



An Analysis of Magdy ‘Abdul-Maguid Khāṭer’s Arabic Translation of Tom Hanks’s *Uncommon Type: Some Stories* from the Perspective of Eco-Translatology

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Abstract

The present study analyses an Arabic translation of Tom Hanks’s (2017) book *Uncommon Type: Some Stories*, which is the translation that was produced by Magdy ‘Abdul-Maguid Khāṭer (Hanks, 2017/2020). The study employs eco-translatology in describing the translational eco-environment and it sheds light on the imbalance which results from the differences between the linguistic and cultural systems of the source text and the target text and which requires making adaptive and selective transformations in order to restore balance in the translational eco-environment. The study uses eco-translatology’s interpretation of translation as a multidimensional transformation as a basis for a model of analysis that investigates the translator’s decisions. It also assesses the success of these decisions in restoring balance to the translational eco-environment and ultimately judges the translation’s holistic degree of adaptation and selection. By employing eco-translatology in the analysis of an Arabic translation, the study contributes to advancing the internationalization of eco-translatology which has mostly been studied and explored in China. It also expands eco-translatology’s application, substantiates the criticism of eco-translatology’s use of Darwin’s law of natural selection in explaining the first phase of the translation process, and furthers our understanding of eco-translatology.

Key terms: eco-translatology, balance in translation, translator-centredness, adaptation and selection, multidimensional transformation

Introduction

Eco-translatology is a brand-new approach to translation studies that developed in China around the turn of the twenty first century (Hu, 2020, p. 1). Due to its comprehensive nature, eco-translatology has received much academic attention and the increasing interest in it is reflected in the plethora of research about it (Fang, 2020, p. x). However, many of the research activities about eco-translatology seem to concentrate in China and most studies that analyse translation from the perspective of eco-translatology focus on English texts translated into Chinese and vice versa (Hu, 2020, p. 214) Therefore, eco-translatology needs to be studied and its explanatory strength needs to be tested globally.

Fang (2020) states that eco-translatology—which is a new and still-developing perspective of translation studies—has some ideas which are not easy to understand and some which may not be accepted (p. xi). Hu (2020) states that there is room for improvement, and that future research about eco-translatology should handle the three topics of “the expansion of the external ‘application’”, “the in-depth exploration of the internal ‘accuracy’”, and “the advance of ‘internationalization’” (p. 280).

The present study attempts to advance the internationalization of eco-translatology by using eco-translatology’s concept of three-dimensional transformation as a basis for a model of analysis that explores and assesses an Arabic translation of Tom Hanks’s (2017) *Uncommon Type: Some Stories* which is the translation done by Magdy ‘Abdul-Maguid Khāṭer (Hanks, 2017/2020). By evaluating the translator’s decisions, the study explores the extent to which the translator succeeds in transferring the linguistic, communicative, and cultural elements of the source text into the target text and the extent to which he maintains balance in the translational eco-environment. By adopting an approach based on eco-translatology towards the analysis of the specified Arabic translation, the present study expands the boundaries of applying the theory in translation studies and improves our understanding of it.

Origins of Eco-Translatology

According to Hu (2020), eco-translatology originated in Hong Kong where he began exploring it as a PhD student in 2001 (p. 36). Hu (2020)

states that it was not until 2006 that eco-translatology was systematically argued and presented internationally (p.1). It later expanded in 2009 and has gained increasing attention ever since (Hu, 2020, p. 137). The growing movement of environmental preservation of the late 1960s and the 1970s has made ecology more separated from biology itself and pushed ecology towards studying the fundamental relationship and interplay between humans and their environments (Hu, 2020, p. 4). Eco-translatology was developed after the transition from "industrial civilization" to "eco-civilization" which led to the integration of ecological ideas into the academic disciplines of the humanities (Hu, 2020, p. xiii).

Eco-translatology has been inspired by Chinese philosophical notions which show deep awareness of the importance of ecology (Jiang, 2015, p. 136). One such important classical notion is that of harmony between man and nature which leads to balance (Hu, 2020, p. 53). Hu (2020) uses this notion in his paradigm and states that there should be harmony between the translator and the translation ecosystem (p. 53). Another Chinese notion that is central to eco-translatology is that of human-centredness which Hu (2020) uses to shed light on the central role that the translator plays in the process of translation (p. 54). A third notion is that of holism which emphasises the dynamic nature of the universe and which can be useful when understanding the translational eco-environment (Hu, 2020, p. 54).

Dollerup (2010) states that eco-translatology's deep roots in Chinese philosophy means that it has not been the result of sudden social changes unlike Western translation theories (p. 4). He notes that eco-translatology relates to Western translation theories; however, he claims that the "ancient lineage" of the Chinese philosophy on which eco-translatology is based and the fact that it has not been brought about by some social change means that eco-translatology draws inspiration from nature and from environments which "last longer" than individuals who develop theories (Dollerup, 2020, p. vi).

Eco-translatology also has its roots in Darwin's theory of evolution. According to Babelyuk and Galaidin (2018), Darwin's theory of evolution consists of three parts which are mutation, adaptation, and evolution (p. 94). Eco-translatology borrows adaptation to explain translation as an activity and suggests that the translator has to adapt to the translational eco-environment and then select the translation strategies and methods

which may produce the best possible translation (Babelyuk & Galaidin, 2018, p. 94).

