب من أمه أن ترافقه، ليقدم إلى «هدى» الورود
التي وعدّها بها.

استقبلت «حنان» زائريها بلباقة كبيرة، ثمّ نادى أبنيتها
التي كانت في المطبخ توضع حبات التفاح في البراد
بعد أن غسلتها ونشفتها. أحمرّت وجنتها لما رأتهما،
وطأطأت رأسها خجلًا، فدنا «شادي» منها وقدم إليها
الورود قائلاً:

Chady stayed home thinking about her smile, and when his mother came back, he showed her the photo.

- "This is Hoda's photo, the daughter of our friend Hanan, who lives in the building nearby."

- "Do you know her well", asked Chady.

- "I surely do, son. Who does not know Hoda, the poor young lady with the prettiest face and sweetest smile? And who does not know Hanan, this poor mother who dedicated her life for her disabled daughter?"

Chady felt astonished when he heard his mother's words. He felt confused when he saw Hoda for the first time, and now his doubts started fading away.

He, then, asked his mother to accompany him to offer Hoda the roses he had promised her.

Hanan welcomed them very decently, and then called her daughter, who was in the kitchen arranging the apples in the refrigerator after washing and drying them. Hoda blushed when she saw them and bent her head shyly, so Chady approached her and offered her the roses saying:

— هذه الورود التي وعدتك بها عند الصباح،
أتذكرين؟

حملت «هدى» الورود، وضمتها إلى صدرها،
وأجابت:

— أنا أحب الورود كثيراً، لماذا تعطيني إياها؟ أتجنبي؟
ضحكت «حنان» وأم «شادي» لسؤال «هدى»،
وآبتسم «شادي» ليخفي تأثيره برودة فعل «هدى».

ولما أنهى الجميع من شرب القهوة، طلب «شادي»
من «حنان» أن يلتقط عدة صور لها ولـ «هدى»، ثم أراها
الصورة التي التقطها لـ «هدى» من النافذة عند الصباح،
فأغرورقت عينا «حنان» بالدموع حين رأتها، وغمرت
أبنتها الواقعة إلى جانبها، والتي لم تكن تدرك شيئاً من كل
ما يدور حولها وقالت لـ «شادي»:

— لم تعرف «هدى» حياً آخر سوى حبي لها.
وقعت كلمتها في أذنه وقعاً مؤثراً، لأنه فهم أبعاد
المعاني التي حملتها عبارة «أتجنبي» حين لفظتها «هدى».
ولما عاد إلى البيت، لصق الصورة على ورقة، وكتب تحتها:
«وحدها «هدى»، صاحبة هذه الصورة، فهمت
معنى الحب».

- "These are the roses I promised you this morning, do you remember?"

Hoda grasped the roses saying:

- "I really love roses! Why are you giving them to me? Do you love me?"

Hanan and Chady's mother laughed at Hoda's question, and Chady smiled to hide his emotions towards Hoda's reaction.

When they finished drinking their coffee, Chady asked Hanan if he could take some photos for her and Hoda. He, then, showed her the photo he took for Hoda from behind the window this morning. Tears filled her eyes when she saw it. She hugged her daughter who was standing beside her not aware of what happened, and told Chady:

- "Hoda has felt no love, but mine."

Her words had a strong impact on him because he understood the deep meaning of Hoda's question "do you love me? When he went back home, he pasted the photo on a sheet of paper and wrote:

Hoda, the girl in this photo, is the only one who understood the true meaning of love because to her, love is a pure innocent feeling very far from deception, adulation, and ambiguity.

لأنَّ الحبَّ بالنسبة إليها شعور طاهر بريء، لا يعرف
الخداع ولا التزلف ولا المواربة.

عندما سألتني «أتحبني»؟ سألت نفسي عن معنى
الحبِّ الحقيقي الذي تطلبه هذه الصبية الغريبة عنا. هذه
الفتاة التي ما عرفت إلا حبَّ أمها، الحب الذي لا يطلب
مقابل، ولا يؤذي، ولا يجرح، بل يفرح، ويعطي من
دون هواده.

عندما سألتني «أتحبني» كانت تقول لي:

«إما أن تحبني كما تحبني أمي، وإلا فأنت لا تحبني».

ثم أرسل الورقة إلى دار المجلة لكي تنشر.

وتوالى التعليق على ما كتبه «شادي»، وأستغرب
سؤال القراء عن صاحبة هذه الابتسامة، التي فاقت
ابتسامة الموناليزا سحرًا وغرابة، مما دفع بـ «شادي» إلى
اختيار صورة تظهر فيها «هدى» مبتسمة فرحة، لصقها
على ورقة، وكتب عليها:

«هي ابتسامة صبية من ذوي الاحتياجات الخاصة،

ابتسامة ساحرة،

هي معزوفة موسيقية، تدغدغ أذنك من دون نغم،

When she said “do you love me?”, I asked myself about the meaning of true love that this special girl asked for. This girl has felt no love but her mother's; this love is unconditional; it neither asks for something in return nor does it hurt, but instead it spreads happiness and gives leniently.

When she asked me if I love her, she was telling me:

-“Either you love me the same way my mother does, or else you do not love me at all.”

He, then, sent the paper for publishing.

The comments on what Chady wrote were endless. He was surprised by the readers over questioning about the girl's smile, which was more charming and remarkable than that of the Mona Lisa. Thus, Chady chose a photo of Hoda, in which she was smiling happily, pasted it on a paper, and wrote:

It is the smile of a young girl with special needs; this fascinating smile appeals to the senses and reflects glowing teeth, which shine like sparkling pearls from behind the lips.

هي قطعة مسرحية، أبطالها أسنان وهاجة، لا، بل
 لآلى وهاجة، برزت خلف شفتين رائعتين.
 أما كاتبة هذه الابتسامة، فهي أم فاضلة، منحت ابنتها
 الحب الذي تحتاج إليه، ورسمت لها دوراً في المجتمع،
 وهو أن تكون رسالة سلام وسعادة، تحملهما إلى الناس
 بفضل سحر ابتسامتها»..

* * *

لما عاد الزوج إلى البيت بعد الظهر، ولم يجد امرأته
 في المنزل، أوجس خيفة. شيء ما في داخله، أنبأه بأن
 زوجته تركت البيت مع ابنتها.
 انتظر حتى المساء. ولما لم تعد، استقل سيارة أجرة
 وتوجه إلى منزل «ريما»، شقيقة «حنان»، سائلاً عنها. ولما
 أصرت «ريما» على أنها لا تعرف شيئاً عن مكان أختها،
 راح يهدد ويتوعد بأن يبحث عن زوجته وابنتها، في كل
 مكان، حتى يجدهما.
 أما «حنان»، فقد باتت ليلتها في الميتم مع ابنتها. ولما
 استفاقت في اليوم التالي، أبلغتها مديرة الميتم أنها دبرت
 لها غرفة في مركز للعناية الاجتماعية، حيث يمكنها أن

As for the bearer of this smile, she is a virtuous mother who granted her daughter the love she needs. She also gave her a role in society; she made her a messenger of peace and happiness transmitted by her charming smile.

When Hana's husband came back home in the afternoon and did not find her there, he felt anxious. Something seemed suspicious to him; his wife might have left the house with her daughter.

He waited until the evening, and when she did not come back, he headed in a taxi to Rima's house, Hanan's sister, to ask about her. When Rima insisted that she knows nothing about her sister, he started threatening to search for his wife and her daughter everywhere until he finds them.

As for Hanan, she spent the night in the orphanage with her daughter. When she woke up the second day, the director of the orphanage informed her that she found her a room in the center for social care, where she can sew and live with her daughter, until a social worker convinces the stepfather of giving up on his decision.

تعمل في الخياطة، وتعيش مع أبتها، ريثما تتمكن إحدى المرشحات الاجتماعيات من إقناع الوالد بالعودة عن قراره.

ولم تكن «هدى» تفهم كل ما يدور من حولها، فكل ما تعرفه، هو أنها أرسلت عن البيت الذي تربت فيه، لتعيش في غرفة في الطابق الرابع من مجمع ضخم، تكثر فيه الغرف والممرات.

وهال الأم أن لا ترى ابتسامة أبتها التي غابت عن وجهها. وكان قلبها يتمزق، كلما نظرت إلى وجهها الحزين، وإلى عينيها المغمضتين، وكأنهما تحلمان. لم تعد «هدى» تتحدث مع أمها، ولم تعد ترغب في الخروج من الغرفة.

وفي تلك الأثناء، كانت مرشدة إجتماعية تتردد إلى منزل الوالد، لتساعده على تفهم وضع أبتها، وكان الرجل يتظاهر مبدئياً بالرغبة في التعاون وفي المساعدة، وأستطاع أن يقنع المرشدة بأنه رجع عن قراره، وبأنه ترك صديقه «توفيق»، ولم يعد يعرف مكانه.

وعندما أُرِفَ موعد العودة إلى المنزل، تهللت

Hoda did not understand what was going on around her; she only knew that she was detached from the house where she grew up in to live in a room on the fourth floor in a huge compound full of rooms and corridors.

The mother was scared because she stopped seeing her daughter's smile. Her heart was torn apart every time she looked at her sad face and sleepy eyes. Hoda no longer spoke to her mother nor left the room.

In the meantime, a social worker was frequently visiting the husband to help him understand Hoda's condition. He made her believe that he is willing to cooperate. He even managed to convince her that he gave up on his decision pretending that he and his friend, Toufic, grew apart, and he no longer knows his whereabouts.

When it was time to go back home, Hoda cheered, carried one of the bags, and followed her mother happily.

«هدى» بالحبور، وخملت إحدى الحقائب، وخرجت خلف أمها فرحة.

في سيارة الأجرة، كانت «حنان» تفكر في مصيرها. فقد كانت خائفة من موقف زوجها «عادل». فعلى الرغم من الوعود التي أعطاها للمرشدة الاجتماعية، وعلى الرغم من تأكدها أن «عادل» تغير، وندم على قرار إعطاء ابنته لـ «توفيق»، بقيت «حنان» غير مطمئنة. فهي تعرف زوجها، وتعرف أساليب الخداع التي يلجأ إليها، كلما أراد أن يبلغ مأرباً.

وكان قلبها يزداد انقباضاً، كلما دنت السيارة أكثر فأكثر من المنزل. وكم راودتها فكرة الهرب إلى مكان آخر هي وأبنتها، حيث لا يعرف أحد بهما. ولكن من أين لها ذلك، وهي لا تملك المال الكافي لتقوم بمثل هذه المغامرة.

ويبدو أن «عادل» كان ينتظرهما. فما إن أحس بالسيارة تقف أمام مدخل البناية، حتى انتصب بالباب يستقبلهما مرحباً، وأبتسم كاشفاً عن فم فاغر، وفارغ الآ من ثلاث أسنان أمامية، ثم مد يده بغية مداعبة وجه «هدى» تحيياً، إلا أن الفتاة أجفلت، ونفرت منه مدغورة، وأحتمت بأمها خوفاً من أن يضربها. فهي لم تنس أبداً.

In the cab, thoughtfully, Hanan was questioning her destiny. She was troubled and afraid of Adel's attitude, despite the promises he made to the social worker and despite his affirmation that he changed and regretted his previous decision to marry his daughter to Toufic. She knows her husband well and she is fully aware of the tricks he uses every time he wants to reach a goal.

As the car approached the house, she felt more downhearted. She thought of running away to another place with her daughter, where no one knows anything about them. However, how could that be possible and she does not have the money needed for such a risky journey?

It seems that Adel was waiting for them because once he heard the car stop in front of the building, he stood up by the door greeting them and grinned showing the only three front teeth he has. He, then, stretched his arm to treat Hoda's face with affection, but she startled, turned away terrified, and took shelter in her mother. She never forgot the day he slapped her when she was ten years old, and ever since, she stayed away from him and avoided him whenever he tried to approach her.

تلك الصّفعة التي صفعها إياها، يوم كانت في العاشرة
من عمرها. ومنذ ذلك الحين تبعد عنه وتحاشاه كلما
حاول أن يذتو منها. لم تفه «حنان» بأية كلمة، بل رمقت
زوجها بمؤخر عينها، وغمرت آبتها، وأدخلتها المطبخ
معها، وبدأت بتخليصه من القوضى التي ألمت به أثناء
غيابها.

غضب الزوج من تصرف زوجته، وأنبرى يذرع
أرض الغرفة ذهاباً وإياباً. ولما تعب، رمى بنفسه على
إحدى الكنبات، وجلس مطرقاً حائرًا يلاعب بين
أصابعه مسبحة، تردّد ضدى طقات حباتها إلى مسامع
«حنان»، مما زادها عصبيّة وغبناً، إلا أنها لم تبال، بل
تايعت عملها في المطبخ.

