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Translation of Arabic Novel "American Granddaughter" into English: Cognitive Scripts Theory

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Abstract

The aim of this research is to understand cognitive methods for translation analysis. It looks at using Cognitive Script Theory (CST) as a framework to examine how the Arabic novel "American Granddaughter" is translated into English. According to the Cognitive Script Theory, translators have mental scripts - representations of commonplace occurrences or activities - that help them comprehend and interpret a variety of circumstances. The novel "American Granddaughter by Inaam Kachachi" is an engaging story of family relationships, cultural identity, and tensions across generations. This study uses Cognitive Script Theory to investigate how the translator resolves the emotional and cultural difficulties presented by the SL to accurately translate the story into (TT).

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By identifying the underlying scripts in the original novel and their cultural implications, the translator preserves or adapts these scripts to ensure communicative effectiveness in the TL audience. The study involves (6) longer texts collected randomly from the above-mentioned novel and tabulated according to the model of Cognitive Scripts of Reception in Translation (Kruger, 2016). Hence, this paper deals with the role of cognitive scripts in shaping the translation process through setting descriptions, and cultural references to maintain the essence of the ST while resonating with the target audience's cultural norms and expectations. Through qualitative analysis, including textual analysis with the translation, the findings provide valuable insights into the dynamic interplay between Cognitive Script Theory and the translation of literary work, particularly those that carry complex cultural themes and motifs.

Keywords: cognitive scripts theory CST, cognitive narratology, mental representations, reception in translation.

ترجمة الرواية العربية «الحفيدة الأمريكية» إلى الإنجليزية: نظرية النصوص الإدراكية

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الخلاصة: تهدف هذه الدراسة إلى الاسهام في معرفة الأساليب الإدراكية لوصف الترجمة. حيث تبحث في تطبيق نظرية النص الإدراكي (CST) كإطار لتحليل عملية ترجمة الرواية العربية «الحفيدة الأمريكية» إلى اللغة الإنجليزية. فتفترض نظرية النص الإدراكي أن الأفراد يمتلكون توصيفات عقلية لأحداث أو أنشطة نموذجية داخل النص، تُعرف باسم النصوص الذهنية، والتي تتوجه لفهم وتفسير المواقف المختلفة في السياق. لذا تقدم رواية «الحفيدة الأمريكية» من تأليف إنعام كجه جي» سرداً أخذاً للهوية الثقافية والديناميكيات

الأسرية والصراعات بين الأجيال. في هذه الدراسة أيضاً، يتم استخدام نظرية النص الإدراكي لتحليل كيفية تعامل المترجم مع التحديات الثقافية والعاطفية التي يطرحها النص الأصل، لإعادة إنشاء السرد في النص الهدف، ويتم ذلك عبر تحديد النصوص في الرواية الأصلية وآثارها الثقافية على المتلقي، إذ يحافظ المترجم على هذه النصوص أو يكييفها لضمان فعالية التواصل لدى الجمهور المستهدف. فضلاً عن ذلك، يتعمق هذا البحث في دور النصوص الذهنية في تشكيل عملية الترجمة عبر وضع التوصيفات، والمرجعيات الثقافية للحفاظ على جوهر النص الأصل وهي تتجاوز مع المعايير والتوقعات الثقافية للجمهور المستهدف. عبر التحليل النوعي، بما في ذلك التحليل النصي مع الترجمة، إذ توفر النتائج رؤى قيمة حول التفاعل الديناميكي بين نظرية النص الإدراكي وترجمة العمل الأدبي، لا سيما تلك التي تحمل موضوعات وزخارف ثقافية معقدة.

الكلمات المفتاحية: نظرية النصوص الإدراكية CST، السرد المعرفي، التمثيلات العقلية، الاستقبال في الترجمة.

1. Introduction:

The "causes" of translation performance within the translator's mind have been the main focus of empirical and theoretical attention in cognitive translation studies (CTS). In terms of the cognitive processes involved in readers' reception of translations, there is very little empirical attention to, or comprehensive theorization of, the 'effects' of translation (Chesterman, 1998, p. 196; Jääskeläinen, 2012, p. 191). As noted by Ferreira and Schwieter (2015, p. 11), cognitive processing in translation (CTS) aims to establish connections between macro-level, sociocultural or ideological approaches to translation and micro-level, cognitive-linguistic methods (see also Tymoczko, 2012, p. 84; House, 2013, p. 46). According to Tymoczko (2012, p. 88), the neuroscience of translation highlights the significance of investigating the relationships between the macro-level of texts, their contexts, cultures, and ideologies, and the micro-level of cognitive processing. It

involves aspects of cognition and reception in addition to language transmission and facilitating cross-cultural communication. As House (2013, p. 48) points out that sociocultural sharedness of knowledge (which includes knowledge about readers in particular cultures and the uses of particular texts in cultures) exists as linguistic-cognitive representations in the form of scripts (Ahmed, 2010, p. 16; Kruger and Kruger, 2017, p. 72).

2. Cognitive Scripts Theory:

Winograd (1972, p. 25) restricts the analysis of world knowledge by focusing on working systems and minimally extendable language, thereby promote effective categorization and understanding of language. Hence, the concept of scripts comes as a prominent framework in cognitive linguistics that seeks to understand human mental representations through the lens of cognitive processes. This theory posits that individuals develop cognitive scripts which are mental structures that guide their understanding and interpretation of events, actions, and situations (Schank and Abelson, 1977, p. 25; Ahmed, 2011, p. 36). Schank et al. (1973, p. 17) believe that scripts help in identifying the underlying narrative structure of a text, including the sequence of events, actions, and interactions between characters. They provide a framework for comprehending the plot and storyline of a narrative. These also allow analysts to recognize familiar patterns and recurring themes in the text. This helps in making connections between different parts of the text and understanding the overall coherence and cohesion of the narrative. Scripts are sensitive to the context in which they are applied. The

function of a script is a structure that describes an appropriate sequence of events in a specific context. Events in communication invoke scripts in various ways, often with interesting deviations. This can be found in the text below, about the "waitress in a restaurant" (Schank et al., 1973, p. 21):