Hu (2020) notes that the main rule of the organisms' adjustment to their natural environments is the principle of the survival of the fittest (p. 158). He uses this principle along with the Darwinian principle of natural selection to explain the translator's role in the process of translation and the way translations are produced (Hu, 2003, p. 284). According to these principles, only organisms such as animals can adapt to their environments (Hu, 2003, p. 284). In the translation triangle that consists of the source text, the translator, and the target text; the source text and target text are objects, while the translator is an organism that can adapt to the environment and take decisions that ultimately select the final form of the translation (Hu, 2003, p. 284).

Hu (2003) states that adaptation and selection are "the translator's instinct" and "the essence" of the process of translation, suggests that the translators themselves are selected by their environments, and states that adaptation and selection are interdependent (p. 284). Hu (2020) notes that selection is "a two-way process" (134). He explains that the environment chooses different elements as necessary for creating balance, while organic beings choose the habitat that is best for their existence (Hu, 2020, p. 134). When they choose their environment, organic beings should adapt to it, and the fittest of them survive. By analogy, a source text exists because it has an internal mechanism that complies with natural law to preserve the dynamic balance (Hu, 2020, p.134). Thereby, the theory seems to suggest that the translator must adapt to the translational eco-environment and to maintain balance in the translational eco-environment so that the two-way selection can happen. Due to eco-translatology's dependence on adaptation and selection in explaining translation practice, Hu (2006) views translation as the creation of the target text as a result of the translator's adjustment to a particular translational eco-environment (p. 4).

Definition, Terminology, and Theoretical Framework of Eco-Translatology

Hu (2020) defines eco-translatology as an "ecological perspective of translation studies" (p. 15). It is a "holistic" investigation of how "textual ecology, 'translator-community' ecology, and translation-environment ecology" interact and relate to one another (Hu, 2020, p. 15). It is a cross-

disciplinary effort to produce an ecological description of translation practice (Hu, 2020, p. 15).

The science of ecology refers to the science which studies the environments of organic beings (Hu, 2020, p. 9). The prefix "eco" refers to the living circumstances of organisms in a particular space and the balanced interplay between organisms or between organisms and their surroundings (Jiang, 2015, p. 138). However, the term "ecology" itself has expanded semantically when the science of ecology moved towards exploring the relationship between human beings and their natural environments (Hu, 2020, p. 4). In light of the expansion of the meaning of ecology beyond the limits of biology proper, the prefix "eco" is used metaphorically in the humanities in which it means "good, healthy, and harmonious" (Jiang, 2015, p. 138). Therefore, the prefix "eco" in eco-translatology is "a metaphor or analogy" in which the phenomena of nature are "compared with similar phenomena in translation" (Jiang, 2015, p. 138).

There are three prerequisites for investigating translational activities in eco-translatology (Hu, 2020, p. 27). The first prerequisite is a sequence chain that explains the human mental process in the context of translation (Hu, 2020, p. 27). The sequence chain of eco-translatology is "Translation↔Language↔Culture↔Human↔Nature" (Hu, 2020, p. 27). The chain clearly shows the interrelationship between translation as a human activity and nature as culture, which is the product of members of nature, is transferred via language and translation (Yin & Tian, 2020, p. 257). The second prerequisite of exploring translational activities in eco-translatology is to make an analogy between the natural ecology and the translational ecology (Hu, 2020, p. 27). Such analogy is figurative and it leads to borrowing terminology or creating the concepts on which the theoretical framework of eco-translatology is based. The third prerequisite is the methodical exploration of translation as adaptation and selection (Hu, 2020, p. 27).

In order to understand eco-translatology, the concepts and terminology that it borrows from the science of ecology or develop as a result of comparing phenomena in translation with these in nature need to be explained. The study couples the discussion of the terminology and concepts that eco-translatology borrows from ecology with employing them in describing the different components of the translation process. Such employment helps in outlining the translational eco-environment of

Hanks's (2017) collection of short stories and its Arabic translation before analysing the translation.

The first borrowed term to explain in the context of eco-translatology is ecology. It generally refers to a science that studies organisms and their interaction with each other and with their natural habitat; however, Hu (2020) defines translational ecology as the existential state of translation subjects that interact with each other and with their surroundings (Hu, 2020, p. 11).

Eco-translatology also borrows the concept of "ecological community" which refers to the living components of the ecosystem (Hu, 2020, p. 9). The translation community refers to the group of people involved in translation activities who interact with relevant aspects of the translation process (Hu, 2020, p. 59). It includes the source text's author and readers, "target readers, translation critics, translation editors, publishers, agencies" and the translator (Hu, 2020, p. 59).

In the translation community on which the study focuses, Tom Hanks seems to be the most visible member. Hanks is an actor, director, and filmmaker who is generally famous for his popular and critically acclaimed films. *Uncommon Type: Some Stories* is his first collection of fiction; it presents seventeen short stories which revolve around the lives of different characters who live in or migrate to the United States. Although film critics often praise Hanks as an actor, critics and reviewers in newspapers and magazines have varying opinions about him as author. On the one hand, the collection of short stories is harshly criticised by Scholes (2017) who believes that the collection is too long and that its stories range "from downright terrible to decidedly mediocre" (paras. 3,5). It is also criticised by Preston (2017) who states that it is full of cliches (para. 4). On the other hand, Samuelson (2017) finds the collection to be a testimony to the skill that Hanks has as a short story writer (para. 4), and King (2018) recommends reading it (para. 3). Apart from the varying opinions of the critics and reviewers, the book seems to be a success among readers; therefore, it is a *New York Times* best seller ("Hardcover fiction", 2017).