مضى أسبوعان على عودة الأمّ وأبتها، من دون أية
مواجهة مع الزوج الذي كان يبدو هادئاً ومسالماً، وشدّ
ما كانت دهشة «حنان»، عندما لاحظت أنّ زوجها ما
عاد يلعب القمار في بيتها كلّ مساء، بل صار يخرج عند
حلول الليل، ولا يعود إلا عند الفجر.

Hanan did not say a word, but instead she gave her husband a dirty look. She, then, hugged her daughter, and they both went to the kitchen. She started cleaning the mess her husband caused there during her absence.

The husband was angry at his wife's behavior and started walking back and forth in the room. When he felt tired, he poured himself onto the sofa, and confused, he went playing with beads. Hanan could hear the beads crackling; this irritated her, but she could not care less and continued her work in the kitchen.

Two weeks passed without any arguments between Hanan and her husband who seemed calm and peaceful. She was surprised that he stopped gambling in her house every evening, and he instead went out each night and never came back before dawn.

وعاودت «حنان» عملها في إصلاح الثياب
وخياطتها، وآنست عادت «هدى» عافيتها وعادت الابتسامة
الخلوة إلى وجهها.

* * *

وحدث بعد هذه الأيام، أن كانت «هدى» تقف أمام
مدخل البناية تحدث الجيران، وتتسلى معهم، وكانت
أمها تستمع إلى صوتها المغنّاج، وتمتّع برنين ضحكاتها
البريئة.

وإذا بالأصوات تخبو فجأة، كأن ساحرًا رمى المكان
بعض الصّمت السّحرية. فتركت «حنان» الصّحون
التي كانت تغسلها، ونشفت يديها وخرجت لتتفقّد
أبنتها، ولكن «هدى» لم تكن حيث تركتها. خفق
قلبها، وأرتعشت أحشائها، وشعرت وكأنّ ستارًا أسود
قد أسدل على عينيها، وكادت تقع على الأرض مغشيًا
عليها، إلا أنّها امتجمعت قواها، وخرجت لتسأل عن
أبنتها عند جيرانها.

كانت تركض هائمةً تائهةً من منزل إلى منزل، تركض
وهي لا تلوي على شيء، وكأنّ موجة مدّ عالية أطاحت
بالدنيا، فتهافت كل الموجودات من حولها، وصارت

Hanan resumed her work, fixing and sewing the clothes, and Hoda regained her good health and beautiful smile.

A few days later, Hoda was standing in front of the building's entrance talking and having fun with her friends while her mother enjoyed listening to her tender voice and innocent laugh.

Suddenly, all the sounds faded away as if a magician threw a spell on the place using a wand. Hanan left the dishes, dried her hands, and went out to check on her daughter; however, she could not find her where she left her. Her heart started beating and she began shivering. She felt depressed and was about to faint, but she regained her strength and went out asking everyone about her daughter.

She was wandering from a house to another feeling lost. She ran recklessly as if a tidal wave overthrew the entire world, and everything around her fell apart.

وحدها في الشوارع العريضة، تسأل وتسال من دون
جواب.

كانت تعرف في قرارة نفسها أن زوجها خطف
أبنتها. ولكنها لم تستلم، وتابعت المسير.

وإذا بها تصل، من دون أن تدري، إلى منزل أختها
الذي يبعد مسافة ساعة سيراً على الأقدام من بيتها، وهناك
أرتمت في أحضان أختها تبكي، وتندب حظها السيء.
ألا يكفيها أن أبنتها أثقلت حياتها بكل مصائب الدنيا؟
ألا يكفيها قهراً وعذاباً أن ترى أبنتها كل يوم أمامها، من
دون أن تتمكن من مساعدتها على تخطي إعاقاتها؟ وإذا
بالقدر يرمي بها في هوة هذا الرجل المتعب، هذا الرجل
الذي فارقت قلبه كل المشاعر الانسانية.

كانت تقول كل ذلك، وأختها تسمع من دون أن
تستفزها، مع العلم أنها عارضتها أشد المعارضة يوم
قررت أن تتزوج «عادل».

حلّ المساء ثقيلاً على «حنان» التي عادت إلى بيتها،
وجلست بمفردها خلف النافذة، حيث كانت تجلس
أبنتها «هدى». ومن دون أن تشعر، أثقل النوم أهدابها،
وغفت متكئة على يدها، حتى أنها لم تشعر بزوجها، وقد
عاد مع الفجر سكراناً ضائئاً.

She stood alone in the wide streets, vainly asking about her daughter.

She knew deep inside that her husband kidnapped her daughter, but she did not give up and kept searching.

Without realizing, she, then, found herself at her sister's house, which is far from hers an hour walking distance. She threw herself into her sister's arms crying, and cursed her bad luck. Her daughter overburdened her with all the ordeals in life; isn't that enough for her? Didn't she have enough pain and suffering seeing her daughter in front of her every day without being able to help her overcome her disability? Despite all that, destiny has put her in front of this tiring heartless man.

Her sister listened to her without blaming her, knowing that she is the one who strongly opposed her decision to marry Adel.

Back home, Hanan felt very depressed in the evening. She sat alone looking through the window, just as Hoda used to do. Exhausted, she soon fell asleep leaning on one hand, and did not wake up when her husband came back drunk at dawn.

وأستفاقت مدعورةً عند الصّباح، على ضجة
أحدثتها ضربات قويّة على الباب، تبعها صوت صراخ
وكلام مبهم غير مفهوم، فهبت واقفة، وقد تسمرت
مكانها لشدة الخوف، وبدوره ركض «عادل» مسرعاً
ليفتح الباب، وهو يتهاذى ثقيلًا بفعل السكر.

وما إن حلّ أغلال الباب، حتّى دفعه «توفيق» بقوة
على الأرض، وراح يتهدّد ويتوعّد صارخاً مزيجاً:

- هات، أعد إليّ مالي، وأذهب لتبحث عن أبنتك؟
لقد أعطيتني امرأةً مجنونة، خدعتني وسخرت
مني..

لم يفه «عادل» بأية كلمة، بل مدّ يده تحت الوسادة،
وأخرج رزمة من المال، وقذف بها على الأرض أمام
«توفيق»، فلمها هذا الأخير، وخرج من البيت.

فهجمت الأم على زوجها، وأمسكت برقبته كأنها
تريد أن تخنقه. فما كان منه إلا أن صفعها بقوة على
خدها صفة رمته أرضاً، ثم لبس ثيابه بسرعة، وخرج
من البيت.

تخلّق الجيران حول «حنان» التي راحت تبكي،

In the morning, she woke up horrified hearing strong slams on the door as well as loud utterance of unclear words. She stood up straight and froze in her place terrified; Adel ran quickly to open the door swinging unsteadily as he was drunk.

Once he opened the door, Toufic strongly pushed him to the floor threatening and shouting:

- "Give me back my money and go find your daughter. You made me marry a crazy woman; you fooled me and used me..."

Adel did not say a word, but instead took a pack of money hidden under a pillow, and threw them on the floor in front of Toufic; the latter collected them, and left.

Hanan pounced upon her husband, and squeezed his neck as if trying to choke him, but he slapped her on the face, dropping her to the ground. Adel got dressed quickly, and left the house.

Hanan's friends gathered around her, while she was crying, slapping her cheeks, and rubbing her face with her hair saying repeatedly:

وتلطم خديها، وتمرغ وجهها بشعر رأسها. وقد غدت
غير واعية، تردد باستمرار:

- إبتني! إبتني! أين أنت يا أبتني؟ أين رماك هذا
القديم الإنسانيّة.

* * *

كانت الساعة قد قاربت الثامنة، عندما رنّ هاتف
«شادي»، وكان ما زال في بيته يحتسي قهوة الصّباح،
ويفكر في مواضيع مقاله اليوميّة، قبل أن يتوجّه إلى دار
النشر، حيث كان يعمل.

ولما رفع السماعة سمع محدّثة يقول:

- أما زلت في المنزل؟

- نعم وسأخرج بعد قليل.

- لا تأت إلى دار النشر، بل أذهب فوراً إلى الحازميّة
عند الطريق الداخليّ. هناك مادّة دسمة لمقاتلك
اليوم.

- وما هي؟

- امرأة شاردة تائهة، تجلس على قارعة الطريق باكية،
وهي شبه عارية، لم يجروا أحد على الذنوّ منها.

- "My daughter! My daughter! Where are you? Where did this cruel man throw you?"

It was almost eight o'clock when Chady's phone rang. He was still home drinking his coffee, and thinking of topics for his daily article before heading to work.

When he picked up the phone, he heard the caller say:

- "Are you still home?"

- "Yes, I will be leaving in a short time."

- "Do not come to work, but instead go directly to the internal road in Hazmieh. There is good information for your article today."

- "What is it?"

- "A homeless lost woman, sitting on the sidewalk crying, and half naked. No one had the courage to approach her."

حمل «شادي» آلة التصوير، وخرج قاصداً المكان
المحدد. ولما بلغه، سمع صوت امرأة تبكي، وتطلب من
الناس المتجمهرين حولها، أن يساعدها على حمل ابنتها
إلى أقرب مستشفى. فركن السيارة إلى جانب الطريق،
وركض مسرعاً نحو الناس، وراح يبعدهم ليتمكن من
رؤية ما يجري.

وإذا بالآلة التصوير تكاد تقع من بين يديه، حين رأى
«هدى» تبكي، وتتخب، وترتجف بشدة. كانت تجلس
القرصاء على الرصيف، وقد حنت رأسها على ركبتيها،
وتدلى شعرها ليغطي وجهها وكتفيها العاريتين، وكانت
والدتها تحاول عيئاً أن تمسك بها وتهديها. بدت له خائفة
من الناس المتحلقين حولها، وهم يتأملونها بفضول
وذهول، وأحس بأنها ضائعة لا تعرف أين هي، ولا تعي
ماذا حل بها.

وقف «شادي» أمامها متألماً، وقد شعر بأن دموعه
ستخونه، وبأنه سيبدأ بالبكاء. ولكنه تمالك أعصابه،
وأبعد الناس المتحلقين حولها، حتى صار إلى جانبها.
لما رآته «حنان»، نظرت إليه نظرة الأم المفجوعة،
وأمسكت بيديه وهي تصرخ:

— ساعد ابنتي يا «شادي»، لقد أذاها ذلك الوحش
البشري.

Chady carried his camera, and left heading to the targeted place. When he arrived, he heard a woman crying and urging the people around her to help her take her daughter to the closest hospital. He parked his car on the side of the road, and quickly ran towards the people, pushing them apart in order to see what is happening.

He was about to drop the camera accidentally when he saw Hoda crying, wailing, and shaking. She was squatting on the sidewalk, head bent on her knees, while her hair dangled to cover her face and naked shoulders. Her mother was trying to hold her and calm her, but in vain. She seemed scared from the people around her because they were scrutinizing her curiously and astonishingly. He felt that she was lost, unaware of where she was or what had happened to her.

Chady stood in front of her in pain and was about to cry, but he controlled himself and pushed the people surrounding her until he became closer to her.

When Hanan saw him, she looked at him distressfully, and held his hand screaming:

- "Help my daughter, Chady. This beast has hurt her."

ثم صممت، وفي داخلها صوت يصرخ تدمًا. كيف
نسيته؟ كيف لم تفكر في اللجوء إليه في محتتها؟ وفي تلك
الدقيقة بالذات، كان «شادي» يلوم نفسه لأنه تركها، ولم
يسأل عنها طوال هذه المدة.

ثم دنا «شادي» من «هدى» أكثر، ومدّ يده إليها
قائلًا:

- أتذكريني يا جميلتي؟ أتريدين أن نشترى الأزهار
لتزرعها في الحوض خلف شبّاك غرفتك؟!
لما سمعت «هدى» كلامه، رفعت رأسها، ونظرت
إليه مبتسمة، ثم هوت على الأرض فاقدة رشدها.
لم يتمكن «شادي» عندئذ من حبس دموعه، بل
حمل الفتاة، وهو يبكي، ويشهق كالطفل الذي أضاع
لعبته المفضلة، وأجلسها على مقعد سيارته الخلفي،
وتوجّه بها إلى المستشفى.

ووضعت «هدى» تحت الرقابة المشددة في غرفة
خاصة، وانتظر «شادي» مع أمها في الممشى، إلى أن
خرج الطبيب المعالج من غرفتها، وأخبرهما أن «هدى»
دخلت في غيبوبة مؤقتة، وما ذلك إلا ردة فعل طبيعية
حيال ما أصابها، وكان عقلها يريد أن ينسى كل ما عاناه.

She, then, stopped talking, feeling regretful. How could she forget seeking Chady's protection during her ordeal? At the same time, Chady was blaming himself for not asking about her all this time.

Chady, then, got closer to Hoda, and reached her with his hand saying:

- "Do you remember me my beautiful? Do you want us to buy flowers and grow them in the flowerbed behind your room's window?!"

When Hoda heard his words, she lifted her head up and looked at him with a smile on her face. She, then, passed out, and fell to the ground.