- i. "John went into the restaurant. i.e., ordered a hamburger and a coke. He asked the waitress for the check and left".
 - ii. "John went to a restaurant. He ordered a hamburger. It was cold when the waitress brought it. He left her a very small tip".
 - iii. "Harriet went to a birthday party. She put on a green paper hat. Just when they sat down to eat the cake, a piece of plaster fell from the ceiling onto the table. She was lucky because the dust didn't get all over her hair".
 - iv. Harriet went to Jack's birthday party. The cake tasted awful. Harriet left Jack's mother a very small tip".
-
1. The script is the same as paragraph I, and it is boring. If all the scenes from the typical restaurant script were added, it would be even more boring.
 2. A restaurant script including a stock variation—a patron's usual response when anything goes wrong—is shown in Paragraph II.
 3. The birthday party script is invoked in paragraph III, but something completely out of the ordinary happens: the plaster falls from the ceiling. The birthday script is still accessible in the oblique

reference to the party hat and in the prospect that regular party activities would be resumed later in the tale, but this departure from the script takes the lead in the story until the issue it presents is handled. According to Abelson (1975, p. 66), "the ceiling" alludes to a dull "room" script that might be utilized to allude to potential doors and windows.

4. The ridiculousness that results when an action from one script is haphazardly placed into another is seen in paragraph IV. According to that person, the ridiculousness is a sign that the screenplays are competing in an unapproved category.
5. According to this script, inferences must link each input conceptualization to every other conceptualization that it has in the tale in order for the story to make sense. The usage of scripts greatly streamlines this connecting procedure.

3. Cognitive Narratology:

Reception models of the translation process are often involved in narratology frameworks, with classical structuralist narratology focusing on narrative structure (Rimmon-Kenan, 2002, p. 12). This framework focuses on participants in narrative communication situations, analyzing text analysis and classical models, as individuals or entities involved in events or activities (Chatman, 1978, p. 12). Author, translator, reader, narrator, and narratee are elements in narratology, beyond analysis for translation studies (Bosseaux, 2007, p. 64). The reader's notion, which refers to the author's perception of the receiver fixed and objectified in the text by certain indexical indications, is

essential to comprehending translation and ST discrepancies (Schmid, 2013, p. 112). With specific reference to the translation of literature (Assis Rosa, 2006, p. 99), Kruger (2011, p. 813) suggests that comprehension of the narrative communication process in translation requires an awareness of the cognitive processes of reader reception. Cognitive narratology blends scripts with concepts originating from linguistics, the philosophy of mind, and other approaches to issues of embodied cognition¹ (Herman, 2003, p. 20). Cognitive narratology investigates the cognitive processes involved in understanding and processing narratives, it draws on cognition to explore how readers construct mental representations of narrative events, characters, and settings, as well as how they attribute mental states to characters (Bortolussi & Dixon, 2003, p. 27; see also Ahmed, 2010, p. 108; Ahmed, 2021, p. 76). This trend of cognitive processing focuses on readers' reception to TL. These investigations manipulate the textual elements of translations while examining readers' responses in terms of a range of cognitive script-related factors, such as comprehension, cognitive effort, narrative construction, reading behavior, attitudes, and emotions (Kruger and Kruger, 2017, p. 78). Thus, in order to shed light on cognitive processes and understanding mechanisms,

(1) Embodied cognition has implications in various fields, including psychology, neuroscience, linguistics, and artificial intelligence. It has led to a deeper understanding of how the mind and body are interconnected and how cognition is grounded in our bodily experiences and interactions with the world. This perspective has enriched our understanding of human cognition and has opened up new avenues for research and applications in various disciplines.

cognitive narratology and Cognitive Scripts Theory investigate mental representations in tales.

4. Mental Representations of Scripts:

In Cognitive Script Theory, a script is a mental representation of typical events or activities. It consists of a set of elements that help individuals organize and interpret their experiences. The elements of a script include (see also Abelson, 1973, p. 23; Schank, 1973, p. 13):

1. Participants in interaction: The individuals or entities involved in the event or activity. They can be people, objects, or abstract entities.
2. Roles of representations: The particular roles that participants perform in the event.
3. Events: The activities carried out by the actors in the play. These activities usually happen in a specific order and are sequential.
4. Conditions: the conditions that need to be met for the scripts. These are the catalysts that cause the script to start sequentially.
5. Props: The goals or intentions to accomplish certain objectives, participants act out the script.
6. Outcome: the outcome or fallout from the script. It shows how the situation was resolved and if the objectives were met.
7. Reactions: the participants' emotional or mental responses during the event. Reactions deepen the comprehension of the script and how it affects certain people.

8. Sequences: the precise sequence in which the script's events and actions take place. Sequences support the script's overall structure and cohesion.

Individuals create mental models of familiar events while understanding ST scripts is crucial for accurately conveying cultural nuances in translation.

5. A Model of Cognitive Scripts of Reception in Translation

Haidee Kruger and Jan-Louis Kruger (2017, p. 81) assume that cognitive script theory has implications for the translation process, especially in terms of how translators comprehend and produce translations in an effective way to the audience. Cognitive translation studies often rely on reader reception concepts, with "equivalent effect" involving receptor-message relationships that resemble original receptor-message relationships (Nida & Taber, 1969, p. 200). Similarly, Newmark (1988, p. 133) assures the concept of pragmatic translation requires that "the translator must take into account all aspects involving readership sensitivity to stimulate the appropriate frame of mind in the reader. In cognitive translation studies, there has been a particular focus on readers' reception to translation strategies for transferring culture-bound items in translation, allusions, figurative tropes, etc. (see also Jääskeläinen, 2012, p. 195). Kruger (2016, p. 210), argues that Cognitive Scripts Theory focuses on the tertiary effects of translation (i.e., the sociocultural and ideological effects of translation) and also needs to take account of the primary and secondary cognitive and behavioral effects of translations on readers.

Here, are some key points that highlight the model of cognitive scripts of reception and translation (Kruger, 2016, p. 211):

1. **Comprehending Cultural Context:** Cognitive Scripts theory places a strong emphasis on how context and cultural knowledge influence scripts. The cultural scripts that are ingrained in the SL material must be recognized by translators, and they must take into account any potential differences with the TL culture. Their decision-making about the translation of culturally distinctive aspects is aided by this insight.
2. **Predictive Processing:** The Cognitive Scripts hypothesis states that receptors utilize scripts to anticipate and predict occurrences based on recognizable patterns. This anticipatory processing might affect the decisions translators make during translation. They could predict the usual expressions of specific events or circumstances in the target language and utilize that information to produce a translation that is more fluid and natural.
3. **Filling Script Gaps:** During the translation process, ambiguities or cultural gaps in the source text need can be clarified. To interpret and fill in these gaps in a way that maintains the general coherence and flow of the story, translators might make use of their cognitive scripts and prior knowledge.
4. **Mental Models of the material:** When they read and understand the original material, translators create mental models of it. According to the notion of cognitive scripts, the knowledge and experiences of

the translators have an impact on these mental models. There may be differences in the translation process due to the divergent mental models of translators and the original author.