It seems that the worldwide fame of Hanks and the success of the book as a best seller triggers its translation into Arabic. Discussing his translation of the book in an interview, Khāṭer suggests that Hanks is not an exceptional writer; however, he admits that the book carries Hanks's voice, feelings, and performance in films which appeal to the taste of

Hanks's many fans (Khālid Mansūr, 2023). The importance of Hanks's fame shows in the size of the font in which his name appears on the cover of the Arabic translation which is much bigger than that used to write the translator's name. The translation includes a note about the original author which refers to his awards in the realm of cinema and to his most famous films (Hanks, 2017/2020, p. 441). Furthermore, a photo of Hanks occupies half the back cover of the Arabic translation (Hanks, 2017/2020). Although it is Magdy 'Abdul-Maguid Khāṭer who makes reading the stories in Arabic possible, he is merely introduced to the readers of the translation in a six-line long note which refers to his nationality, birth date, and a few of the works he authored and translated (Hanks, 2017/2020, p. 443). Unlike Hanks, his photo does not appear anywhere on the cover of the translation.

Hanks is even the focus of the reviews of the Arabic translation. Articles about the Arabic translation—such as the reviews and articles written by 'Āṭef (2020) and Maḥmūd (2024)—discuss the stories themselves and Hanks's skill as an author, and they only casually mention the name of Khāṭer without evaluating his work and without referring to the reception of the translation in the market. However, the fact remains that reading the book in Arabic is possible due to the efforts of Khāṭer as a prolific translator and an expert in the translational situation.

Eco-translatology also borrows the concept of ecological chain. In the science of ecology, an ecological chain essentially refers to a "food chain" (Hu, 2020, p. 10). In eco-translatology, Hu (2020) describes the translation chain as a sequence of links that connect the different stages of translation (p. 10).

A natural environment refers to the entire range of living and non-living elements in an organism's habitat that have an impact on the organism's lifespan (Rittner & Timothy, 2004, p. 115). In eco-translatology, the translational eco-environment is a compilation of all the variables associated with the translator's ideal adaptation and selection (Hu, 2020, p. 12). The translational eco-environment is a dynamic whole that includes the linguistic, cultural, and social components of the process of translation as well as the members of the translator community (Hu, 2020, p. 12). The translational eco-environment on which the study focuses includes Hanks's (2017) book, its specified Arabic translation, their linguistic and cultural ecologies,

Hanks, Khāṭer, the publisher, the critics and reviewers, as well as the readers.

An ecosystem in biology refers to any natural system that functions as one unit and exchanges materials cyclically to build a solid and efficient system (Rittner & Timothy, 2004, p. 106). The ecosystem can be biological, cultural, and linguistic (Cronin, 2003, p. 74). In translation, an ecosystem is "a functional unit of translation in which languages, translation essentials, and non-translation essentials"—such as "society, communication" and "culture"—"interact" within certain "spatial and temporal" boundaries (Hu, 2020, p. 52). Hostová (2016) states that the translator may produce a text with a very dynamic nature that the text itself may be regarded as an ecosystem (Hostová, 2016, p. 77).

The ecosystems of the source text and target text on which the study focuses have different and distant linguistic and cultural ecologies. Hanks's (2017) collection of short stories is written in American English while the Arabic translation uses Modern Standard Arabic, and the two languages belong to different language families and are different in terms of syntax. Hanks's (2017) book is set in the United States and targets readers who are familiar with the American culture while the Arabic translation is produced by an Egyptian translator and targets Arabic-speaking readers (Hanks, 2017/2020). The big linguistic and cultural gap between the source text's and target text's ecosystems creates imbalance in the translational eco-environment.

In order to bridge the gap between the ecosystems of the source text and target text, ecological balance needs to be restored in the translational eco-environment. It is achieved when the translator creates the harmony between the source text and target text by understanding the linguistic, cultural, and communicative ecologies of the source text and by transmitting their elements into the target text in accordance with the rules that govern the receiving environment (Babelyuk & Galidin, 2018, p. 94). In other words, it is achieved through adaptation and selection.

In eco-translatology, the process of translation consists of two stages which involve selective adaptation and adaptive selection (Hu, 2020, p. 284). In the first stage, the source text is the important component in the translational eco-environment which selects a translator; consequently, the translator adapts to the source text's ecosystem and the adaptation involves recognising the limitations that

the translational eco-environment imposes on him or her (Hu, 2020, pp. 284-285). In the second stage, the translator takes decisions which conform with the rules of the receiving environment which is part of the translational eco-environment as a whole, and the decisions ultimately lead to selecting the form of the translation (Hu, 2020, p. 285).