At that moment, Chady could no longer hold his tears, but instead he held the young girl, and put her on the backseat of his car while shedding tears, and sniffing like a baby who had lost his best toy; He, then, drove her to the hospital.

Hoda was put under intensive care in a special room, and Chady waited in the corridor with her mother until the doctor came out. He informed them that she was in a temporary coma, which was a normal reaction for everything that happened to her, as if her brain wanted to forget all that it had suffered.

وفي اليوم التالي، كتب: «شادي» مقالته وفيها:
 «إنه مصير وردة نادرة،»

كانت تعيش هائلة في غابة استوائية، تلون الحياة
 لمن حولها بجمال ابتسامتها، تزرع من حولها الجمال
 والأمل لكل ناظر إليها.

قطفتها يد جائرة، أرادت أن تمتلكها لنفسها، ولكنها
 ما لبثت أن رمت بها وردة ذاوية إلى جانب الرصيف.
 تلك هي قصة صبية من ذوي الاحتياجات الخاصة.

في أحد الأيام، حين كانت هذه الصبية الضعيفة تقف
 أمام باب منزلها، امتدت إليها يد الرجل الذي كان بمثابة
 والدها. لم تدرك في حينه أن هذه اليد ستقتلعها من براءة
 حياتها، وستقودها إلى مصيرها المجهول، بل ظنت أنها
 امتدت إليها لتقودها إلى حيث يجب أن تكون في مأمن
 من كل شر، إلا أنه سلمها إلى أنسي عديم الشفقة، أعمته
 شهوة امتلاكها، مقابل حفنة من المال.

لقد باع الأب ابنته. فويل له من غضب السماء.»

* * *

The next day, Chady wrote in his article:

This is the destiny of an exceptional rose, which was living in peace in a tropical forest; the beautiful smile of this rose made the life of whoever looked at it a bit more glamorous, as well as it spread beauty and hope on them. A vicious hand wanted to have this rose for its own, so it picked it up; however, it soon threw it weak to the sidewalk.

That is the story of a young girl with special needs.

One day, when this weak girl was standing in front of her house, her stepfather offered her help. She did not know back then that this man will put an end to her innocent life, and will lead her to an unknown fate; but instead she thought she would be safe from all harm. However, her stepfather sold her to a heartless person, who was seeking to own her for a handful of money in return.

Woe to him who sells his daughter!

زار «شادي» «هدى» في غرفتها بعد أن استفاقت،
وبدأت تتعافى، حاملاً إليها هدية جميلة. كانت الهدية
دباً أبيض أحيطت رقبتة بشریط زهرى. فغمرت «هدى»
الدب، وراحت تداعب وبره الناعم بعاطفة ورقة، وهي
تبتسم وكأنها ستظير من الفرح.

عندئذ تملك «شادي» شعور غريب، لم يعرفه من
قبل. أثرت فيه تلك الفتاة، وأسرت مشاعره وأحاسيسه.

* * *

وبعد انقضاء أسبوعين، طلب «شادي» من أمه أن
ترافقه إلى منزل «حنان» و«هدى».
وفي الطريق صارح «شادي» أمه بأنه أحب «هدى»،
وبأنه يريد أن يتزوجها.

فأنقبض قلب الأم، وجمدت في مكانها كمن أصيب
بمس، وانتظرت واقفة في مكانها، حتى يكف قلبها عن
القرع، وحتى يعتدل نفسها، ثم ردت قائلة:

- لقد فاجأتني بطلبك. لم يدُر في خلدي يوماً أن
تحب هذه الصبية المتخلقة عقلياً، وأن تطلب
الزواج بها، أنت الصحافي اللامع، خريج أشهر
جامعات باريس.

Chady visited Hoda and offered her a beautiful gift after she woke up and started recovering. The gift was a white bear with a pink ribbon on its neck. Smiling, Hoda hugged the bear, and caressed its soft fur dearly, overwhelmed with happiness.

Suddenly, Chady had a strange feeling he had never experienced before. This girl touched him, and she captivated his feelings and emotions.

Two weeks later, Chady asked his mother to accompany him to Hanan and Hoda's house; on the way, he confessed to his mother that he was in love with Hoda and wanted to marry her.

The mother's heart sank and she froze in her place tantalized. She stood, waiting for her heart to stop beating so fast and regain her breath. She, then, replied:

- "I am surprised with your desire. I never thought you would fall for this retarded girl and ask her to marry you. You are a brilliant journalist who graduated from a famous university in Paris."

ثُمَّ صِمَمْتُ قَلِيلًا، وَأَنْتَظَرْتُ أَنْ تَسْمَعَ جَوَابَ ابْنِهَا
مِنْ دُونِ جَدْوَى، فَأَرْدَفْتُ:

— ثُمَّ، أَلَا تَخَافُ أَنْ تَرْزُقَ بِأَوْلَادِ مِتْخَلْفِينَ كَأَمَّهُمْ؟
أَجَابَهَا «شَادِي» بِجَرَأَةٍ:

— إِنَّ اللَّهَ هُوَ الَّذِي يُنْعِمُ عَلَى الْإِنْسَانِ بِالْأَوْلَادِ. وَهُوَ
قَادِرٌ عَلَى أَنْ يَهْبِي أَوْلَادًا أَصْحَاءً وَأَذْكَاءً. وَإِنْ شَاءَ أَنْ
يَهْبِي أَوْلَادًا مِتْخَلْفِينَ عَقْلِيًّا مِثْلَ أَمَّهُمْ، فَهُوَ حَتْمًا سَيَنْعِمُ
عَلَيْهِمْ بِأَنَاسٍ مِثْلِي يُحِبُّونَهُمْ، وَيُعْطِقُونَ عَلَيْهِمْ وَيَعْرِفُونَ
فِيهِمْ قِيَمًا إِنْسَانِيَّةً سَامِيَّةً.

تَأَثَّرَتْ وَالِدَةُ «شَادِي» بِحَدِيثِ ابْنِهَا، وَلَمْ تَرُدَّ أَنْ
تَقِفَ عَقَبَةَ فِي طَرِيقِ السَّعَادَةِ الَّتِي اخْتَارَهَا هُوَ لِنَفْسِهِ.

* * *

بَدَتْ «هَدَى» زَائِعَةً الْجَمَالَ بِثُوبِ عَرَسِهَا الَّذِي
خَاطَطَهُ لَهَا أُمُّهَا، وَكَانَتْ تَوَزَّعَ سِحْرِ ابْتِسَامَتِهَا عَلَى كُلِّ
النَّاسِ الَّذِينَ حَضَرُوا الْعَرَسَ.

كَانَ عَرَسًا كَتَبَتْ عَنْهُ الصَّحَفُ وَالْمَجَلَّاتُ، وَتَدَاوَلَتْ
أَخْبَارُ النَّاسِ وَأَحَادِيثُهُمْ، وَدَارَتْ حَوْلَهُ التَّكْهِنَاتُ، فَمَنْ
قَاتَلَ، إِنَّهُ زَوَّاجٌ لَنْ يَدُومَ لِأَنَّ فَرِيقَهُ غَيْرَ مِتْكَافِتِينَ، إِلَى

She stopped talking and waited for her son to answer, but in vain. So, she said further:

- "Aren't you scared of bearing retarded children like their mother?"

Chady answered courageously:

- "It is God who grants human beings children, and He is the one capable of giving me healthy and smart ones. If He wants me to have retarded children like their mother, then He will certainly send people like me to love them, care for them, and look for the noble human values in them.

Chady's words were very moving to his mother; she did not want to be an obstacle in his quest for happiness.

Hoda looked gorgeous in the wedding gown designed by her mother; she was also spreading the charms of her smile on all the attendees. Their wedding was all over the news, and people took sides; some believed that this marriage would not last since the partners are inappropriate for each other, while others believed that Chady was astonished by Hoda's beauty, neglecting the consequences of this bond.

قاتل، إنَّ «شادي» أخذ بجمال «هدى» من دون أن
يَحذَر عواقب هذا الزواج، إلى آخر، اعتبر أن «شادي»
سيترك «هدى» كما تركها «توفيق» قبله.

عاش «شادي» فرحًا وسعيدًا مع «هدى»، التي
كانت توَدِّعه صباحًا بابتسامتها، وتستقبله عندما يعود
إلى البيت بابتسامتها. وكانت «هدى» امرأة هادئة تدبّر
المنزل، وتعني بأولادها إلى جانب أمها وحماتها أم
«شادي»، اللتين كانتا بالنسبة إليها عقلها المرشد والمقرّر.

Some even claimed that Chady would eventually abandon Hoda just as Toufic did.

Chady lived happily with Hoda, who always greeted him with her smile in the morning and evening. She was a calm housewife; she took care of her children along with her mother and mother-in-law, who were her leading mind.

عمّتي، هل أنا جييلة؟

- عَمَّتِي، هل أنا جميلة؟

سألت «غادة» عَمَّتِهَا، وهي تنزل المرأة من أمام
وجهها بيد متناقلة ألمها الوهن، وتنزل معها كمًّا طويلاً
شفافاً على ساعد جميل وأنامل رقيقة.

هزّت العمّة رأسها إيجاباً، وهي تطرّز قماشة زرقاء،
قبل أن تنبّه إلى أن سألته عمياء لا تبصر. فغمست الإبرة
في بطن القماش، ووضعت على أريكة، وجلست إلى
جانب الصّبيّة تسرح شعرها الأسود الطويل بأصابعها،
التي نخرتها إبر التطريز.

- وماذا قالت لك المرأة يا «غادة»؟

حرّكت «غادة» المرأة في يدها وقالت:

- وهل سمعت يوماً امرأة تكلم بثبات عمياء؟ فهي
تجيني على لسان من يراني، وكل يوم أعرف
صورة جديدة عن نفسي.

ثمّ ساد الصمت قبل أن تعاود «غادة» الكلام.

Am I beautiful aunty?

- "Am I beautiful aunty?"

Ghada asked her aunt as she was putting down the mirror with her slow weak hand, and as her long transparent sleeve slipped off her lovely forearm and tender fingers.

Her aunt showed a nod of approval while she was embroidering a blue piece of cloth, forgetting that the person asking was blind. She stuck the needle in the piece of cloth and put the latter on the sofa. She, then, sat beside the young girl combing her black long hair with her fingers injured by embroidery needles.

- "What did the mirror tell you, Ghada?"

Ghada moved the mirror in her hand saying:

- "Have you ever heard a mirror talk to a blind young girl? Whoever sees me answers on the behalf of my mirror, and every day I get a new image of myself."

Silence, then, prevailed, but soon enough Ghada started talking again.

- وهل أنت جميلة يا عمّتي؟

فاستدركت العمّة قائلة:

- هذا ما يقوله الناس لي!

- وماذا تقول لك المرأة؟

- إن بيتنا يا «غادة» مليء بالمرايا. وكيفما قلبت النظر، وقع على مرآة، وكل واحدة تعكس صورة مختلفة عن نفسي. تلك تجعلني أبدو نحيفة وطويلة، وأخرى تضيف على جسدي بعض الوزن. هذه تبعثر شعري وتبديه رقيقاً هزيلًا، وتلك تحمله كثافة اللون الكستنائي. وفي واحدة، أرى عيني مغمورتين ببراءة الحزن والألم، وفي ثانية، أرى فيهما عنفوان امرأة في الأربعين، ولدت قوية، لتواجه مصيرها.

لم تعكس المرأة يوماً صورة حقيقية عن نفسي. فأنا من كانت ترسم لنفسها الصورة التي تريد، كلما نظرت إلى مرآة. أنا عمياء مثلك يا «غادة» أمام ذاتي، لا أعرفها على حقيقتها، وكل مرة أعود إلى المرأة لأسألها عن ذاتي، أرى فيها صورة رسمها الآخرون.

- إذا! صفيني يا عمّتي لكي أرى نفسي في المرآة.

- ليتك ترين كم أنت جميلة، بعينيك الخضراوين،

- "And what about you? Are you pretty, aunty?"

Her aunt immediately replied:

- "This is what people tell me!"

- "And what does the mirror tell you?"

- "Our house is full of mirrors, Ghada. Wherever I look, I see myself in a mirror, and each of these reflects a different image of me. One makes me look skinny and tall, and the other makes me fat. This mirror makes my hair look messy and very thin, and that one makes it thick and maroon. In one of the mirrors, I see my eyes filled with the innocence of sorrow and pain, but in the other, these radiate the pride of a forty-year-old woman who was born strong to face her destiny."

The mirror never reflected a real picture of me. I was the one who drew the picture I wanted for myself each time I looked in a mirror.

I am blind in front of my own self just like you, Ghada. I do not know this self truly, and each time I ask the mirror about myself, I see a picture that others have drawn of me.

- "Describe me then, aunty, so I can see myself in the mirror."

- "I wish you could see how beautiful you are; I wish you could see your green eyes, your full pink lips, your nose shaped with patience and skill, and your cheeks sticking out from your face between your lank black hair on both sides."