5. Cognitive scripts from the source language and culture are transmitted to the target language and culture during translation, which is known as "Script Transfer." In order to maintain the primary meaning and intended impact of the source text while adhering to the linguistic and cultural standards of the target language, translators must manage these script transfers.
6. Pragmatic Considerations: The theory of cognitive scripts also takes pragmatics into account when discussing language usage. For the translation to accurately represent the tone, style, and communicative purpose of the source text in the target language (TL), it is imperative to comprehend the pragmatic implications of various scripts.
7. The reader's perspective is taken into account by Cognitive Scripts theory, which also takes into account the way readers interact with the text. To make sure that the translated work is understandable and related to the readers, translators must consider the cognitive scripts and prior knowledge of the target audience.

Cognitive Scripts Theory informs the translation process by highlighting the role of cognitive structures, cultural context, and reader engagement in understanding and producing translations. Translators can benefit from an

understanding of Cognitive Scripts theory to create translations that are culturally appropriate, coherent, and engaging for the target audience.

8. Data Collection

Understanding translators' reception and interpretation of target language (TT) via the lens of cognitive scripts is the goal of the cognitive scripts study of reception in translation. Translators attempt to understand how readers' cultural background, past knowledge, and cognitive frameworks impact their comprehension and emotional reaction to target text (TT) by looking at the cognitive scripts throughout the receipt of a translated work. The analysis also seeks to investigate how cognitive scripts affect the reception process, specifically how the translator's understanding of the translated work is influenced by the cultural context, social norms, and personal experiences. Additionally, it looks for any obstacles or misunderstandings that can occur from the source and target cultures' divergent cognitive scripts. Data are collected from the literary work by:

كجه جي، انعام (2010). الحفيدة الامريكية. دار الجديد. بيروت /لبنان	SL
Yousif, Nariman (2010). The Granddaughter. Bloomsbury Qatar Foundation Publishing	TL

9. Data Analysis: Data of the paper involved (6) longer texts collected randomly from the above-mentioned novel and tabulated according to the strategy of **Cognitive Scripts of Reception in Translation** (Kruger, 2016, p. 211). This is associated with the pattern

translation process. Translation will be taken, as in the following:

Text No. 1

ST (p.9)	"لوكان الشجن رجلاً لما قتلته بل لدعوت له بطول العمر. كيف تمكن هذا الإحساس المخاتل أن يصفقني ويشذب نزقي الذي كان طبعاً في؟ كيف صرت أرى الدنيا ومن فيها بلون آخر لا خبرة لي به، أجهل درجاته وتلعثم في تفسيره كلماتي، بل تتعثر في الإقرار به عينايا؟"، "هل كنت مصابة بعمى الألوان؟ أم إنني كنت سليمة، ستة على ستة، وإن ما أراه الآن، على شاشة رؤيتي، هو اللون الغلط؟"، "حتى ضحكتي تغيّرت. لم أعد أقهقه من قلبي كالسابق، كاشفة، بلا خجل، عن أسناني السفلية المعوجة التي وصفها كالفن بأنها تشبه مقهى شعبيا تشاجر رواده بالكراسي كان كالفن، يومذاك، يقصد أن يغازلني". "لكن الغزل ما عاد اليوم يناسبني من يغازل امرأة تحمل مقبرة بين الضلوع؟"
TT (p.7)	"If sorrow were a man, I would not kill him. I would pray for his long life. For it has honed me and smoothed over the edges of my reckless nature". "It has turned the world and everything in it a strange color with unfamiliar hues that my words stutter to describe and my eyes fail to register". "Maybe I was color-blind before. Or was my eyesight perfect then, and is the color that I now see the wrong one? Even my daughter has changed. I no longer laugh from the depths of my heart like I used to, unashamedly showing the crooked line of my lower teeth that Calvin once likened to a popular café in the wake of a brawl. Calvin meant to be flirty that day". "But flirting no longer suits me now. Who would flirt with a woman who bears a cemetery inside her chest?"

Cognitive scripts of reception are central to understanding how English-speaking readers interpret and connect with the emotional and introspective content of the original Arabic text.

1. **Emotional Impact Scripts:** The ST " لوكان الشجن رجلاً لما " expresses deep emotions of sorrow, introspection, and uncertainty. It is an

intertextual type of hypothetical pastiche. The TT successfully conveys this emotional impact, with phrases like "If sorrow were a man, I would not kill him", and "for it has honed me and smoothed over the edges of my reckless nature". These expressions evoke the same sense of emotional intensity as in ST.

2. **Cultural Context Scripts:** The ST "هل كنت مصابة بعمى الألوان" has cultural references and nuances specific to Arabic-speaking receptors "حتى ضحكتي تغيرت". The TT, on the other hand, seems to adapt these cultural elements effectively, using more universal terms like "color-blind" and "laughter" to ensure that English-speaking readers can grasp the cultural context.
3. **Figurative Scripts:** Both the ST and TT employ vivid imagery and metaphors to describe emotions and experiences. For example, the Arabic text uses the metaphor of "تشبه مقهى شعبيًا تشاجر رواده بالكراسي كان" while the English version uses a similar metaphor of "bears a cemetery inside her chest", "a popular café in the wake of a brawl" These metaphors resonate with receptors, fostering a deeper understanding of the narrator's emotions.
4. **Sensory Perception scripts:** The ST refers to visual sensations "ومن فيها بلون آخر لا خبرة لي" "كيف صرت أرى الدنيا" and "وتتلعثم في تفسيره كلماتي", "به" to describe the narrator's perception. The TT effectively retains these sensory aspects of scripts, allowing readers to the scripts of the narrator's experience.