The fact that the translator is present in the two phases of the translation process reflects the translator's centredness and emphasises the translator's responsibility regarding the production of the target text that can survive in the translational eco-environment (Hu, 2020, p. 121). The idea of the translator's centredness in eco-translatology echoes Bassnett's (2002) idea about the translator as a link between the author and the reader of the translation in a chain of communication where the translator plays the dual role of receiving the message of the source text and reconstructing it in the form of a target text (p. 57). Hu (2020) also places the translator at the centre of the process of translation to be a link between the source text and the target text (p. 285). In an interview, Khāṭer makes it clear that he is aware of the central role he plays in the translation process as he states that he considers himself a coauthor of the text who reads the text and then processes and reconstructs it in order to produce his own version of it (Khālid Maṣṣūr, 2023).

Placing the translator at the centre of the translation process assists in balancing the two extremes of the source text's centredness and the target text's centredness (Hu, 2010, pp. 115-116). Consequently, it promotes balance in translation studies at large (Wang, 2014, p. 57). It does not idolise the translator but rather highlights the usefulness of the translator's creativity in producing an adequate translation (Jun, 2020, p. 17).

The translator's creativity is needed to achieve ecological harmony in the translational eco-environment. Naturally, a language develops and evolves to help people who live in a particular place or bioregion to describe their surroundings; since bioregions are different, there will always be gaps between the different languages (Garcés, 2017, pp. 258-259). The differences between the source and target texts which may arise from the differences between the languages that describe the bioregions in which the texts are set lead to ecological imbalance (Kong, 2021, p. 204). Therefore, the translator must reconstruct the text because translation is an act of text transplantation (Hu, 2020, p. 138).

The target text needs to be accepted in the environment which receives it in order to be successfully transplanted.

The act of translation is triggered by the translator's subjective reasons that include pursuing fame which can be equivalent to survival in the translation market, supporting or promoting an ideology, looking for interesting material, changing one's state of mind or feeling, and "competition" (Hu, 2020, p. 170). In the case of Khāṭer, he states in an interview that he translates works he personally likes and enjoys reading (Khalid Maṣṣūr, 2023). Subjectivity also influences the translator's decisions. The process of translation depends on the translator's ability to make educated guesses in order to comprehend and reproduce the meaning of the source text's message; therefore, the translator needs to think independently (Yang, 2015, p. 24). The translator's independent thinking happens when he or she turns into a "subject of creation" whose choices are made in accordance with his or her subjective beliefs, motives, or aims (Huang, 2019, p. 102). The contribution of the translator's subjective consciousness to the creation of the target text indicates that the translator as a subject can change the translational eco-environment.

Contribution and Critique of Eco-Translatology

Hu (2003) states that his new theory addresses dissatisfaction with some aspects of current translation studies by taking a different approach to translation; he stresses that this approach which defines translation as an act of adaptation and selection does not lean towards the source text or the target text and that it focuses on the translator as the centre of the process of translation (p. 288). The description of translation as adaptation and selection echoes Western scholars' views on decision making in translation. Nida (2000) states that the translator must make many choices regarding the translation and its organisation in order to make it suitable for the target language and culture and to make it accommodate the needs or expectations of its readers as well as the demands of the publisher (p. 7). Newmark (1981) says that "translation theory is concerned with choices and decisions, not with the mechanics of either the source language (SL) or the target language (TL)" (p. 19). However, Hu (2003) claims that eco-translatology contributes to the field of translation studies because it is "a systematic study of adaptation and selection" (p. 283). He adds that his employment of Darwin's principles in the interpretation of adaptation makes eco-

translatology a comprehensive theory (Hu, 2003, p. 289). Hu and Tao (2016) claim that the holistic nature of eco-translatology stems from choosing ecology as the cornerstone on which it builds its argument and from which it adopts the focus of its research, develops its distinctive research approaches, and borrows its unique terminology (pp. 123-126).

Despite its contribution to translation studies, eco-translatology has its weaknesses and it needs to be improved. Eco-translatology is presented as a translation theory that integrates ecological, linguistic, and cultural approaches into it; however, it does not explain how the integration happens (Zhu, 2014, p. 174). Although the build-up of eco-translatology reflects systematic thinking, the mechanism of integrating some approaches into eco-translatology is vague.

Eco-translatology's metaphorical use of Darwin's principle of natural selection is also problematic. Commenting on the two stages of which the process of translation consists in eco-translatology, Robinson (2013) observes the following:

The first stage ("selection") is clearly analogous to natural selection, even though . . . the selection is not so much natural (i.e., random) as it is human (i.e., agent-driven, and thus purposeful). The second stage (adaptation-selection), however, would appear to me to have nothing whatever to do with natural selection, or any aspect of Darwinism thought. It is simply the ordinary professional activity of the translator (*qtd.* in Jiang, 2015, p. 144).

Eco-translatology does not seem to succeed in clarifying how the text can be more important than the translator in cases where the will and aims of the translator seem to control selection during the first stage of the process of translation. The principles of natural selection and the survival of the fittest, which eco-translatology uses to suggest that the translator who adapts best to the translational eco-environment is selected by the translational eco-environment for the task of translation, seem to fail to explain the selection of translators who do not seem to adapt well enough to the translational eco-environment in order to create harmony and balance in it.

In spite of some of its weaknesses, eco-translatology's attempt to approach all the aspects of translation in a holistic and balanced way is generally useful when describing translation practice. The holistic



approach leads to considering translation as a multidimensional transformation which this study's model of analysis uses to explore and assess an Arabic translation of Hanks's (2017) book.