وبشفتيك السَّميكتين الزَّهريتين، وبأنفك المخطوط بأناة
وحذق، وبخديك التَّافرين من بين شعرك الأسود والهادئ.

- أهذا هو الجمال؟

- كل ذلك هو الجمال.

- فسري لي الجمال يا غمّتي!

- لا يا «غادة»! فالجمال لا يفسر.

سمعت «غادة» ذلك وهي تلملم أجزاء ثوبها عن
الأرض ثم رفعت غطاءً زجاجياً عن عقارب ساعتها،
وتلمستها بخفة، لئلا تضيع فيها ذقة الزمن.

ومشت حتى بلغت باب البيت الكبير، الذي أفرغته
الحرب من محتوياته، فتحت بمفتاح كان معلقاً في مكان
تعرفه، وخرجت إلى الحديقة، حيث كانت تريض فرسها،
فامتطت سهوتها وذهبت.

وقفت «منى» تراقبها من خلف قضبان الشباك، وهي
تفكر في ابنة أخيها العمياء، وفي البصيرة التي جعلتها
تصرف بسهولة ورشاقة على الرغم من فقدان بصرها.

ولما غابت الفرس عن ناظرها، عادت إلى قطعة
القماش تطرزها، وتتأسف على تلك الصبية المسكينة،
وعلى الموعد الذي كان يبدأ انتظاره، عند الرابعة من بعد
ظهر كل يوم، وينتهي عند السابعة من دون لقاء.

- "Is this what is called beauty?"

- "All this is beauty."

- "Describe to me beauty aunty!"

- "No Ghada! Beauty cannot be described!"

Ghada was listening to her aunt while lifting her dress, which was meeting the floor. She, then, took the glass cover off her watch and felt its hands lightly, not to lose track of time.

She walked towards the main door of her house, which has been emptied by war, and opened the door with the keys; these keys were hung in a secret place she only knew about; she, then, went out to the garden, where her horse was laying down, rode it, and left.

Mona stood watching Ghada, her blind niece, from behind the bars of the window, thinking of her and of her insight; this insight made her behave with agility and ease despite the loss of her eyesight.

When she could no longer see the horse, she resumed embroidering the piece of cloth. She felt sorry for this poor young girl, who had a daily fruitless date, which started at 4 o'clock every afternoon and ended at 7 with no one showing up.

توالت أيام شهر تموز، وتوالي الانتظار. وفي أوائل شهر آب، جلست «غادة» إلى الطاولة الرخامية الصامدة في وسط الحديقة، وجلست عمّتها «منى» إلى جانبها، تساعدها على تناول فطيرة الصّباح.

- عمّتي، هل سمعت يوماً عن وهب الأعضاء؟

أجابت العمّة، وهي تضع على الطاولة كوب ماء فارغاً شربت محتواه حتى آخر نقطة:

- نعم يا عزيزتي! كثيرون يتعهدون بوهب أعضائهم السليمة بعد موتهم إلى أحياء يحتاجون إليها. و«فارس» طبيب عيون ويعمل مع بنك العيون وسينقذ وعده لك.

- وعدني بأن نلتقي عند الصخرة الكبيرة، في عصر أحد الأيام، وبأنه سيقلني إلى المستشفى، حالما يجهز المتبرّع، ليزرع لي قرنية عين تسمح لي برؤية الكون، وها قد مضى أكثر من شهر على وعده، ولم يأت.

- «غادة»! إن «فارس» صادق في وعده، وربما ينتظر الحصول على عين ثاقبة، لكي تتمكني من النظر إلى عينيه جيّداً!

وضحكت المرأتان وتابعتا فطورهما. ثم عادت كل منهما إلى غرفتها، تستكمل عملها. «غادة»، خلف آلة

The month of July passed by, and Ghada kept waiting. At the onset of August, Ghada sat around the marble table placed in the center of the garden, and her Aunt Mona sat beside her and helped her eat breakfast.

- "Aunty, have you ever heard about organ donation?"

Having drunk the full glass of water, her aunt replied as she was placing the empty glass on the table:

- "Yes darling! Many people pledge to donate their healthy organs after they die to people who are in need of them. Fares is an ophthalmologist; he collaborates with the Eye Bank and he usually keeps his promises."

- "He promised to meet me one afternoon by the large rock and take me to the hospital whenever he finds me a donor; there, I would undergo a cornea transplant, and become able to see the world. More than a month has passed, and he still did not show up."

- "Ghada! Fares is honest and he will keep his promise. He is probably waiting until he finds you an eagle eye, which will let you look him in the eyes pretty well."

Both women laughed and continued eating their breakfast. After that, each one returned to her room to continue her work. Ghada sat in front of the Braille keyboard ¹, while Mona resumed embroidering a table cloth to deliver it to an engaged girl for her wedding trousseau.

¹Portable units that can be used to take notes using the Braille system, which allows blind or visually impaired people to read and write, <http://www.wa-toolkit.info/wa11140E.asp?pId=355>

خاصة بالعميان تعلمها القراءة والكتابة، و«منى» إلى
شرشف السفرة، تطرزه لتسلمه إلى فتاة مخطوبة، تعد
جهاز عرسها.

لكم تمت وهي تغرس الإبرة في قلب فتحات صغيرة
أحدثتها في القماش، أن تطرز جهاز «غادة»، وتخيّلتها
ترفل بثوب أبيض، وتألّق بابتسامتها الغريبة إلى جانب
فارس أحلامها.

مع اقتراب الظهيرة، قامت «منى» من مجلسها، وأجّعت
إلى المطبخ ترقيب سير الأمور فيه. فاستوقفها حفيف خلف
شباك غرفة الجلوس. فتحته، وراحت تنظر بأشمزاز إلى
حرباء خضراء ترقط جلدها ببقع بنية. كانت ترحف ببطء
على غصن نص، بين أوراق جميزة عتيقة وهرمة.

وتسمرت عيناها على هذا المخلوق اليعيض. مخلوق
فيه من القبح ما يدعو إلى لقاء الجمال، كما البحث في
الظلام عن قيس من نور، وكما البحث في العفن عن
رائحة الزهور. وتخيّلت سهاماً شريرة، تنبعث من عيني
الحرباء الجاحظتين، اللتين كانتا تجولان كزلزال مدمر،
هزّ قوى الثرى الجبارة.

وما لبثت أن تنبّهت إلى طرقات غريبة على الباب
الخارجي، فأغلقت النافذة، وتوجّهت مسرعة نحوه؛

While embedding the needle inside the cloth, oh, how she wished to embroider the belongings of Ghada's wedding trousseau. She even imagined her swaggering in a white dress with her shining extraordinary smile beside her prince charming.

As noon approached, Mona stood up and went to the kitchen to check how things are going there. A rustling sound behind the window of the living room grabbed her attention, so she opened it and looked with disgust at a green chameleon with brown spots. This chameleon was slowly crawling on a sturdy branch between the leaves of an old sycamore tree.

She gazed upon this repulsive creature desperately trying to find one beautiful trait in it as if looking for light in the dark or the smell of flowers in the mold. She imagined evil sparks being emitted from the popeyed chameleon, which was rolling its eyes like a destructive earthquake, as if defeating earth's strong powers.

Soon, she paid attention to strange knocks on the outside door, so she closed the window and quickly walked towards it.

لقد كانت تنتظر وصول رسالة من أخيها، والد «غادة»،
يُعلمها فيها عن موعد قدومه مع زوجته وأبنتهما إلى البلاد.
وفكرت أيضًا في «فارس»، ربما جاء حاملًا البشارة.

وفي طريقها إلى الباب، سمعت الخادمة تقول لها:
- إنه رجل غريب. سأل عن الأنسة «غادة»، وقال
إنه ينتظرها ليصطحبها إلى بيروت.

تابعت «منى» سيرها نحو الباب الكبير، ودعت
الرجل إلى الدخول، فأعترض وقال:

- عفوا سيدي! يجب أن أصطحب الأنسة «غادة»
إلى المستشفى في بيروت. ستجرى لها عملية زرع
القرنية بعد ساعتين من الآن.

قال هذا وهو يسلم «منى» ورقة من إدارة المستشفى.
- ومن أرسلك إلينا؟

فأشار الرجل إلى الورقة وأردف:

لقد كلفني إدارة المستشفى بالأمر، فقد قدم أحدهم
قرنيته إلى «غادة» وهو على فراش الموت.

سمعت «غادة» حديث الرجل، وهي مسندة راحتيها
إلى حائط الرواق الطويل المؤدي إلى الباب. فتسمرت
مكانها، ولم تعد تقوى على الحراك، أو على التطق لشدة
الأنفعال.

She was expecting a letter from her brother, Ghada's father, to inform her about the date of his arrival to the country with his wife and his son. She also thought about Fares who had probably come with good news.

While walking towards the door, she heard the house cleaner say:

- "It is a strange man. He asked about Miss Ghada and said that he is waiting for her to take her to Beirut."

Mona walked towards the big door and invited the man inside. However, he excused himself and said:

- "Excuse me Ma'am! I must take Miss Ghada to the hospital in Beirut. She is going to have a cornea transplant surgery in two hours."

He said these words while giving Mona a paper from the hospital's administration.

- "Who sent you here?"

The man pointed at the paper and added:

- "The hospital's administration put me in charge of doing so. Someone on his deathbed offered Ghada his cornea."

Ghada heard what he said while placing her palms against the wall of the long corridor leading to the door. She stood still in her place and could no longer move or talk.

فساعدتها عمتها على السير، وتوجهتا مع الرجل إلى
السيارة.

* * *

انطلقت سيارة الإسعاف بسرعة جنونية، و«غادة»
ملقاة على محمل خاص في مقصورتها الخلفية، وإلى
جانبها جلست عمتها، وهي تمسك بيدها مطمئنة
ومهدئة. كان معهما شابان بدأ إجراء بعض التحاليل
الإعدادية لها قبل العملية. وراحا يطرحان الأسئلة عن
وضعها الصحي. وكانت «منى» تجيب عن بعض الأسئلة
عندما تشعر بارتباك «غادة». ولما انتهيا، غمرت «منى»
ابنة أخيها بحنان، ومسحت دموعها، وشجعتها على
مواجهة الحياة الجديدة.

في المستشفى أدخلت «غادة» غرفة العمليات،
وغابت خلف بابها الكبير.

ووقفت «منى» في الممر الطويل، تنتظر مع الناس
الآخرين. كانت أجواء الحرب تخيم على المستشفى من
كل صوب: صفير سيارات الإسعاف محملاً بالعذاب
والقهر، صراخ أمهات وأخوات وآباء وأبناء فجعوا بموت
عزيز أو صعقوا بخبر إصابته بإعاقه جسدية بالغة. أطباء
وطبيبات يطيّبون خواطر أهل، ضاع أملهم بعودة ولدهم
إلى الحياة، بعدما رأوه في غرفة العناية الفائقة.

Her aunt helped her walk, and they both headed towards the man's car.

The ambulance moved at a high speed while Ghada was lying on a special stretcher with her aunt sitting beside her, holding her hand, reassuring, and calming her down. Two young men accompanied them and started conducting some needed tests before the operation. They also asked Ghada questions about her health condition. Mona answered some of these whenever she felt Ghada confused about the answer. When the preparatory procedures were over, Mona hugged her niece with affection, wiped her tears, and encouraged her to face her new life.

In the hospital, Ghada disappeared behind the huge door of the operating room.

Mona stood in the long corridor waiting with the people there. The war atmosphere prevailed all over the hospital: sirens of ambulances carrying agony and sorrow, and screams of mothers, sisters, fathers, and sons mourning their loved ones or panicking for seeing them suffer a physical disability. There were also male and female doctors soothing parents who lost hope after seeing their child in the intensive care unit.

ومرّ طبيبَ أَمَامَ «مَنِي» وهو يلبس ثوبًا أبيض،
وينحمل لوحه صغيرة وقلماً. فتذكرت «فارس». نعم!
دكتور «فارس»! أين هو؟ لماذا لم تسأل عنه؟ لماذا لم تره؟
أسرعت «مَنِي» خلف الطبيب لتسأله، ولكنه كان
قد دخل غرفة، كتب فوق بابها «ممنوع الدخول»، غرفة
العمليات. فتوجهت إلى مركز الاستعلامات، وسألت
الموظفة هناك عن الدكتور «فارس جواد» طبيب العيون
الجراح. استمهلتهن الموظفة، ريثما تستعلم عنه في قسم
العيون، ثم أجابتهن بأنها لا تعرف عنه شيئاً، ووعدهن بأن
تعلمها عن مكان وجوده، فور توافر المعلومات.

شكرتها «مَنِي»، وخرجت من المستشفى قاصدة
مكتباً للاتصالات الدولية لتخبر أخاها، والد «غادة»، بما
حصل لابنته، ولتطلب منه المجيء فوراً إلى لبنان.

وأشترت في طريق عودتها إلى المستشفى باقة زهر
كبيرة، تزين بها الغرفة التي خصصتها إدارة المستشفى
لـ«غادة». وعادت لتتظر مع المنتظرين أمام باب غرفة
العمليات.