The translator captures the essence of the ST, ensuring that the emotional depth and introspection are not lost in translation. By maintaining the emotional impact and vivid imagery, the translation successfully conveys the same cognitive and affective experience as the original text.

Text No. 2

ST (p.13)	"أحببت أقاربي الموصليين ذوي الشعور اللامعة الممشطة إلى الخلف والوجوه البيض المشربة بالحمرة كانوا يزوروننا في عيد الميلاد أو عندما ينزلون إلى بغداد لمراجعة دائرة حكومية أو ليقصدوا طبيباً معروفاً". "يجلسون مطرقين مهمومين على مقدمة الكراسي الخشبية الشائعة آنذاك من نوع «ثونيه»". "إنهم دائماً في حالة تأهب للنهوض لاستقبال صينية شاي أو الترحيب بقدام، أو التخلي عن المقعد الكبير، يسندون كروشهم الصغيرة بقبضاتهم اليمنى ويكرّون حباتها مسابحهم باليسرى". "وإذا حدث وتكلموا فقل إن خزانة المطبخ قد هوت وانفلق بابها وتدحرجت منها القدور والأغطية الفافون عند الكلام، تخرج من أفواه أقاربي كلمات تتدافع وتططق بحروف القاف والغين وبالألف الممدودة في النهايات مثل قفلات الموايل". "عماه.... خالاه..... وكأنهم خارجون للتو من مسلسل تاريخي بالفصحى عن مروءات سيف الدولة. لكنني، وإن أحببتهم، فإنني لم أشعر بكثير من الألفة في ذلك البيت الكبير الرطب ذي الأدراج الصاعدة إلى أكثر من سطح، والنازلة إلى عدة سراديب". "كانت درجات السلم أطول من ساقبي الصغيرتين الرفيعتين"، "وكوة النور الوحيدة العالية في آخره لا تبدد كل ظلمته". "تذكرت الترنيمة ونحن في الرتل الذي قطع بنا الطريق الممتدة من الموصل إلى القرى المحيطة بها مررنا ببغشيقه فوقفت الفتيات أمام البيوت ينظرن إلينا وهن يعدلن أو شحتهن البيض فوق رؤوسهن. تمنيت لو أعمل عنهن فيلماً أسميّه حمام ومناديل".
TT (p.10)	"I liked my Mosul relatives, with their shiny backcombed hair and pale rosy faces. They would visit us at Christmas or when they came down to Baghdad to attend to business at a government office or to see a good doctor". "They sat silent and worried on the edge of the wooden Thonet-style chairs that were common at the time. They sat as if ever ready to stand up, be it to receive a tea tray, welcome a new arrival, or give the seat up to an elder, supporting small paunches with the right hand and running through the beads of a rosary with the left". "When they spoke it was as if the kitchen cupboards had collapsed and a cacophony of

pots and pans were spilling out. Words rolled out of my relatives' mouths in a burst of qafs and gheins, with the elongated alef at the end making everything sound like the finale of a musical mawwal". "Ammaaa . . . Khalaaa . . .", "They sounded like they had just stepped out of a period drama in classical Arabic extolling the chivalry of Seif Al-Dawla. Even though I loved my Mosul relatives, I never felt fully at home in that big humid house with the stairs that led up to more than one attic and down to several cellars. The steps were too big for my short skinny legs, and the single skylight at the top of the staircase wasn't enough to banish the darkness". "My grandmother's lullaby came back to me as I rode in the convoy along the road from Mosul to its surrounding villages. In Baashika the girls stood in front of their houses adjusting the white scarves on their heads as they watched us pass by. My movie about them would be called Doves and Handkerchiefs".

In this text, the cognitive scripts of reception in translation play a crucial role in conveying the emotions, cultural nuances, and sensory experiences depicted in the ST.

5. **Scripts of Cultural Context:** The text introduces the reader to the customs and habits of the narrator's Mosul relatives. The translator, on the other hand, effectively captures these cultural elements by describing the "الكراسي الخشبية الشائعة آنذاك من نوع ثونيه", "Thonet-style chairs" and "يسندون كروشهم الصغيرة بقبضاتهم", "the practice of supporting small paunches with the right hand and running through the beads of a rosary with the left". These details help English-speaking readers understand the cultural setting scripts.

6. **Scripts of Sensory Perception:** The Arabic text uses sensory scripts, such as "ذوي الشعور اللامعة الممشطة إلى الخلف", "shiny backcombed hair" and "pale rosy faces," to create a vivid image of the characters. The English translator retains these sensory descriptions, allowing readers to visualize the appearance of the narrator's relatives.
7. **Scripts of Emotional Impact:** The Arabic text uses emotive scripts, such as "أحببت", "liked, loved" and "فإنني لم أشعر بكثير من الألفة", "never felt fully at home," to convey the narrator's feelings towards their relatives and the house. The translator successfully conveys the emotional impact by using phrases like "أحببت أقاربي الموصليين", "I liked my Mosul relatives" and "Even though I loved my Mosul relatives."
8. **Expressive Scripts:** There is an SL expressive script in "cacophony of pots and pans" and "وتططق بحروف" to refer to the way the relatives speak. The translator preserves this expressive script, using the concepts like "a burst of qafs and gheins" and "تخرج من أفواه أقاربي كلمات تتدافع", "words rolled out," which evoke the same sensitive scripts of noise and intensity.
9. **Intertextual scripts:** The original Arabic text involves "a period drama in classical Arabic extolling the chivalry of Seif Al-Dawla", "while the English translation refers to "مثل قفلات المواويل", "the finale of a musical mawwal". These scripts show how intertextuality scripts is skillfully adapted to suit the cultural background of the target audience.

The cognitive scripts of reception in this translation enable English-speaking readers to engage with the narrator's experiences, emotions, and cultural environment. The translator successfully conveys the essence of the ST, ensuring that the emotional depth and cultural nuances are effectively transferred to the TT.