Methodology and Analysis: The Three Dimensions of Transformation

In eco-translatology, translation is a textual transformation that mainly focuses on the linguistic, cultural, and communicative dimensions in the translational eco-environment (Hu, 2020, p, 161). A successful multidimensional transformation maintains balance and harmony in the translational eco-environment (Hu, 2020, p. 162). Transformation is sometimes viewed as a form of betrayal to the source text; however, it is important for the continuity of texts (Cronin, 2003, p. 38). The importance of multidimensional transformation is obvious in case there is a cultural and linguistic gap between the source text and target text. Such is the case with Hanks's (2017) *Uncommon Type: Some Stories* and its Arabic translation produced by Khāṭer (Hanks, 2017/2020). Therefore, the present study depends on eco-translatology's interpretation of translation as a three-dimensional transformation as a basis for a model of analysis that examines and assesses the translation decisions that Khāṭer takes (Hanks, 2017/2020). The analysis examines the decisions the translator has taken in selected examples of translation in light of eco-translatology's interpretation of translation as a linguistic, cultural, and communicative dimensional transformation. It also evaluates the translator's ability to transplant the linguistic, cultural, and communicative elements of the source text into the translation effectively and assesses the extent to which he recreates balance in the translational eco-environment. Ultimately, the study judges the translation's holistic degree of adaptation and selection. The aim of the study is to contribute to the internationalization of eco-translatology by using it as a basis for a model of analysis in the English-Arabic translational eco-environment. Thus, the study advances our understanding of eco-translatology as a holistic perspective of translation studies.

Linguistic Dimension of Transformation

The adaptive and selective transformation of the linguistic dimension focuses on the linguistic form which includes "semantic meaning, phonetic selections, vocabulary and sentence arrangements", etc. (Cao et al, 2022, p. 379). Naturally, the transformation of the

linguistic ecology of the source text requires having an excellent knowledge of the source language and a proficient use of the target language. In addition to understanding the source text, a translator must consider the target audience's approval of the linguistic forms as well as the "habits of the target language" (Dong & Qui, 2018, p. 174). Adhering closely to the sentence structure and text order of the source language or choosing unsuitable equivalents for source language words may lead to making errors on the levels of vocabulary and grammar and may result in ecological imbalance.

It is often the habit in Arabic literature not to use obscene or vulgar insults, and the translator seems to respect that as he avoids transferring vulgar insults into his translation. For example, an American soldier in the second story yells "Fuck you!" as he kills a German soldier during the WWII (Hanks, 2017, 54). Khāṭer replaces the phrase which includes the vulgar word with "تبا لك!" which is not shocking or vulgar and is generally an acceptable alternative for English vulgar curses in Modern Standard Arabic translations (Hanks, 2017/2020, p. 66). The transformation is thus in line with the linguistic habits of the target text's ecosystem.

The meaning of some phrases may not be properly conveyed if translated literally; therefore, choosing a different phrase that conveys the meaning becomes necessary. In the first story, Anna tries to encourage the narrator to endure the pain of exercising by saying "Tough titties" (Hanks, 2017, p. 14). Khāṭer makes a successful transformation on the linguistic level as he chooses the word "تجلد" to translate the phrase and to convey its meaning (Hanks, 2017/2020, p. 21).

The translator also seems to take the expected familiarity of the direct equivalent of the source language's word to the target audience into consideration. In the first story, the narrator says that taking a rest and drinking liquids has been the remedy for common cold since the time of the "Neanderthal" (Hanks, 2017, p. 29). The term which refers to a member of an extinct group of archaic humans has its direct equivalent in Arabic which is "إنسان نياندرتال"; however, the direct equivalent is often used in specialised texts and is not expected to be understood by the expected average readers of the translation. In his translation, Khāṭer abandons the direct equivalent and uses the phrase "الإنسان البدائي" instead (Hanks, 2017//2020, p. 38). The linguistic dimensional transformation he



makes is successful because it clarifies the meaning of the word to the target audience of the translation.

However, the translator makes many mistakes regarding the transformation of linguistic elements in other parts of the text. The linguistic ecology of the translational eco-environment includes the writing systems of the source and target languages. Since translation is done for people who cannot read the source language, using the writing system of the language into which the text is translated is crucial for the target text to be understood. However, exposure to foreign languages—especially English—in the age of globalisation seems to make Khāṭer find the use of English script in his Arabic translation acceptable (Hanks, 2017/2020). In the first story, the narrator talks about the North American streaming service “HBO” (Hanks, 2017, p. 3). Khāṭer transfers “HBO” into the Arabic translation using English script (Hanks, 2017/2020, p. 9). The translator’s decision may be attributed to the presupposition that many people now can read the names of foreign products in English; however, such presupposition cannot be automatically applied to every Arabic-speaking reader. Therefore, the failure of linguistic dimensional transformation that has to do with the linguistic form may lead to imbalance.

The translator also transfers an entire English sentence into the Arabic translation using English script. In the tenth story, Kenny spends the weekend with his mother and he meets her boyfriend who jokes with Kenny and tells him that the name of the car Fiat is an acronym for “Fix it again, Tony” (Hanks, 2017, p. 201). Khāṭer uses the English sentence in his translation without reconstructing the verbal joke or even translating it into Arabic (Hanks, 2017/2020, p. 226). The meaning can be clarified if the English sentence is directly followed by the translation in the text or in a footnote. By inserting a source language sentence in the target text, the transformation of the linguistic and communicative dimensions becomes unsuccessful.