ست ساعات مرّت أليمة، طويلة، قبل أن يفتح
الباب، لتخرج منه «غادة» نائمة على محمل معصوبة
العينين والرأس بلفائف بيضاء. فأقتربت «مَنِي» منها باكية
وقالت:

When a doctor, wearing a white coat and carrying a small board and a pen, passed by Mona, she remembered Fares. Yes! Dr. Fares! Where is he? Why hasn't she asked about him yet? Why hasn't she seen him yet?

Mona quickly followed the doctor to ask him about Dr. Fares, but unfortunately, he disappeared behind the door of a room with a sign warning "no entry, operations room". She, then, went to the hospital admissions and asked about Dr. Fares Jawad, the eye surgeon. The receptionist told her to wait for a moment until she asked about him in the eye department. Yet, she could not provide her with the needed information, but she promised to inform her as soon as she finds him.

Mona thanked her, left the hospital, and headed towards an office for international calls. She wanted to tell her brother, Ghada's father, about his daughter and ask him to come immediately to Lebanon.

On her way back, she bought a large bouquet of flowers to decorate Ghada's room in the hospital. She, then, came to wait again with the people in front of the operating room.

Six painful long hours passed until the operation finished; Ghada appeared sleeping on a stretcher with her eyes and head blindfolded with white cloths. Mona approached her crying and said:

- "Ghada! My darling! Thank God, you made it!"

- «غادة»! حبيبتى! الحمد لله على سلامتكَ.
ورفعت «غادة» يدها. فأمسكتها عمتها وراحت
تقبلها بحرارة، والدموع تنهمر بغزارة من عينيها. ثم
أبتسمت «غادة» وقالت بصوت قطعته أنات الألم:
- عمتى أشعر بحالة تختلف عن الظلمة التي عهدتها.
ربما هو الضوء؟
- نعم، هو الضوء، يا حبيبتى.
أجابت «منى» بذلك، فيما كانت تساعد الممرض
على ترتيب وضع «غادة» في سريرها. ولما انتهى، قال
الممرض لـ «غادة»:
- لقد ملأوا غرفتك بالورود الجميلة. وسترينها عما
قريب.
ثم خرج من الغرفة، وخرجت «منى» معه لتسأله عن
حالة «غادة» فأجابها:
- إنها جيدة جداً، لقد نجحت العملية، ولكن «غادة»
تحتاج إلى ما يقارب الشهرين، لكي تتمكن من
روية الأشياء بوضوح.
- سيديتي! قد تألم «غادة» خلال الليل. لا تخافي
سينهتَم بأمرها.
فأبتسمت «منى»، وأسندت رأسها إلى عتبة الباب،
وهي تنظر إليه يغيب في الممر الطويل بين الغرف.

Ghada lifted her hand up, so her aunt held it and kissed it warmly. She shed tears and said with a longsuffering voice:

- "Aunty, I can feel something different from the darkness I am used to. Is this probably the light?"

- "Yes, it is the light, darling," Mona answered while helping the nurse put Ghada to bed. When they finished, the nurse told Ghada:

- "They filled up your room with beautiful roses. You will be seeing them very soon."

He, then, left the room and Mona accompanied him asking about Ghada's condition, so he replied:

- "She is very good, and the operation went well, but Ghada needs nearly two months to be able to see clearly."

- "Ma'am! Ghada might be in pain during the night. Don't be scared, we will take good care of her."

Mona smiled and lent her head against the doorsill, looking at the nurse disappearing in the long corridor between the rooms.

وفجأة تنبّهت إلى أنّها لم تسأل الممرّض عن اسم
المتبرّع، فركضت خلفه منادية:

عفوًا سيّدي! هل لي أن أعرف اسم الشّخص الذي
تبرّع بقرنيته لـ «عمادة»، لكي نقوم بواجبنا خيال ذويه.
فأجابها الممرّض:

— سوف نعطيك عند المساء كلّ المستندات والأوراق
المتعلّقة بهذه المسألة.

— والدكتور «فارس»! ألن يأتي اليوم إلى المستشفى.
أجابها الممرّض وهو يتابع سيره في الممرّ الطويل.
— انتظري قليلاً وسنعلمك بكلّ التفاصيل!

* * *

زحف الليل متثاقلاً ليلقي بأوزاره على «منى». وتعالى مع حلوله أنين المرضى وضراخهم، وتراكضت معه سيارات الإسعاف محمّلة بمصابين متألّمين من القذائف المنهمرة في كلّ ناحية. وأختلط زعيق صفاراتها المجنون بالتداءات المنطلقة من المكبرات محذرة الناس في المستشفى من إضاءة الأنوار، وداعية إياهم إلى الابتعاد قدر الإمكان عن الزجاج والأبواب، درءاً من الرصاص والقنابل.

Suddenly, she noticed that she did not ask the nurse about the donor's name, so she chased him shouting out:

- "Excuse me sir! Can I know the name of the person who donated the cornea for Ghada so that we can thank the parents?"

The nurse answered:

- "We will give you all the documents and papers related to this issue in the evening."

- "What about doctor Fares! Isn't he coming to the hospital today?"

The nurse answered her while walking in the long corridor and said:

- "Wait a bit and we will give you all the details!"

The night fell so slowly and put a heavy burden on Mona. As it began, the moaning and yelling of the patients increased in volume. At the same time, the ambulance cars raced carrying casualties injured by the bombs falling everywhere. The loud sirens of these ambulance cars mixed with calls coming from loudspeakers; these calls asked everyone in the hospital to put the lights off and stay away from glasses and doors as much as possible to avoid bullets and bombs.

ومكثت «متى» إلى جانب «غادة» تداعب يديها
 ووجنتيها وتخفف من آلامها. وقد تمازجت عواطفها،
 واختلطت بين الخوف والوحدة.

ولما اطمأنت إلى أن «غادة» غابت في عالم الأحلام،
 خرجت إلى الممر، فبان لها في ظلمته ثوب أبيض يقترب
 منها.

- هذه هي الأوراق يا آنستي! أرجو منك أن توقعي
 على هذه الأستمارة إشعاراً باستلامها.

وما إن قرأت الأسطر الأولى حتى شهقت بقوة.
 وأحسست بقشعريرة تسري في عروقها. وصرخت
 مدعورة وهي تغطي وجهها بالأوراق.

- ولكن كيف مات؟

- أصيب البارحة برصاصة غادرة في صدره، عندما
 كان يساعد أحد المصابين عند المحاور الساخنة. وقبل أن
 يموت، طلب أن يهب قرنيته لـ «غادة». لقد مات الدكتور
 «فارس جواد» قبل وصول «غادة» بدقائق. كم كان
 يتمنى أن يراها!

وتراءت لها الحزناء المشؤومة، فلعلتها، وأستعودت
 وغاصت في بكاء مر، وهي تفكر في «غادة» وفي سوء
 طالعها.

Mona stayed beside Ghada treating her hands and cheeks and soothing her pain. She felt a mixture of fear and loneliness.

When she made sure that Ghada fell into a deep sleep, she went to the corridor and saw a white robe in the dark approaching her.

- "These are the papers, Miss! Please sign this form to notify that you received them."

Once she read the first few lines, she gasped and had goose bumps. Horrified, she cried and covered her face with the papers.

- "But how did he die?"

- "He was shot yesterday in the chest while helping a patient at a battlefield. Before he died, he asked to donate his cornea to Ghada. Dr. Fares Jawad had died a few minutes before Ghada arrived. Oh! How he wished to see her!"

She pictured the unfortunate chameleon, cursed it, and asked God for protection. She fell into tears, thinking about Ghada and her bad luck.

- سبتعتادين يا «غادة» الفرح الكبير، والحزن الكبير،
وسبتعتادين روية الفراشة البيضاء، ورؤية الحرياء الشنيعة،
وستعرفين ارتعاشة السلام، وجرح نصال الآلام».

وراحت تدرغ الممر الطويل جيئة وذهابًا، وهي
تناشد الخالق أن يمدّها بالشجاعة، لتواجه «غادة»
بالحقيقة. وبعد تفكير وتحليل شغلاها طوال الليل، قرّرت
أن لا تخبر «غادة» بالحقيقة، بل أن تترك للزمن مهمة
محو الأتراح بصباغ النسيان. وقرّرت أن تترك الدكتور
«فارس» فكرة مبهمة تنتظرها «غادة» عند كل غروب
من دون جدوى. فكّم وكم من أفكار تنتظر تحقيقها،
ولكنها تبقى أفكارًا مبهمة.

ومع إطلالة الفجر من شبّاك الغرفة، أيقظت «غادة»
عمّتها وهي تقول:

- عمّتي! أنا أبصر! أنا أشعر بالنور. لقد تبدّلت حياتي
يا عمّتي.

فتبسّمت «منى» على مريض، وتمتّت لو تتابع نومها
لترتاح من عناء الليل.

- ولكن يا عمّتي أين الدكتور «فارس»؟ لم أسمع
صوته! أليس هو من أجرى لي العملية؟ لماذا لم أشعر
بوجوده بقربي؟

- "Ghada, you will feel ultimate happiness as well as great sorrow, you will have good and bad days, and you will experience many ups and downs."

She was scoring the track of the long corridor on a back and forth run, invoking God to grant her the courage to tell Ghada the truth. After thinking all night long, she decided not to tell her, as time will erase the grief with the power of forgetting. She also decided to keep Doctor Fares as a vague idea in the mind of Ghada, who used to vainly wait for him at every sunset. People always seek to make their thoughts reality; however, these thoughts mostly remain obscure.

At the break of dawn, Ghada woke up her aunt and told her:

- "Aunty! I can see! I can feel the light! My life has changed, aunty!"

Mona smiled reluctantly and wished to go back to sleep after a painful night.

- "Aunty where is Doctor Fares? I didn't hear his voice! Isn't he the one who did the operation? Why didn't I feel his presence?"

لم تجب «منى». وسكنت «غادة» ظناً منها أن عمّتها
تغطّ في النوم.

* * *

بعد أسبوع دخل ممرّضان الغرفة، وهما يجران عربية
صغيرة عليها ضمّادات وأدوية. فخرجت «منى» إلى
غرفة الانتظار مستغلة الفرصة لتشعل سيجارة، ولتحول
همومها إلى رماد.

- هل تأملت كثيراً؟

- ولكن ألمي لذيذ يا عمّتي. ونيره خفيف. ألمي
يحمل معه الضوء، ويحمل معه لوحة فيها صور
عديدة، كانت في ما مضى تصوّرات في مخيلتي.
سكنت «غادة» قليلاً ثم تابعت.

- كم حاولت أن أتصوّر شكل الإنسان في ظمّتي
الماضية، فكان الظلام يرميني بوشاح لا لون له، ولا
شكل فيه. ولكن عندما نزغوا الضمّادات عن وجهي
اليوم، رأيتُ خيال الإنسان، ولم أشعر بأنه غريب
عني. كانت ثمّة مشاعر تقرب الأشياء إلى فهمي.

وأجابت «منى»:

- إن الجينات التي تنتقل إلينا، من جيل إلى جيل، تحمل
المعازف الأولى، وتخبئها داخلنا في مخزون خفي.

Mona did not answer, so Ghada kept quiet assuming that her aunt is sleeping.

A week later, two nurses entered the room, dragging a small cart of bandages and medicines.

Mona went to the waiting room and had a chance to smoke a cigarette to clear her mind.

- "Did you feel a lot of pain?"

- "But aunty my pain is like a pleasure; it carries light and many pictures that were just imaginations in the past."

Ghada stayed tight-lipped, and then said:

- "I tried to imagine the shape of a human being many times when I was blind, but all I saw was only darkness. However, when they removed the bandages off my face today, I saw the silhouette of the human being, which did not seem strange to me because my feelings helped me picture things better."

Mona replied:

- "We inherit from our ancestors basic knowledge hidden in our genes."

وهذه المعارف الأولى، تساعدنا على التعرّف
الفطري إلى الأشياء، قبل أن نقابلها بحواسنا. لا
تخافي يا «غادة»! سأسهّل عليك سبيل تعاطيك
مع الأشياء المنظورة.

وما ليث أن تحوّلت ابتسامة «غادة» إلى وجوم. لقد
عاد طيف الدكتور «فارس» ليرفرف في خيالها، فسألت
عمتها ثانية:

- عمّتي! ألم تسألني عن الدكتور «فارس»؟ أريد أن
يكون إلى جانبي. لقد وعدته بأن أفتح عيني على رؤية
عينيه! أريد أن أراه ليصبح حقيقة في حياتي! أريد أن
أعرف صورته الحقيقية.

- حسناً يا «غادة»! سأسأل عنه.