Text No. 3

ST (p.16)	"جاءتني ساهرة وألقت بالعبارة في حضني، مثل جمرة مشتعلة، وغادرت على عجل قبل أن تشرب قهوتها. وسمعت صرير عجلات سيارتها التويوتا القديمة وهي تسرع لتترف البشرافية» إلى باقي الأقارب والصدقات". "كلام لا يجوز التفوه به في الهواتف النقالة «ديلي لتوتو» لا يفوز فيه سوى أصحاب الحظوظ السعيدة من الأميركان الذين يتكلمون العربية مثلي ومثل ساهرة التي قالت لي بكل بساطة عندما سألتها كيف تسافر وتترك ولديها المراهقين: الولدان؟"، "لم يغمض لهما جفن طوال الليل من الفرحة"، "وبقيا إلى جانبي يتوسلان أن أسرع بتسجيل اسمي قبل أن تطير الفرصة إلى غيرنا". "سبعة وتسعون ألف دولار تكفي لأن يدفع الأبناء آباءهم وأمهاتهم إلى ساحات الحرب، يضاف إليها خمسة وثلاثون في المئة مخصصات خطيرة"، "ونسبة مماثلة لأتعب المهنة ومصاعبها، وشوية خردة من هنا وشوية من هناك، ويصل المبلغ إلى مئة وستة وثمانين ألف دولار في السنة". رقم يكفي لوداع حي سفن مايل البائس إلى غير ما رجعة، ويكفي لدفع مقدم بيت فسيح وسط حدائق ساوثفيلد» واقتناء سيارة جديدة بـ «الكاغد»". "كما يكفي لإرسال أخي يزن الذي صار اسمه جايزن، إلى مصحة لعلاج الإدمان وإدخاله، بعد ذلك، إلى الجامعة".
TT (p.12)	"Sahira came over, tossed the words like a burning coal into my hands and left in a hurry without drinking her coffee. I heard the wheels of her old Toyota screech as she sped away to carry the good tidings to the rest of her friends and relatives". "This wasn't the kind of thing you could chat about on your mobile. A national lottery to be won only by the most fortunate Arabic-speaking Americans like me and Sahira, who, when I asked her how she could go and leave her two teenage sons, simply said, 'The boys?', "They didn't sleep a wink all night, they were so excited". "They stayed in my bed and were begging me to hurry up and register my name before the opportunity gets lost to someone else". "Ninety-seven thousand dollars was enough for children to

drive their parents into the battlefield. Add to that 35 percent danger-money, a similar percentage for hardship and professional welfare, plus a little bit spare here and a little bit there, and the amount could reach one hundred and eighty-six thousand dollars a year". "Enough to say goodbye forever to the miserable neighborhood of Seven Mile, enough to make a down payment on a grand house in the heart of leafy Southfield and purchase a brand-new car". "Enough also to send my brother Yazan, whose name was now Jason, to drug rehab, and then support him through college".

- 1. Cognitive Script Activation and Transfer:** The (ST) introduces the character Sahira's actions and emotions: "جاءتني ساهرة وألقت بالعبارة في حضني". This activates cognitive scripts related to a sudden and impactful interaction. The (TT) adapts this script into English: "Sahira came over", "tossed the words like a burning coal into my hands". The cognitive scripts of Sahira's actions are maintained and transferred to English readers.
- 2. Script Mapping and Adaptation:** The (ST) continues with Sahira's script of departure: "وغادرت على عجل قبل أن تشرب قهوتها". "The (TT) adapts the cognitive script of haste and urgency", and "left in a hurry without drinking her coffee". The cognitive script of her rapid departure is effectively conveyed in English.
- 3. Cultural Scripts and Experiential Adaptation:** The (ST) mentions "ديلي لوتو" which is not known in the English-speaking context. The (TT) replaces it with "A national lottery," maintaining the cognitive

script of a chance-based game while adapting it to the target culture.

4. **Preserving Cognitive Scripts:** The translation retains the emotional intensity of Sahira's departure: "They were so excited," "begging me to hurry up." The cognitive scripts of excitement and urgency are maintained.
5. **Script of Opportunity and Decision:** The (ST) introduces a cognitive script of decision-making and seizing opportunities: "قبل أن تطير الفرصة إلى غيرنا". The (TT) maintains this script: "before the opportunity gets lost to someone else". The cognitive script of seizing chances is effectively carried over.
6. **Emotional Impact Scripts:** The (ST) conveys Sahira's emotions through phrases like "غادرت على عجل", "left in a hurry", and "كلام لا يجوز التفوه به", "This wasn't the kind of thing you could chat about". The translation maintains this emotional script, allowing English readers to grasp Sahira's urgency and the significance of the situation.
7. **Script of Communication and Interaction:** The (ST) highlights the mode of communication used: "لا يجوز التفوه به في الهواتف النقالة", "This wasn't the kind of thing you could chat about on your mobile". The (TT) adapts this script, while retaining its conceptual structure: "This wasn't the kind of thing you could chat about on your mobile". "The cognitive script of reception related to appropriate communication is effectively transferred.
8. **Script of Surprise and Reaction:** The (ST) contains phrases like "لم يغمض لهما جفن طوال الليل من الفرحه", "They

didn't sleep a wink all night from happiness". The (TT) preserves this cognitive script of excitement: "They didn't sleep a wink all night, they were so excited". The cognitive impact of the children's reaction is maintained.

- 9. Temporal Scripts:** Both (ST) and (TT) convey Sahira's departure and her reason for leaving "وسمعت "صرير عجلات سيارتها التويوتا القديمة وهي تسرع لتزف البشرابة" and "I heard the wheels of her old Toyota screech", "as she sped away to carry the good tidings". The temporal scripts of action, departure, and speed are effectively transferred to English.

- 10. Script of Monetary Value and Cost:** The (ST) introduces the concept of financial calculations: "سبعة وتسعون ألف دولار", "Ninety-seven thousand dollars", and "مبلغ إلى مئة وستة وثمانين ألف دولار في السنة". The translator maintains this script while adapting the currency: "Ninety-seven thousand dollars" and "one hundred and eighty-six thousand dollars a year".