Understanding the meaning of words, phrases, and larger units in the hierarchy of grammar to translate them adequately belongs to the linguistic dimension of transformation. In this aspect, the translator makes many mistakes which seem to result from failing to understand the meaning conveyed by the linguistic elements in some parts of the source text. In the first story, the narrator states that the “grandparents” of his Chinese friend—whose name is Steve Wong—“were naturalized

in the forties” (Hanks, 2017, p. 3). The sentence means that the grandparents became American during the forties of the twentieth century. However, Khāṭer translates this sentence into Arabic as “لم يحصل ”جدا ستيف وونج على الجنسية الأمريكية سوى في عقدهما الرابع (Hanks, 2017/2020, p. 10). The source text refers to a decade, while the translation refers to the age of the grandparents when they became Americans. In this case, the forties can be translated as “أربعينيات القرن العشرين”. In the second story, the main character named Virgil talks to his friend Amos Boling who asks Virgil about his wife and says: “Delores still burdened with you?” (Hanks, 2017, p. 45). Khāṭer translates this question as “وهل لاتزال ديلورس تتقل كاهلك؟” (Hanks, 2017/2020, p. 56). The Arabic translation means that it is Delores that burdens Virgil, not vice versa, and “هل لازلت تتقل كاهل ديلورس؟” can be a suitable translation. In the third story, a film producer explains that “France does not allow the promotion of films via paid spots on television” (Hanks, 2017, p. 63). Khāṭer translates this sentence as “فرنسا لا تسمح بالدعاية للأفلام عبر التليفزيون من خلال الدفع الفوري (Hanks, 2017/2020, p. 76). The Arabic sentence which means that France does not allow film promotions through instant payments suggests that France allows them if they are paid for by using other methods although the source text suggests that paid TV film promotions are not generally allowed in France, and a better translation of the sentence can be “لا تسمح فرنسا بالدعاية للأفلام من خلال المساحات الاعلانية التليفزيونية المدفوعة”. In the fifth story, the main character named Kirk gets wounded after a surfing accident and he walks into a café looking for his father; however, he cannot find him among the customers who are too busy that they would not help him even if they “bothered to look up at Kirk with his open wound” (Hanks, 2017, p. 106). The phrase can be translated as “ممن لم يأبهوا بالنظر إلى كرك ”، “وجرحه المفتوح ممن ضايقهم ” but Khāṭer translates this phrase into Arabic as “النظر إلى جرح كيرك المفتوح (Hanks, 2017/2020, p. 126). The Arabic translation which means that the customers were bothered when they saw the wound reflects the translator’s failure to understand the phrase. In the seventh story, the narrator and his three friends build a capsule which launches into space to sail around the moon; then, the capsule passes by the stars, “none of which twinkle when you’re up there among them” (Hanks, 2017, p. 151). The clause can be translated as “لم يلمع أي ” منها حين مررنا بها” to convey the meaning, but Khāṭer translates this clause as “التي لم تطرف لأي منها عين حين ممرنا بها” (Hanks, 2017/2020, p. 171). His translation means that none of the stars blink when the narrator and his friends pass by them. So, the narrator in the source text states that the stars are not shining bright when one is close to them, while the narrator



in the translation personifies the stars and suggests that they are unaffected by the presence of him and his friends. The translator seems to confuse “twinkle” with “blink” and to misunderstand what the clause means.

The mistakes which reflect the translator’s failure to understand some parts of the source text continue to be seen in the translation of the following stories. In the eleventh story, the main character put down the typewriter she was carrying and the reason was “not because she needed to rest” (Hanks, 2017, p. 239). Instead of translating this part— for example— as “ليس لأنها كانت بحاجة لالتقاط الأنفاس”, Khāṭer translates this part as “لأنها كانت في حاجة لالتقاط الأنفاس” (Hanks, 2017/2020, pp. 265-266). His translation which means that she needed to catch her breath conveys a meaning that is completely opposite to that of the source text’s phrase. Remembering his college days in the twelfth story, the journalist says that he was reporting a certain sports event when it started to rain and says: “there was no way I was going to tramp all the way...to the Student Service Building” (Hanks, 2017 p. 246). Khāṭer translates this sentence as “قلم يكن ثمة مفر من المشي...إلى مبنى خدمة الطلاب” (Hanks, 2017/2020, p. 275). The translation suggests that the journalist had to walk all the way back to the building although the reporter did not, and a suitable translation of this part which can convey its meaning can be “كان من المحال أن أمشي...إلى مبنى خدمة الطلاب”. In the fourteenth story, Ms. Mercury who works as a secretary for a rich man is described as “a woman not to be messed with” (Hanks, 2017, p. 289). This phrase can be translated as “إمرأة لا يمكن العبث معها”, but Khāṭer translates it as “امرأة لا تخطئها العيون” which means that she is a woman who is impossible to overlook (Hanks, 2017/2020, p. 321). Therefore, his translation does not convey the meaning of the unit of translation in the source text. Later, Ms. Mercury praises a mechanic who manages to fix her car and says: “You must have read a lot of books on car fixing” (Hanks, 2017, p. 333). Instead of translating this sentence as “لا بد أنك قرأت الكثير من الكتب حول إصلاح السيارات”, Khāṭer translates it as “لا بد أن تقرأ المزيد من الكتب حول إصلاح السيارات”, and his translation means that the mechanic should read more books (Hanks, 2017/2020, p. 364). Therefore, the sentence in the translation conveys the opposite meaning. Towards the end of the story, the rich boss throws a party for an old couple who get blindfolded as they wait for a surprise to be revealed; while blindfolded, the old lady jokingly asks for reassurance that the surprise will not be shooting her and her husband and says: “You aren’t lining up a firing squad, are you?” (Hanks,