- وهل سألت عن اسم الشخص الذي وهبني بصره؟

نفت «منى»؛ ومسحت دموعها الأليمة آسفة على
قدر لا يتم فرحة، وكان الألم والحزن والانعكاس ضرائب
يتكلفها الإنسان ليؤدّيها مقابل فرحه. وكلما كبر الفرح،
تصاعدت معه قيمة الصّبرية.

* * *

أقبل الربيع بعد أشهر من العناء والمراجعات
والعلاجات المتواصلة، أصبحت «غادة» بعدها جاهزة

This primary knowledge helps us know things innately even before using our senses. Don't be afraid, Ghada! I will help you deal with visible objects.

Suddenly, Ghada frowned and her smile disappeared as the image of Doctor Fares came back to her mind, so she asked her aunt again:

"Aunty! Didn't you ask about Doctor Fares? I want him to be by my side. I promised him he would be the first person I look in the eyes when I open my eyes for the first time. I want to see him so that he becomes reality in my life! I want to see his real figure."

"Okay, Ghada! I will ask about him."

"Did you ask about the name of the person who granted me his or her cornea?"

Mona denied and wiped her tears away. She felt sorry for Ghada's unhappy destiny, as if pain, sorrow, and defeat are taxes that a person must pay to grant their happiness. The more people get happiness in their life, the more they pay the price of this happiness pain, sorrow, and defeat.

Spring arrived after months of pain and continuous consultations and treatments, and Ghada became ready to see the shapes and colors.

فعلينا لرؤية الأشكال والألوان. وكانت كل يوم تقف أمام
المرآة لتأمل جسدها، قبل أن تهيم في الحقول الواسعة،
لتغازل ورود الربيع، وتعانق شمسها وترفل بفستانها
الملون وردة بين أزهاره.

كانت تمتطي فرسها كل غروب، عند الساعة الرابعة،
وتمشي بها إلى حيث كانت تنتظر فارسها. فتأمل بملء
عينها عمق الوادي وارتفاع الجبل، وتمتزج في ذاتها
الأحاسيس، ناقلة إلى قلبها قصيدة متناغمة كتبتها عيناها،
ولحنتها أذناها ونطقت بها شفاتها.

وكم من مرة رجعت بها الذاكرة إلى ذراعي «فارس»
وإلى أنامله تداعب جبينها، فتذكرت ما قاله لها يوماً: عندما
ستبصرين، ستعرفين الفرق بين تنوع حالة الخلق ورتابة
ظلمة العدم، وستدركين عظمة الإبداع الذي هو اجتماع
صغائر المكونات في أشكال كبيرة، ستعين أن الأديم الذي
انبعث منه النباتات، هو كومة حبات بالكاد، تراها العين
المجردة، وأن السنديانة الغملاقة، هي تكاثف أغصان
كثيرة، اجتمعت لترسم الحياة الخضراء بوجه الريح العاتية.
وستفقهين أن الحقل، هو رف وورود شتى، وأعشاب جمّة،
اجتمعت لتهدى الناظر إليها أجمل الصور.

* * *

«اليوم هو الثاني عشر من شهر تموز.

Every day, she stood in front of the mirror examining her body carefully. She then, left for walks in the wide fields to treat the roses, enjoy the sun, and swagger like a rose in her colorful dress.

She used to ride her horse at every sunset, at four o'clock, and head to where she always waited for her prince charming. There, she contemplated the depth of the valley and height of the mountain, and her feelings mixed, transmitting a symphonic poem to her heart drawn by her eyes, composed by her ears, and read by her lips.

She frequently remembered Fares's arms and fingers when they touched her forehead, and she recalled what he told her once: "when you become able to see, you will know the difference between the diversity of creation, and the monotony and darkness of nonexistence. You will also understand the greatness of creation, which is the union of the tiniest elements to give large shapes. You will perceive that the surface from where the plants emerged is a pile of seeds the naked eye can hardly see, and that the gigantic oak is the condensation of numerous branches, which stand together strong enough to face the winds. You will also notice that orchards are a mixture of beautiful roses and various types of grass, which offer their observer one of the loveliest sceneries.

Today is July 12. You've been absent for a year now and for me you have become like a nonexistent idea far from any reason of existence.

لقد مرّت سنة على غيابك. وأصبحت عندي فكرة
لا واقع لها، فكرة مبهمّة، قبلها عقلي مجردة عن كل
أسباب الوجود.

لقد اعتادت عيناى رؤية الأشياء من دونك. واعتدت
ألا تكون ضوءاً لحياتي.

وتعلّمت أن أسير درب حياتي الطويل بمفردي. لا
حُبّ فيها يطعمها السعادة بملاعق ذهبية.

لن أناديك بعد اليوم فقد أفنى اليأس أمنية رجوعك». لن
طوت «غادة» دفتر يومياتها، ثم نفضت عن ثوبها
ترايا أنتشر على صخرة ما عرفت يوماً عذوبة الحياة.
ومشت نحو فرسها، وداعبت الشعر الطويل المتدلي من
عنقها.

فجأة سمعت صوت شاب يناديها باسمها.

فالتفتت إليه وسألته من دون تفكير:

– هل أنت الدكتور «فارس»؟

– كلاً، أنا أدعى «باسم»! أنا رفيق الدكتور «فارس»،
هلاً سمحت لي بمرافقتك إليه؟!

لم تتردد «غادة»، بل امتطت فرسها وسارت. سارت
الشاب أمامها إلى المدافن، إلى حيث تخلع الأرواح

My eyes got used to seeing things without you, and I have become accustomed to the fact that you are no longer a light in my life.

I have learnt to live my long life alone, without any love crowning it with the happiness we take for granted.

I will stop calling you from now on because despair wiped out my wishes for you to come back.

Ghada folded her diary and shook the dust of earth off her dress; this dust spread out on a lifeless rock. She, then, walked towards her horse and touched the long hair that dangled from its neck.

Suddenly, she heard the voice of a young man calling her name, so she turned and asked him without thinking:

-"Are you Doctor Fares?"

-"No, my name is Bassem! I am Doctor Fares's friend. Can I take you to where he is?"

Without hesitation, Ghada rode her horse and followed the young man to the cemetery, where the spirits wait for judgment. It is where the wise, the weak, the sad, and the evil are buried altogether.

عنها حلاها الزائفة، وتقف عازية أمام عرش الدينونة.
ومشياً معاً بين حيطان، طمست بطينها عقول العظماء،
ووهن الضعفاء، وشقاء الخزانى، وجشع الأشرار. وتوقف
«باسم» أمام قبر بُني، على اسم عائلة «جواد»، دفن فيه
شاب طيب يدعى «فارس»، كانت حبيبته تنتظره:

في تلك اللحظة، سهلت الفرس قاطعة صمت
الكآبة، التي لفت حياة «غادة» بعتم الظلمة الموحش.
وفهمت «غادة» سر غياب «فارس»، وسر صمت عمّتها
النقية، التي شاءت أن تخفي عنها حقيقة مؤلمة، كانت
ستحول فرحها بعودة بصرها إلى مرارة وأسى.

وقالت «غادة» وهي تبكي:

— لماذا مات الدكتور «فارس»! ألم يكن يحبني؟ ألم
يقبل لي مرّات ومرّات أن الذي يحبّ يحيا ولا
يموت؟

— «غادة» لقد أحبك الدكتور «فارس» كثيراً.
وأهدى إليك أعظم عربون حبّ أهده حبيب
لحبيبته. لقد أنبعثت روحه فيك، وأكمل جسدك
بيجسده. وها أنت تنظرين إلى الدنيا بعينيه.

أليس هذا هو الحبّ يا «غادة»؟

«فارس» حاضر فيك أبداً يا «غادة». أزيلني عن
عينيك هذه الكآبة، تهللي وأجذلي جذل ملكة الملكات.

Bassem stopped before a brown tomb carrying the name of the Jawad family; in this tomb was buried a young doctor called Fares, whose lover had been long waiting for him.

At this moment, the horse whinnied and broke Ghada's silence; this silence emanates in a certain sadness, which filled Ghada's life with pitch darkness. Ghada, then, understood the secret behind the disappearance of Fares and the silence of her sweet aunt, who was hiding a painful truth; this truth would have transformed the joy of regaining her sight to grief and sorrow.

Ghada said crying:

"Why did Doctor Fares die? Didn't he love me? Didn't he tell me many times that he who loves does not die but rather lives?"

"Ghada, Doctor Fares loved you a lot, and he granted you the greatest gift of love a lover could offer to his beloved. His soul revived in you, and your body was complete by his body. You are now looking at the world through his eyes."

"Isn't this what we call love, Ghada?"

"Fares will always live within you. Get rid of this sadness in your eyes. Rejoice and be happy just like a queen. Which lover would ever donate his eyes to his beloved and grant her everything an eye can see?"

Ghada cried and put a bouquet of flowers before Fares's tomb to light up his dark grave, just as he used to decorate her hair with roses to make her happy.

فأَيَّ حبيبٍ تركَ لحبيبه عينيهِ! وأَيَّ حبيبٍ وهبَ لحبيبه
كلَّ ما رأته العيون.

وبكت «غادة»، وهي تضع أمام قبر «فارس» باقة من
الأزهار، لتضيء ظلمة قبره، كما كان في ما مضى يزين
شعرها بالورد، ليضيء ظلمة عيونها.

* * *

وبعد ثلاث سنوات، هتفت «فارس»، الولد الذي
لـ «باسم» و «غادة»، بأمه وهي تسرح شعرة الأشقر:
«أنت جميلة حقاً يا أمي، وعيناك جميلتان».

Three years later, when his mother was combing his blonde hair, Fares, the son of Bassem and Ghada, cried out:

- "You are pretty, mommy, and your eyes are beautiful."

ANALYSIS

"Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions" (Toury, 1978. as cited in Al-Massri, 2013, p. 38). This statement infers that the cultural aspects that are implicit in a ST are a challenge for translators, and they always face the problem of finding the most suitable technique to render these aspects in the TL. These problems may differ in scope based on the cultural and linguistic gap between the two (or more) languages concerned (Nida, 1964. as cited in Venuti, 2012). What is culture? Culture can be defined as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark, 2001. as cited in Wang, 2012). Eugene A. Nida defined culture as "the totality of beliefs and practices of a society (Nida, 1993. as cited in Wang, 2012). Moreover, according to the World Book Encyclopedia, culture is a way of life. It includes a society's arts, beliefs, customs, institutions, inventions, technology, values, and language. Therefore, language is an essential part of culture, and translation includes two cultures, the source culture (the culture of the source language) and the target culture (the culture of the target language) (Aziz & Muftah, 2000). Translators cannot disregard the cultural aspects in a source text since translation and culture are interconnected. Furthermore, some translation theorists believe that translation is equivalent to culture, in the sense that translation involves the transference of culture. However, the difference between cultures is one of the most challenging problems in translation. Although some words may seem equivalent, they have specific connotations and focuses in different cultures. People in unlike cultures look at things from a different angle. For example, the English people wear black at a funeral, but the Chinese wear white. In addition, while the sun may become unbearable in some Arab countries, it is very pleasant in England (Newmark, 1991). If such cultural elements are translated literally, the result is usually a wrong meaning.

This part of the paper tackles the content, while casting light on the various cultural features and allusions, as well as their translation, and discusses the style by referring to different theories, including the Skopos, Vinay and Darbelnet, and Venuti theories.

Cultural Translation and the Loyalty of the Translator

The two source texts, which I translated, are rich in cultural elements. They reflect numerous characteristics of the Middle Eastern culture. In my translation, which was based on intensive research, I focused on rendering these cultural components while keeping in mind that the Middle Eastern and Western cultures have their own characteristics. I mainly based my analysis on the domestication and foreignization strategies, the Skopos theory, and Vinay and Darbelnet theory. Domestication, as Lawrence Venuti says, is "an ethnocentric reduction of the foreign text to target language cultural values, bringing the author back home" (Venuti, 1995, as cited in Yang, 2010). In other words, it modifies the foreign elements in a text into ones that are familiar to the target readers, and thus, the translated version becomes a "domesticated understanding of the foreign text" (Venuti, 2000 as cited in Machali, 2012). Foreignization, on the other hand, maintains the foreignness of the original text (Shuttleworth & Cowie, 1997 as cited in Yang, 2010). It is "an ethno-deviant pressure on target-language cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Venuti, 2000, as cited in Snell-Hornby, 2006). Moreover, in the 1970's and 1980's, many translators were no longer satisfied with equivalence-based theories and linguistically oriented perspectives of translation, so they introduced new concepts (Jensen, 2009). The latter consider translation as a process of cultural, instead of linguistic transfer. One of the translators who proposed a new approach is the German translator Hans J. Vermeer. According to Vermeer, translation has its aim or purpose just like any action (Yushan & Yanwen, 2014). Thus, in 1978 he came up with the skopos theory

(German: skopostheorie) (Jabir, 2006). Skopos is a Greek word for 'aim' or 'purpose', and the major focus of the skopos theory is this aim or purpose (Nord, 1997 as cited in Jensen, 2009). The translation process in this theory is determined by the function of the product, and the addressee identifies this function (Jabir, 2006). Therefore, the skopos theory is a functionalist approach that dethrones the ST by considering the translator as the author of the TT and giving great importance to the aim or purpose of producing the TT (Jabir, 2006). The purpose of a translation is concluded based on the intended receiver. With functionalism, which is a shift from a linguistic equivalence to functional appropriateness, translation is now considered as an act of communication (Jensen, 2009). Thus, translation is seen as an intercultural communication process, which gives an end product that can function appropriately in a particular situation and context of use (Schaffner, 1998 as cited in Jabir, 2006). Christiane Nord says all texts, according to the skopos theory, have a particular purpose, which determines the translation methods and strategies to be used to give a functionally adequate outcome (Du, 2012). Therefore, the translator must produce a translation that allows the text to function in the situation in which it is to be used and with the people who want to use it and in the way they want it to function (Nord, 1997 as cited in Jensen, 2009). In other words, the key job of a translator is to come up with a TT that meets the cultural expectations of the target audience (Jensen, 2009). Finally, according to Vermeer, a text is communicative and understandable when it is coherent with the situation of the receivers', i.e. it must be part of the receivers' situation and context of use (Vermeer 1989 as cited in Jabir, 2006). As for Vinay and Darbelnet, they conducted a comparative stylistic analysis of French and English through pointing out all differences between the languages and recognizing many translation strategies and procedures. Translation procedures are methods applied by translators when they formulate an equivalence for the purpose of transferring

elements of meaning from the Source Text (ST) to the Target Text (TT) (Delisle, 1999 in Gerzymisch, 2013). Vinay and Darbelnet's study resulted in two general translation strategies known as literal or direct translation and oblique translation, and they proposed seven methods of translation.