The analysis demonstrates that the translation effectively applies the Cognitive Scripts Theory to transfer cognitive and emotional scripts, adapt cultural and linguistic elements, maintain narrative continuity, and ensure comprehension and engagement for English-speaking readers. The translation consistently maintains the cognitive and emotional resonance of Sahira's actions, her children's reactions, and the significance of the opportunity presented in the source text. It also captures the essence of Sahira's actions, emotions, and decision-making process

Text No. 4

ST (p.27)	"تشيبييز"... صاح المصور صيحته التقليدية، أمرًا إيانا أن نكشف عن أسناننا فانصعنا للآمر جميعًا مثل ممثلين في إعلان المعجون كولغيت وابتسمنا للصورة". "وسيعود المصور إلينا بها، بعد أقل من أسبوع، مكبرة ومحمية بورق ضبابي شفاف". "وستنلقفها وتتداولها فيما بيننا ونحن نعلق عليها شتى التعليقات". "وسأتناول الصورة بحرص وأمضي إلى حجرتي وأعود بعد قليل وقد وضعتها في الإطار الثمين الذي اشتريته لها، مسبقًا، من قسم ديكورات المنزل لدى «ميسيز»". "استقرت على رف المدفأة، غرفة المعيشة صورتنا التذكارية التي تبدو فيها، نحن الأربعة،" واقفين في حديقة بيتنا وقد اتخذنا هيئة رسمية في اليوم الذي أصبحنا فيه أميركيين". "يا له من يوم انتظرناه بفارغ الصبر! لا يحتاج من يتأمل الصورة لفطنة كبيرة ليعرف أن أبي ارتدى، للمناسبة، البدلة الكحلية التي فصلها له مجودي الخياط في سوق بغداد الجديدة". "أما الصبي الأشقر النحيل الذي هو أخي جايزن والشابة السمراء التي تبدو وكأنهم استعاروها من أسرة أخرى، أنا، فقد لبسنا ما أمرتنا به أمي، بدون في مناقشة".
TT (p.20)	"CHEEEEESE". "The photographer gave his standard instruction for us to show our teeth". "We all followed like actors in a Colgate advert and smiled for the camera. Less than a week later, the photograph would be delivered to us, enlarged and in transparent wrapping. We would grab it eagerly and make various comments as we passed it around. I would then carry it carefully to my room and put it in the expensive frame that I'd bought specially from the home accessories section at Macy's". "It would finally settle on the mantelpiece in our living room, displaying the four of us formally dressed and posing in the garden of our house on the day that we became Americans". "How we had waited for that day!", "Looking at that picture, it's easy to see that my father had dressed up, especially for the occasion in his dark blue suit, the one made by Mujawwadi, the tailor in Baghdad's new market". As for the slim blond boy – my brother Jason – and the dark-skinned young woman who looked like she was borrowed from another family – me – we had both worn without argument what Mom

| had told us to".

- 1. Cultural Script of Photography:** The (ST) mentions the photographer's traditional instruction: "صاح المصوّر صيحته التقليدية". The TT, "The photographer gave his standard instruction for us to show our teeth", maintains the script of the customary nature of the instruction, while depicting it for the English-speaking audience who might not be familiar with the exact cultural practices.
- 2. Script of Anticipation:** In (ST): "ستتلقفها وتتداولها فيما بيننا". The (TT), "We would grab it eagerly and make various comments as we pass it around", captures the scripts of anticipation and shared engagement around the photograph, aligning with the Cognitive Script of eagerly anticipating a cherished item.
- 3. Commerce and Consumerism Script:** The (ST) mentions the store where the frame was bought: "قسم ديكورات المنزل لدى ميسيز". The translation, "home accessories section at Macy's," maintains the reference to a specific store, Macy's, while using the term "home accessories section" conveys the script of consumerism and shopping for decorative items.
- 4. Cultural Identity Script:** The (ST) describes the characters' compliance with their mother's instructions: "أنا، فقد لبسنا ما أمرتنا به أمي". The translation, "and the dark-skinned young woman who looked like she was borrowed from another family – me – we had both worn", "without argument what Mom had told us to", "reflects the shared understanding of

following their mother's directions without protest, aligning with the Cognitive Script of familial obedience".

- 5. Visual Description Script:** The (ST) describes the photograph in detail: " صورتنا التذكارية التي تبدو فيها، نحن الأربعة، واقفين في حديقة بيتنا وقد اتخذنا هيئة رسمية في اليوم الذي أصبحنا فيه "أميركيين", "displaying the four of us formally dressed and posing in the garden of our house on the day that we became Americans". The (TT), "displaying the four of us formally dressed and posing in the garden of our house on the day that we became Americans", captures the essence of the visual scene, maintaining the Cognitive Script of providing a detailed visual description.

In essence, the translation maintains the Cognitive Scripts Theory by adapting cultural nuances, emotions, and contextual aspects while ensuring the text remains coherent, engaging, and relatable to the target audience.

Text No. 5

- ST (p.39) "وراء هدير وامتدت يد أعطت لكل منا صندوقاً من الفلين فتحت صندوقي فوجدت فيه ساندويتشة وكيس بطاطا وقنينة كوكاكولا وقطعة بسكت". "وأكلنا مثل كائنات بدائية. وحالما انتهينا أعلن الكابتن بأننا سنتزود بالوقود ونحن في الجو، وحذرنا من أننا قد نحس إحساساً غير مريح. ثم جاءت طائرة وجثمت فوق طائرتنا لمدة نصف ساعة". "وانتابني الغثيان حالما التصقت بنا الطائرة الأخرى مسببة هزة تشبه المطب الهوائي الشديد". "فكرت بأن عنوان هذا الفيلم يمكن أن يكون الخمس المرتعبات والرجال الأكثر رعباً". "ولم يكن بيننا من يحاول أن يلعب دور رامبو. إن ذاك فيلم آخر. وخشيت أن يتسبب صبّ البنزين في انفجار وشيك، لكن العملية مضت على ما يرام، والمهم أنني لم أتقيأ". "ولم أكن الوحيدة التي سحبت نفساً عميقاً بعد زوال كابوس الطائرة الثانية وابتعادها عنا، وتبادلنا الابتسامات لأننا كنا أعجز من أن نصافح بعضنا بعضاً". "ووصلنا ... وتلبستني، رغم الترقب والإجهاد، حالة غريبة من الشفافية عندما دخلنا الأجواء العراقية.