2017, p. 339). Khāṭer seemingly confuses the “firing squad” or “كتيبة إعدام” which is a group of soldiers who shoot and kill convicts with the “fire brigade” which is a rescue organisation of fire fighters, and he translates this sentence as “هل تصف فريق إطفاء؟” (Hanks, 2017/2020, p. 370). He thus fails to transplant the verbal joke into the target text. In the seventeenth story, one of the players at the bowling competition is a “woman pro” which means that she is a professional female player (Hanks, 2017, p. 394). Instead of choosing a phrase such as “لاعبة محترفة” to translate the source language’s phrase, Khāṭer translates it as “كان مساندا لحقوق المرأة” (Hanks, 2017/2020, p. 427). His translation which suggests that the player is a man who supports women’s rights reflects failure to understand the meaning of the linguistic elements in the source text.

The translator’s decisions of selecting target language elements which do not convey the meanings of the linguistic elements of the source text—especially that the context does not call for making changes for communicative purposes—reflect the translator’s relative failure to understand the linguistic ecology of the source text’s ecosystem and that his adaptation to the translational eco-environment is not fully successful. The errors which result from the translator’s failure to understand some parts of the source text also lead to the failure of the more comprehensive transformation of the communicative dimension.

Substituting the word with its direct equivalent or translating a phrase word-for-word when the context and the accuracy of the translation requires no alterations is a basic level of translation; however, the translator makes many mistakes in this regard. The narrator of the first story fills in a “Wellness” questionnaire when he goes to see a doctor (Hanks, 2017, 12). Khāṭer makes the mistake of translating this word as “رفاهية”, which means “luxury” or “welfare”, instead of “صحة” (Hanks, 2017/2020, p. 19). In the third story, a film producer talks about “film studios” (Hanks, 2017, p. 66). The phrase can be translated as “ستوديوهات” but Khāṭer translates it as “محترفات تصوير الأفلام” (Hanks, 2017/2020, p. 79). The phrase’s chosen translation which means “professional female cinematographers” does not convey the meaning. Later in the third story, one of the movies is described as “a horrible movie” (Hanks, 2017, p. 66). Although the phrase means that the movie is bad and can thus be translated as “فيلم سيئ”, Khāṭer translates it as “فيلم رعب” (Hanks, 2017/2020, p. 80). In the fifth story, Frank—who is a father of the main character named Kirk—is described as a “fact-checker” (Hanks, 2017, p. 96). Instead of translating this phrase as “مدقق حقيقة (الأشياء)”, Khāṭer

translates it as “مالك الحقيقة” which literally means “the owner of truth” (Hanks, 2017/2020, p. 115). In the fourteenth story, Ms. Mercury tells her boss that he dresses like a “poor mortal” (Hanks, 2017, p. 302). Instead of translating “mortal” as “إنسان”, Khāṭer translates the term as “قاتل” which means “killer” (Hanks, 2017/2020, p. 334). In these cases, the words have direct equivalents, and the phrases can be translated correctly if translated word-for-word. There is no need for the deviation from close translation and the deviation leads to making mistakes. Therefore, the translator’s decisions in these cases do not maintain the harmony in the translational eco-environment.

A successful transformation of the linguistic dimension requires awareness of collocations in the target language. In the second story, Amos Boling jokingly called his friend “Virgil ‘the Virgin’” which is a nickname he chose for Virgil when they were fighting in the American Army during WWII (Hanks, 2017, p. 45). Khāṭer translates the phrase as “فيرجيل العذراء” (Hanks, 2017/2020, p. 57). In Arabic, a virgin man can be described as “بتول” while the adjective “عذراء” describes girls only. Therefore, the combination of the adjective with the name of the male character is awkward, especially that it does not reproduce the musicality of the source text’s phrase. The combination which does not take the habits of the target language into consideration results in awkwardness.

A successful transformation of the linguistic elements of a source text written in English requires understanding the meaning of abbreviations. In the third story, the abbreviation “TBD” which means “to be determined” or “سيتم تحديده” is used in the schedule of day three of an actor’s stay in Paris which reads as follows:

17:00—17:30—TV interview with Petit Shoopi (Petit Shoopi is a puppet who will ask you to sing along with her. Song TBD.)

...

21:05—22:00—Concert by popular French rapper (TBD)

...