Some cultural features in the ST have equivalence, so their translation was straightforward, while for others, certain changes had to be done. For example, the author portrayed Hanan, the mother of Hoda, using *مكنة الخياطة*, which is simply translated into a sewing machine. The latter was an essential element of every young girl's trousseau in Middle Eastern countries (Amin, 2004, p.77). She also represented another character, Mona, embroidering a piece of cloth to add it to the 'جهاز' or 'trousseau' of a girl. According to Vinay and Darbelnet' theory, the word 'trousseau' is an example of borrowing since it is taken from the source language (SL), French in this case, and directly transferred to the target language (TL). Throughout history, women worldwide prepared their trousseau by collecting brand new outfits, accessories, and many other items. Today, this tradition faded away in major parts of the world, but in the Middle East, it still exists. A single woman planning her marriage in Arab countries assembles her engagement gifts, such as crystal glasses, embroidered textiles, and everything else given by her family and the groom's family, to prepare her trousseau. It, then, is taken to her new house (Bowen & Early, 2002). Moreover, the author described the house of Hanan and Hoda, saying it consists of a single room, which is used for sitting during the day and for sleeping at night. In the Middle Eastern culture, small houses and large families are very familiar until this very day. The majority of people in Jordan, for instance, still live in one or two room apartments or houses, and sometimes the latter are made of mud and stone so that more rooms can be added for married sons ("Jordan", 2007). Another cultural feature in the ST is a pitcher made up of pottery that Hanan puts on her kitchen table.

Pottery jugs were always found in Lebanese houses to quench the thirst of whoever visits. Since the Phoenician era, pottery has had a great importance in the lives and culture of the Lebanese people, and although this craft is declining in popularity, Lebanese artisans are always trying to keep this ancient tradition alive (Reuters, 2012). The word 'إبريق' is an example of borrowing since it has been borrowed from the Persian language (El Hage, 2009). The term إبريق من الفخار usually translates into a 'pottery pitcher'. However, since the term 'pottery' does not have the same significance in the western culture as it does in the eastern culture, it can be translated as a 'pitcher', a 'glass pitcher', or a porcelain 'pitcher'. According to westerners, a glass or a porcelain pitcher is just the same. Therefore, I decided to omit the word pottery and simply translate it as 'a pitcher'. I adopted the strategy of domestication in this example as I omitted an element that is foreign to the target readers. Besides, according to Vinay and Darbelnet's model, this is an example of transposition because a word from the ST was omitted in the TT, 'pottery' in this case. Furthermore, in the ST, Hanan, and especially Hoda's stepfather, Adel, gave great importance to marriage, as he desperately wanted Hoda to get married, and he even chose her future spouse. This is a kind of traditional marriage and is known as arranged marriage. This type of marriage is very rare in the west, but in the Middle East, it does exist. Parents in the Middle Eastern countries believe that they know what is best for their children, so they exert pressure on them to get married to the person they have chosen. In some extremist societies, when a child refuses to marry the person his/her parents have chosen, he/she will be punished, or even killed (Zuffoletti, 2007). In addition, Adel even agreed on the amount of money he will take from Ghada's future groom when the marriage takes place. This payment is called dowry or the "bride price". According to the Oxford Dictionary, the bride price is a sum of money or quantity of goods given to a bride's family by that of the groom. The bride price or dowry is very crucial in

the Arab world, because it acts as insurance for the bride and her family against divorce and abuse (Kimes, 2014). It also gives a material pledge that the woman and her children will be well treated, according to Encyclopedia Britanica. In the ST, this issue was clearly represented as the stepfather received an amount of money from Hoda's groom before they got married. Moreover, Hoda asked her mother *أتريدين أن تزوجيني*, and the latter answered her *نعم سأزوجك*. The first Arabic sentence can be translated into 'you will find me a husband?' or 'you want to give me in marriage?'. As for the second one, it may translate into 'I will find you a husband', 'I will arrange your marriage', 'I will give you in marriage', or 'I will marry you to someone'. However, since children in the west have the privilege to choose their own partners, I adopted the domestication strategy here, and I translated the first sentence into 'you want me to get married?' and the second one into 'yes, I want you to get married'. Moreover, according to Vinay and Darbelnet, this can be an example of modulation and adaptation; it is a modulation since the same message in the ST was rendered to the TT, but its semantics and point of view were changed. It is an adaptation because the message in the SL refers to a situation that is unknown in the culture of the TL. (Munday, 2001). Furthermore, the translation of the phrase *وأنه طلب يدها منه* can be 'he proposed', 'he asked for her hand', or 'he wants to marry her', but following the domestication strategy, I translated it into 'discussed this subject with him'. In the Western world, the majority of men who are planning to marry their girlfriends propose them directly, while in the East this is not the case. In the Arab world, in particular, the groom has to approach the father of the bride-to-be for permission. Besides, his parents and elders go to his future bride's house to ask for her hand for marriage (Zuehlke, 2002). In addition to that, this is an example of modulation because the same message was rendered, but from a different perspective. The two cultural elements mentioned above shed light on the patriarchal society, which is the male domination in a community. In the

ST, it was very clear that the wife and her daughter are inferior to the husband. The author mentioned that the latter was not satisfied ruining his wife's life, but also wanted to do the same with her daughter. Hanan married him in the first place because Hoda's father died, and she believes she cannot manage without the presence of a man in her life. A report issued by The Atlantic magazine reported that the rights of women in most Arab countries are restricted (Fisher, 2012). Dr. Pamela Chrabieh, a doctor in Sciences of Religions, states that in Lebanon, for example, "males have central roles of political leadership, moral authority, religious authority, economic power, and property" (2012). Although some westerners might believe that such a behavior is suppressive and even barbaric, it still exists in some Arab countries, especially in extremist communities. The Chicago Tribune newspaper tells the story of an Egyptian woman who believes that a woman must do anything her husband desires or else he will beat her or throw her in the streets (Reifenberg, 1993). Moreover, Kuwaiti women are still not allowed to travel alone, and must be accompanied by a male family member. Arab women have made significant steps in education and social participation, but unfortunately, many things are pulling them back (Bohn, 2012). Additionally, Hoda is a young girl with a disability. During her childhood, she was forced to stop going to school because of her condition, and her mother always tried to protect her by pushing away the people who mocked her. The majority of the disabled people in the Middle Eastern countries still face the same problem. In Egypt, for example, the society continues to marginalize people with a physical or mental condition (Al-Jazeera, 2012). Furthermore, people with disabilities in the Middle East have very low opportunities; most of the time, degree graduates, regardless of their majors, end up working in call centers, if they were lucky enough to be employed for work in the first place. As a result, many potential students with disabilities do not even bother to apply for university. In Lebanon,

for example, eighty percent of individuals with disabilities, who are able to work, are unemployed due to discrimination ("High unemployment rate for disabled citizens", 2014). Moreover, more than eighty-seven percent of Palestinians with special needs are unemployed, and one third of them will never have the chance to get married (Smith, 2014). According to a report for the Office of the High Commissioner for Human Rights(OHCHR), people with special needs in Arab countries are invisible to the rest of the society (2014). Another cultural feature that can be extracted from the ST is the importance of neighbors in Middle Eastern Countries. In Islam, specifically, neighbors have a special status, and the Holy Quran stresses the importance of neighbors in numerous verses. In addition, Islam encourages good-neighborliness, and one of the worst social acts committed by someone is being unkind to his/her neighbors (Salahi, 2001). However, the majority of people in the Arab world share good relations with their neighbors. Sometimes, they become an integral part of some individuals' daily life, while others raise their neighbors to the level of kinship. They even came up with a proverb on this matter; the Arabic proverb الجار قبل الدار whose equivalence is 'ask about your neighbors, then buy the house' is used a lot by Arabs. However, Robert Sampson, a professor of the Social Sciences at Harvard University says that kind and supportive neighbors are not of great importance to Americans; what they really care about is sharing the belief that they have the ability to take action to achieve a desired community-wide effect and be actively engaged residents of their community (Abrams, 2013). Therefore, I did not use the word 'neighbors', which is the equivalence of جيران, when translating the following sentences: راحت تبكي تحلق and حتى أن إحدى الجارات قالت يوماً لأمها: الجيران حول حنان التي. Instead, I domesticated the text and used the word 'friends' since it carries the same meaning the author desires to illustrate in her ST. The proverb 'a friend in need is a friend indeed' is more familiar to westerners. This is also an example of modulation because there is a

change in the point of view that allows us to express the same phenomenon in a different way (Hardin and Picot, 1990 as cited in Sárosi-Márdirosz, 2014). In addition, the author pictured the stepfather with beads or *مسيحة* in his hand. In the Arab world, beads are called *misbaha*, *subhah*, or *tasbih*, meaning to exalt (Dubin, 2009). The word '*مسيحة*' is borrowed from the Persian language (El Hage, 2009), so this is an example of borrowing based on Vinay and Darbelnet's model. According to The Los Angeles Times, a large number of men in the Arab and eastern Mediterranean world, as well as many women, are rarely seen without their beads. A string of beads is usually used as a worry or stress reliever. A Jordanian taxi driver says that just as westerners have a cigarette, they take the beads (Williams, 1990). An American expatriate living in the Middle East compares beads to a cigarette without tar or nicotine. He says beads are a relaxing habit. Moreover, as stated in Aramco World Magazine, in times of stress, an Arab will take out of his pocket a string of beads, while men on the opposite side of the world will reach for aspirins or tranquilizers (Cruz, 1968). In my translation, I foreignized this cultural element and translated *مسيحة* into 'beads' instead of saying a 'stress reliever'. Besides, although the word *مسيحة* can be translated into 'rosary', I avoided using it because it has a religious connotation. Furthermore, the most significant cultural feature in the second story was the war. Lebanon lived in a state of civil war from 1975 until 1990. The fifteen-year war has become an integral part of our culture, and its memory will continue to be passed from one generation to another. Although the population in Lebanon is relatively small, the country is plagued by many disputes and sectarian and demographic conflicts (Shoufi, 2014). The Lebanese civil war started on April 13, 1975 when Phalangist gunmen ambushed a bus in the Ayn-al-Rummanah region in Beirut, killing 27 of its mainly Palestinian passengers. They did this as a response to the attack by guerrillas against a church in the same area ("Lebanon Profile-Timeline", 2015). As stated by Al-

Akhbar English newspaper, the civil war had a dramatic influence on the Lebanese population. Between 1975 and 1990, more than 700,000 people in Lebanon were displaced. The available statistics show that nearly 2.7 percent of the Lebanese population was killed during the conflict, 4 percent were injured, and almost a third of the population was displaced (Shoufi, 2014). Although the Lebanese civil war is believed to have ended in 1990, Lebanon has been witnessing since then many incidents that never ceased to cripple the country, including the Syrian occupation of Lebanon, the Israeli war, and the series of bombs and assassinations. Today, the conflict is no longer limited to Lebanon; unfortunately, a big part of the Arab region is in turmoil. At the end of the year 2010, demonstrations and protests started spreading across the Middle East against autocratic regimes and corrupt leaders; the people wanted total change. These rebellious events were called "The Arab Spring" (Houissa, 2015). In the ST, the author described the war in details and showed how people were living in such circumstances. For example, she mentioned how a young girl was living with her aunt and not with her parents because they had to leave the country, where the level of unemployment was high, to work abroad. She also described the situation in the hospital and pictured the shelling, the ambulance cars, the injured people, and their parents. The translation of this part was a bit challenging because I had to render a situation that does not really stimulate the emotions of the target readers. The people in the west have not really experienced a civil war. Furthermore, Ghada, the main character in the second story, had a horse, and whenever she wanted to move from one place to another, she rode it. Horses are a cultural icon in the Arab world, and the most famous type in the Middle East is the Arabian horse. This horse is one of the oldest breeds and has existed in the Middle East since 4,500 years ago. It is also believed to have been in existence since the time of Prophet Muhammad (Costantino, 2004). In the 7th century, the importance of

the horse to the Islamic world became clearly visible in beautiful Persian, Turkish, Arab, and Mogul miniature paintings, ceramics, and manuscripts (Highet, 2012). Horses played a prominent role in the traditional life of Bedouins, and according to them, horses are a gift from God. They are also a symbol of power, grace, pride, courage, romance, and a deep-rooted tradition (Harrison, 2007). For Assyrians, horses are an important element in hunting and war. Persians, on the other hand, depended on horses to deliver their messages. Today, the majority of Arab countries give a great deal of attention to breeding and racing their horses, appreciating a part of their heritage and culture (Highet, 2012). The author showed her Middle Eastern culture through the above-mentioned details, and although the Arabic language is more descriptive, and English is straighter to the point, I did my best to respect her style and keep the same mood of both stories.