	خيل لي أنني أستمع عبق زهر القداح على أشجار النارج. "أي الحقائق والرائحة الشهية للدخان المتصاعد من السمك المسقوف. حالة لم تدم أكثر من دقيقة، أطفئت بعدها الأنوار الكاشفة لأننا بدأنا نحلق في سماء بغداد. أحسست بفداحة هذا الظلام وبلا عدالته". "والستائر مسدلة لا تتيح لي إلقاء نظرة على المدينة وتذكرت مخاوف أمي بعد أن قرأت عن القاذفات التي تستهدف الطائرات التي تحط في بغداد. لو كانت معي الآن لأمرتني بأن أصلي".
TT (p.27)	"We were each given a lunch box. I opened mine and found a sandwich, a bag of crisps, a Coke, and a cookie. We ate like savages. As soon as we finished, the captain announced that we were going to refuel mid-air, and warned us that we might experience an uncomfortable feeling". "The fuel plane mounted ours and remained there for about half an hour. There was severe turbulence as soon as the two planes touched, and I started to feel sick". "The title for this movie could be Damsels in Distress and Helpless Knights. None of us was trying to play Rambo. That was another movie altogether". "I was terrified the fueling might cause the plane to explode, but it went okay, and, more importantly, I didn't throw up. I wasn't alone in letting out a sigh of relief when that episode was over". "We exchanged smiles, as we were too paralyzed to shake hands. Eventually, we arrived. Despite the anxiety and tiredness, I was overtaken by a strange sense of transcendence as soon as we entered Iraqi airspace". "I imagined I could smell the blossoms of Seville oranges on the garden trees and the delicious scent of the smoke cooking masgoof fish. This state lasted for only a minute or so before the headlights of the plane were switched off and we were hovering over Baghdad, preparing to land". "I felt the terrible injustice of this darkness. The blinds had to be closed as well, blocking the city from my view completely. With all these precautions", "I remembered my mother's fears as she read about the missiles that targeted planes trying to land in Baghdad. If she were here she'd tell me to pray".

1. Script of In-Flight Meals and Experience: ST:

وراء هدير وامتدت يد أعطت لكل منا صندوقاً من الفلين فتحت صندوقي " فوجدت فيه ساندويتشة وكيس بطاطا وقنينة كوكاكولا وقطعة بسكت. وأكلنا مثل

كائنات بدائية". The translation "We were each given a lunch box". "I opened mine and found a sandwich, a bag of crisps, a Coke, and a cookie". "We ate like savages". The translation successfully preserves the script of in-flight meals and passengers' experiences. "The phrase "We ate like savages" is retained, reflecting the shared experience of consuming meals in a seemingly primitive manner.

2. Script of Turbulence and Emotional Response:

ST: "وانتابني الغثيان حالما التصقت بنا الطائرة الأخرى مسببة هزة تشبه", while TT "There was severe turbulence as soon as the two planes touched", and "I started to feel sick". The translation maintains the script of turbulence and emotional response. The phrase "and I started to feel sick" conveys the cause-and-effect relational scripts between turbulence and the protagonist's physical reaction.

3. Script of Relief and Empathy: Source Text: "لم أكن

الوحيدة التي سحبت نفساً عميقاً بعد زوال كابوس الطائرة الثانية وابتعادها عنا، وتبادلنا الابتسامات لأننا كنا أعجز من أن نصافح بعضنا بعضاً". Translation "I wasn't alone in letting out a sigh of relief when that episode was over". "We exchanged smiles, as we were too paralyzed to shake hands". Analysis: This scene preserves the script of relief and empathy. The phrase "We exchanged smiles" captures the empathetic response of passengers who couldn't physically interact due to their emotional state.

4. Script of Cultural and Sensory Experience: ST:

"خيل لي أنني أشتم عبق زهر القداح على أشجار النارنج". TT "I imagined I could smell the blossoms of Seville

oranges on the garden trees". The translation maintains the script of a sensory and cultural experience. The phrase "I imagined I could smell the blossoms of Seville oranges", conveys the protagonist's sensory imagination, associating the scent with cultural and geographical elements.

In this translation, the cognitive scripts of in-flight experiences, turbulence, relief, and sensory perceptions are effectively maintained. The translation captures the emotional and cultural nuances of the ST, demonstrating the translator's understanding and application of the Cognitive Scripts Theory in the translation process.

Text No. 6

ST (p.43) | "الغد كلمة غامضة في قواميس الحروب"، "عدا أنها لا تصلح عنواناً لأي شيء هنا. والنائمون جنود وصلوا قبلنا. وهناك جنود سيصلون بعدنا". "ومطار بغداد الذي كان اسمه مطار صدام هو محطتنا الأولى في انتظار تسفيرنا إلى مواقعنا. كل يوم تأتي حافلات وطائرات هليكوبتر وتأخذ الغفاة السعداء إلى أماكن خدمتهم". "وجدنا جندياً وجندياً في استقبال دفعتنا، يجلسان على أريكتين مكسورتين وأمامهما منضدة مضغعة وكومبيوتر وبضع وريقات". "كانا يراجعان أسماء الواصلين حديثاً وأماكن التحاقهم. ولأنني اعتدت أن أكون رئيسة عصابة فقد قدمت مجموعتي وتقدمت من الجنديين وأخبرتتهما بأننا مترجمون وصلنا للتو من ديترويت، فأين نتجه؟"، "ردت على المجندة بأن علينا انتظار ممثل شركة إنترترانز التي تعاقدت معنا. ولم يكن جنابه قد شرف بعد". "والتعب لا يسمح بالتفكير والنائمون يحرضوننا على التشبه بهم". "والزوايا لا تكفيها، وكل من حولي يتذمر بالعربية ويلعن الشركة وأبا الشركة هاي شلون ورطة؟"، "هاي وينهم؟..."، "وين جابونا ونسونا؟ دفعت حقيبتني الكبيرة لصق الحائط، واستلقيت مسندة ظهري إليها، وخلعت السترة ورميتها فوق رأسي ونمت حتى الصباح. ورغم نومتي المرتجلة فقد رأيت حلمًا عجيبيًا...". "رأيتني أطرق باب بيت جدي يوسف في شارع الربيع وأنا مرتدية فستان عرس بنفسي اللون". "ولم يكن البنفسجي من ألواني المفضلة لكن الأحلام لا تترك لنا رفاهية الاختيار. وقد فتح جدي الباب ولم أخف منه رغم علمي، وأنا في الحلم، بأنه قد مات". وسألته: "متى جئت من السفر؟ رد - قمت من يومين. أردت أن أحضر عرسك يا

	سنا. ولم أصحح له اسمي. لم أقل له إنني زينة، أو زوينة كما اعتاد أن يناديني"، "لكن جدتي رحمة أطلت من وراء كتفه وقالت: هذي ززن، ألم تعرفها؟ المكرودة تزوجت وأنت غائب وها هي تعود إلينا بعد أن ترملت... يا عيني عليها".
TT (p.31)	"Tomorrow was a mysterious word in the glossary of war. It wasn't really a useful label for anything. The sleepers were soldiers who'd arrived here before us. There were others still to come after us". "Baghdad Airport, which used to be called Saddam Airport, was our first stop in the perpetual waiting for transfer to our postings". "Each day brought buses and helicopters that would carry the happy sleepers away. There were two soldiers, a man, and a woman, sitting on broken benches by a rickety table with a computer and slips of paper, going through the names of the new arrivals and their joining-up posts. Being used to playing the ringleader, I led my group toward the registration table and told the soldiers that we were interpreters just arrived from Detroit", "so where did we go? The woman said we were to wait for the representative of IntraTrans, the company that was contracting us". "His royal highness hadn't arrived yet. Exhaustion impairs rational thought, and the sight of the sleepers around us was kind of inspiring". "But there weren't enough corners for all of us, and everyone around me started complaining in Arabic and cursing the company and its father". "What kind of mess is this? Where the fuck are they?", "They just brought us here and forgot about us? At some point I just pushed my big bag towards the wall, lay down with my back against it", "took off my jacket, threw it over my head, and slept till morning". "Despite the conditions of my impromptu nap, I had a strange dream. I'm knocking on the door of my Grandfather Youssef's house on Rabie Street, wearing a violet wedding dress". "Violet isn't really my color, but dreams don't leave us the luxury of choice. My grandfather opens the door, and it's the most natural thing, despite the fact that I know, in the dream, that he's dead". "I ask him, "When did you get back?" He replies", "I came back two days ago. I didn't want to miss your wedding, Sanaa". "He gets my name wrong, and I don't correct him. I don't tell him that I'm Zeina, or Zuweina, as he used to call me. But my Grandmother Rahma appears behind his

shoulder and says, 'This is Zonzon, don't you recognize her? The little darling got married while you were gone, and here she is returning to us now that she's widowed. My poor child'.

1. Script of War and Military Experience: ST: " الغد

"كلمة غامضة في قواميس الحروب، عدا أنها لا تصلح عنوانًا لأي شيء هنا

TT: "Tomorrow was a mysterious word in the glossary of war". "It wasn't a useful label for anything". The translation maintains the script related to war and the military experience. The phrase "in the glossary of war" indicates the specialized terminology associated with warfare, and "a useful label for anything" conveys the confusion surrounding the concept of "tomorrow" in such a context.

2. Script of Arrival and Waiting at the Airport: ST:

ولأنني اعتدت أن أكون رئيسة عصابة فقد قدت مجموعتي وتقدمت من الجنديين وأخبرتهما بأننا مترجمون وصلنا للتو من ديترويت، فأين نتجه؟ ردت علي المجندة بأن علينا انتظار ممثل شركة إنترترانز التي تعاقدت معنا. ولم يكن جنباه TT: "Being used to playing the ringleader, I led my group towards the registration table and told the soldiers that we were interpreters just arrived from Detroit", "so where did we go?" The woman said we were to wait for the representative of IntraTrans, the company that was contracting us". "His royal highness hadn't arrived yet". The translation accurately captures the script of the protagonist's assertive action, interaction with soldiers, and the waiting process at the airport. The phrase "Being used to playing the ringleader" reflects the protagonist's habit, and "His royal highness

hadn't arrived yet" maintains the sense of anticipation.

3. Script of Exhaustion and Complaining: ST: "التعب لا

يسمح بالتفكير والنائمون يحرضوننا على التشبه بهم. والزوايا لا تكفيها، وكل من حولي يتذمر بالعربية ويلعن الشركة وأبا الشركة هاي شلون ورطة؟ ... هاي TT: "Exhaustion impairs rational thought, and the sight of the sleepers around us was kind of inspiring". "But there weren't enough corners for all of us, and everyone around me started complaining in Arabic and cursing the company and its father". The translation effectively captures the script of exhaustion and complaining. The phrase "everyone around me started complaining in Arabic and cursing the company and its father" maintains the sense of frustration and discontent among the characters.

4. Script of Dream and Family Interaction: ST: " رغم

نومتي المرتجلة فقد رأيت حلمًا عجيبيًا... رأيتني أطرق باب بيت جدي يوسف في شارع الربيع وأنا مرتدية فستان عرس بنفسي اللون TT: "Despite the conditions of my impromptu nap, I had a strange dream", "I'm knocking on the door of my Grandfather Youssef's house on Rabie Street, wearing a violet wedding dress". The translation maintains the script of dream and family interaction. The phrase "wearing a violet wedding dress" retains the imagery of the dream, and "Despite the conditions of my impromptu nap" reflects the context in which the dream occurred".

The cognitive patterns about combat, military experience, tiredness, waiting, whining, and nightmares are all skillfully maintained in this translation. The translation

demonstrates the translator's comprehension and use of the Cognitive Scripts Theory during the translation process by capturing the subtleties and emotions of the original text.

10. Conclusions

The notion of cognitive scripts provides insight into the complex cognitive and cultural processes involved in translation. For their translations to be accurate, successful, and sensitive to cultural differences, translators must be aware of these processes. The conclusions can be summarized as follows:

1. Translators' management of the ST is significantly influenced by cognitive scripts. Translators' understanding and perception of the source material are influenced by the cultural and linguistic scripts they bring to the translation process.
2. The notion of cognitive scripts highlights how crucial pragmatic considerations are to translation. In order to ensure that the translated material has the required communication impact, translators must take into account the target audience, context, and communicative aim while transferring cognitive scripts.
3. Aligning the SL and TL cognitive scripts is necessary for successful translation. Finding comparable thought processes, emotional expressions, and cultural allusions is necessary to make sure the TT is acceptable and natural for the intended audience.
4. It may not be feasible to directly transfer cognitive scripts from the source language to the target

language because of linguistic and cultural barriers. Translators must overcome these obstacles by rewriting or modifying scripts while maintaining the intended meaning.

5. The idea of cognitive scripts recognizes that whereas certain languages and cultures favor brief utterances, others utilize more complex scripts.
6. The idea of cognitive scripts takes into account the linguistic variations in story forms and norms. The narrative flow and structure of the translated material must meet the target audience's cognitive expectations, according to translators.

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