In addition to that, the ST is rich in figures of speech, mainly التشبيه or similes, which are "figures of speech comparing one thing to another using 'as' or 'like', according to the Collins English Dictionary. Sometimes, the author even used cultural elements when comparing two things. For example, in the first story, she compared the teeth of Hoda to the finest pearls. Almost every culture that has had access to the sea has treasured pearls as jewels and as precious stones that have magic powers and bring good luck (Fernandes, 2015). Nearly 6,000 years ago, Sumerians and Persians worked hard to find pearls as they were traded and offered as a gift of gratitude and respect to the rulers of Mesopotamia (the lands between the eastern Mediterranean and the Red Sea) (Fernandes, 2015). In the Arab world, and especially in the Gulf area, pearls are an important cultural feature. Before oil was discovered in the United Arab Emirates, pearls were a source of wealth since pearl diving was the most lucrative job back then (Poulson, n.d.). Additionally, Bahrain was once known as the Pearling Center in the world as pearl fishing was

the pillar of the Bahraini economy since the fifth millennium BC until the 1930's, and the Bahraini culture and social structure also depended on the pearl (Smith, 2014). In the ST, the author said شفتين سميكتين دائمتي الابتسام كحمار يحمل صفين من أجود اللؤلؤ. This simile can be translated into 'two thick lips that look like a shellfish carrying the finest pearls when she smiles', but I decided to opt another translation because this one is literal. I translated it into 'two thick lips that reveal pearly white teeth when she smiles'. This expression no longer acts as a simile when translated. It is also an example of transposition and modulation according to Vinay and Darbelnet's model; it is a transposition because some words were omitted and another was added, and it is a modulation since the same message was conveyed but in a different way. Furthermore, the author compared the body of Hoda to a horseradish tree. According to the Encyclopedia Britannica, a horseradish tree is a deciduous tree that can reach a height of nine meters or thirty feet. She wanted to tell the readers that Hoda is tall, and she compared her body to this type of tree since one of its characteristics is its height. She said. ومنَّ عليها بجسد نام، ممشوق، كأنه عود البان. I did not translate it into 'He also bestowed upon her a slim body that looks like a horseradish tree' because this is a literal translation and does not give the intended meaning. The author wanted to tell the readers that Hoda has a *tall* slim body, so I decided to translate this simile into 'He also bestowed upon her a slim tall body'. This sentence is no longer a simile after it was translated. Moreover, it is an example of transposition because I omitted a phrase, and it is also a modulation since the same message was rendered but in a different point of view. Another simile that can be mentioned is ولمعت في رأسها فكرة، كنجمة أشعت في سماء ليلة ظلماء. The translation of this sentence can be 'an idea shined/shone in her mind like a star radiating in a dark sky' or 'an idea sparkled in her head shining like a star in a dark night'. However, I decided to follow the modulation procedure and deliver the message from my point of view because these translations

are literal. I opted the following translation: 'Then, a brilliant idea came into her mind'. I used the word 'brilliant' to replace the whole simile. This sentence as well no longer acts as a simile when translated into English. On the other hand, two similes in the source text were rendered as similes in the target text: ألا تخاف أن ترزق بأولاد متخلفين كأمهم؟. This simile can be translated into 'Aren't you scared that your children will be retarded like their mother?' or 'Aren't you scared that you will have retarded children as their mother?' I decided to say: 'Aren't you scared of bearing retarded children like their mother?' Besides وإن شاء أن يهني أولاداً متخلفين عقلياً مثل أمهم، فهو حتماً سينعم عليهم بأناس مثلي يحبونهم، ويعطفون عليهم ويعرفون فيهم قيمة إنسانية سامية. I translated this simile into: 'If He wants me to have retarded children like their mother, then He will certainly send people like me to love them, care for them, and look for the noble human values in them'. As I mentioned earlier, the general condition of disabled people in the Arab world is invisibility. According to the United Nations Special Rapporteur on Disability, Arab societies view individuals who suffer from intellectual, developmental, or psychosocial disabilities as a source of shame for their families and a burden as well (2009). In Arab communities, disabled women, in particular, are subject to deeper discrimination and marginalization. They are not only separated from the male society because they are females, but they are also segregated from other women because they have disabilities. In other words, women with special needs are invisible, and their case receives little or no consideration at all. Moreover, one time, an American asked a Palestinian about his wishes in life. The Palestinian answered that he wishes to get a job, buy a car, and own a house. However, the American man explained to him that he wants to know what his wishes are and did not ask him about his rights (Smith, 2014).

Allusion

Encyclopedia Britannica defines allusion in literature as "an implied or indirect reference to a person, event, or thing or to a part of another text". In other words, it is a figure of speech, which portrays well-known people, places, myths, or art (Abrams & Harpham, 2011). The word allusion is from "the late Latin *allusio*, meaning a play on words or game, and it is also a derivative of the Latin word *alludere*, meaning to play around or to refer to mockingly." Allusions form a colorful extension to the English language, drawing on our collective knowledge of literature, mythology, and the Bible to give us a literary shorthand for describing people, places, and events" (Delahunty & Dignen, 2010). According to Encyclopedia Britannica, in general, allusions are based on assumptions that the author and reader share certain knowledge, and thus, the reader will perceive the intended meaning of the referent. Allusions can be found in literature, movies, and poems, and they make readers or viewers think of a specific topic by referring to a quick hint or a brief mention. In order to come up with an allusion, authors or directors choose a point of reference, which is something the audience can clearly identify and relate to. Usually, authors use allusions to attract the attention or interest of readers and improve their knowledge about the characters, setting, or plot (Cales, 2014). Some allusions can be simple and clear while others can be demanding. In Arabic, an allusion is called إشارة ضمنية أو غير مباشرة (Allusion", 2008). Both stories in the book *Because She Smiled at Me* include a number of allusions used by the author to indirectly refer to a certain circumstance, and leave the audience to make the connection. For example, the author described accurately the small house of Hanan and mentioned that it is made up of four walls. She wanted to allude to the readers that Hanan was caged inside these four walls. This small hint suggests that the life of Hanan was difficult since

her freedom was limited. She was a prisoner inside her house. The author said: بيت مؤلف من غرفة واحدة، امتدّت بين زواياها كنبات ثلاث، تستعمل للجلوس نهاراً وللنوم ليلاً، وتوسّطت حائطها الرّابع خزّانة كبيرة. It is made up of a single room with only three sofas used for sitting during the day and for sleeping at night. Against the room's fourth wall, a large closet is placed. In the TT just as in the ST, it is very clear that the house is small; therefore, the allusion was rendered to the target readers. Moreover, the author narrated that the sunrays and air rarely entered Hanan's house. In other words, the house was dark most of the time. This allusion reveals the sadness of the atmosphere in this house. It shows how depressing and gloomy it is. Studies have shown that the lack of sunlight causes people to experience depression (Lambert, 2002). On the other hand, there is a strong connection between sunlight and positive moods (Howard, 2013). Therefore, the characters of the story living in this house are usually unhappy. لم تكن الشمس والهواء يدخلان هذا البيت إلا. Rarely did the sunrays and air enter this house, either through the room's window, which overlooks the roadway, or from a small hole in one of the kitchen's walls. The target readers can understand that the house is dark and unhappy based on the allusion rendered in the target text. Furthermore, the author talked about a table found in the kitchen. She said that it is used for eating in the daytime and for gambling at night. She wanted to tell the readers that in general, unpleasant and wrong incidents happen more at night and not during the day. In literature, the nighttime is associated with villainy, danger, and evil. (Robinson, 2012). This allusion can also be identified in the TT: ومن مطبخ مطلّ على الغرفة، تتوسّطه طاولة حولها ستّ كراسٍ، عليها إبريق من الفخّار ومنافض، هي طاولة للطعام. and in the middle of the kitchen, lies a table with six chairs facing the room. A pitcher and some ashtrays are placed on this table, which is used for eating in the daytime and for gambling at night. In addition, the author portrayed Adel sitting around the

gambling table, but his face could barely be seen because of the cigarette smoke. This piece of information alludes that Adel is very far from being a transparent person. In fact, he is mysterious, and it is very hard to read his motives and intentions by his actions. She said: فتطلّعت إليه زوجته من خلف الغمامة التي تشكّلت بفعل سحب الدخان المنبعث من السجائر، وبالكَاد تمكّنت من رؤية وجهه العابس وعينيه شبه المغمّضتين الغارقتين في بضعة أوراق بين أصابعه. vs. his wife could barely see his frowning face and sleepy eyes focused on some cards in his hands from behind the fume of cigarette smoke. In this example as well, the allusion embedded in the ST was rendered to the target readers in the TT. Moreover, Hanan was described cleaning the ash residue that was scattered everywhere in the house. She also opened the window so that the smell of the cigarettes of the previous gambling session dispels, and fresh air enters. This illustration suggests that Hanan wants to get rid of all the negative feelings and ideas. She wants to make the miserable memories inside this house disappear. This allusion is included in the following sentence: ففتحت حنان باب منزلها وشبّاك vs. النافذة المقابلة، لتبدّد الروائح التي خلّفتها سجائر الأمس، ولتنظّف آثار الرّماد المتناثر في كل مكان في البيت. so Hanan opened the door of her house and the facing window so that the smell of the cigarettes of the previous day dispels. She also wanted to clean the ash residue that was scattered everywhere in the house. Also in this example, the allusion was delivered to the target readers when the ST was translated. In the second story entitled *Am I beautiful Aunty?*, the author describes that the house is full of mirrors. She adds that each of these mirrors reflects a different image of the character, Ghada, as one makes her look skinny and tall, and the other makes her fat. This description implies that different people could perceive the same individual differently. In other words, the various images that the character saw of herself in each mirror represent the distinct opinions of people about her. In our daily life, people could judge us differently, and these judgments are the several images that Ghada saw in all the mirrors. The author said: إنّ بيتنا يا غادة مليء بالمرايا. وكيفما

Conclusion

Last but not least, I can now say that my research paper finally began to bear fruit because I believe that I created a duplicate of the source text carrying behind its lines the taste of my own touch. I was able to recreate a new version of "لأنها ابتسمت لي" entitled *Because She Smiled at Me* to a different audience, who belongs to a totally different culture. This is what we call transcreation, which is, "to translation what copywriting is to writing", according to the translator Percy Balemans.

Transcreation deconstructs the original text and recreates a new text for the target audience, while making sure that the target text is a very close copy of the source text. In other words, the message, style, tone, images, emotions, and cultural background of the source text are conveyed to the target audience in a way that fits their environment to the highest possible extent. However, sometimes, it is impossible to copy certain details in the source text, so the translator tries to come up with the most proper concepts and images to revive the message of the source language and render the wanted response. This is what I did in my dissertation; I tried to convey a comprehensible new text that carries the same form, sense, intentions, and spirit of the original text, which is full of cultural elements reflecting the Middle Eastern culture. I focused on transferring these cultural values from a source culture to a target culture based on the skopos theory, Vinay and Darbelnet's translation procedures, and domestication and foreignization strategies. I domesticated some cultural features to become familiar to the target audience, but I had to foreignize others and maintain their foreignness.

As Paul Auster once said: "Translators are the shadow heroes of literature, the often forgotten instruments that make it possible for different cultures to talk to one another, who have enabled us to understand that we all, from every part of the world, live in one world." In my

thesis, I did not only play the role of a translator and reformulate the content of the source text in a new text, but I also acted as a mediator between two very different cultures. I worked hard on adjusting the differences, which may represent communication obstacles.

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