23:35—24:15—Performance by popular French Pop Star (TBD)
(Hanks, 2017, pp. 77-78)

Khāṭer turns the first TBD into a title of a song and he translates it as “أغنية كتاب الموتى التبتى” (Hanks, 2017/2020, p. 93). In addition to making the mistake of translating “rapper” as “فريق راب”, Khāṭer seems to believe that the second TBD is the name of the rapper—or the rap group in his

translation—and he uses the couplet “فريق TBD” in his translation in an attempt to find a meaning for the abbreviation (Hanks, 2017/2020, p. 94). Finally, Khāṭer suggests that the French pop star will sing the song that the actor must sing during the interview with the puppet, and he translates the third TBD as “يغني كتاب الموتى الثبتي” (Hanks, 2017/2020, p. 94). Abbreviations are constantly created and commonly used in the English language, especially that people currently tend to use shortened forms of words or phrases in writing to save time and space. The meanings of abbreviations can often be found with ease in the age of technology if they are googled or through eliciting information from informants. The translator fails to adapt to and to understand the linguistic ecology of the source text’s ecosystem because he fails to know what the abbreviation stands for, and his two translations of the abbreviation are misleading.

An expression can be accepted in a linguistic ecology if it conforms with its habits of common use; therefore, not all linguistic expressions can be transferred unchanged into the target text. In the seventh story, the narrator states that he shouted “Holy cow! You’re Al Bean!” out of excitement and surprise when he met one of the Apollo 12 astronauts in person (Hanks, 2017, p. 148). Khāṭer translates this expression literally as “أيتها البقرة المقدسة! أنت آل بين!” (Hanks, 2017/2020, p. 168). The literal translation “أيتها البقرة المقدسة!” does not function as an expression of delight or excitement in Arabic unless to produce a humorous effect which is not the case in this situation where a more suitable expression can be “يا إلهي!” or “ياللهول”. The translator thus fails to convey the meaning and to select the linguistic form that is suitable for the target text.

The use of punctuation needs to be taken into consideration in translation. In the ninth story, the main character named Sue lived with her friend Rebecca who “offered Sue her couch for ‘a while’ whenever— if ever—she came to New York City” (Hanks, 2017, p. 164). Khāṭer translates this part as “عرضت على سو أريكتها ‘لبعض الوقت’ في حال؛ إن فكرت يوماً،” (Hanks, 2017/2020, p. 186). The translator uses the semicolon to mark an abrupt break in the sentence to perform the function of the em dash in source text. However, the semicolon does not perform this function in Arabic. It is mainly used between long related sentences without the use of a coordinating conjunction, and it can also be used before explanatory sentences or before items in a list. Using the semicolon to mark an abrupt break affects the structure of the Arabic sentence in the translation and makes it grammatically incorrect.

The use of a source language word as a loanword is a decision that needs to be taken in light of the extent to which the foreign word has been naturalised in the target language. In the tenth story, Kenny remembers his former neighbours' "pickup truck" (Hanks, 2017, p. 212). Instead of translating this phrase as "شاحنة نصف نقل", Khāṭer translates this phrase as "شاحنتهم البيك أب" (Hanks, 2017/2020, p. 238). The term "pickup" has not been naturalised in Modern Standard Arabic, and the average target readers may not be able to understand it.

Choosing the suitable equivalent for a word which has several target language equivalents is crucial for achieving harmony. In the eleventh story, the main character takes her broken typewriter to fix it at a typewriters' shop, but the shop owner tells her that her typewriter is "a toy" (Hanks, 2017, p. 231). Khāṭer translates this term as "دمية" (Hanks, 2017/2020, p. 257). In Arabic, "دمية" refers to a small model of human figure with which children play; therefore, it cannot be used to refer to the typewriter here and the term "لعبة" is a suitable equivalent. The translator's use of an equivalent that does not suit the context results in awkwardness.

Sentence structure is part of the linguistic ecology of any text. If the translator does not place words next to what they modify correctly, the meaning cannot be conveyed accurately. In the sixteenth story, the journalist who narrates the story recommends dining at "a converted taco stand" (Hanks, 2017, p. 379). Khāṭer translates this phrase as "مطعم..للوجبات المكسيكية المعدلة" (Hanks, 2017/2020, p. 411). In the source text, the adjective modifies the term "stand"; therefore, the phrase can be translated into Arabic as "كشك معدل لتقديم الوجبات المكسيكية". However, the translator makes the adjective in the phrase modify the tacos; his phrase "الوجبات المكسيكية المعدلة" does not convey the meaning of the phrase in the source text due to changing the place of the adjective. He thus fails to make a successful transformation on the linguistic level.

Cultural Dimension of Transformation

The adaptive and selective transformation of the cultural dimension has to do with how the translator deals with the cultural context of the source and target languages during the process of translation. The translator must be aware of culture during the translation process, identify the barriers resulting from cultural differences, and work to achieve harmony and balance between the two cultural ecologies to ensure that information exchange occurs smoothly (Hu, 2020, p. 163).

The translator often succeeds in conveying the meaning of culture-specific elements as he uses different strategies that enable him to make their meaning clear. In the first story, the four friends listen to the sound of "Old Glory" as it flutters (Hanks, 2017, p. 9). "Old Glory" is the phrase that Americans use to call the American flag, and a literal translation would not convey its meaning to an Arabic-speaking audience. Therefore, Khāṭer uses the phrase "العلم الأمريكي" to translate it (Hanks, 2017/2020, p. 16). Providing a brief history of the city of Paris during WWII, the third story refers to "the Luftwaffe" which was the name of the German air force (Hanks, 2017, p. 62). The name is not widely known to average Arabic-speaking readers of fiction, and Khāṭer translates the term using the phrase "سلاح الجو الألماني" (Hanks, 2017/2020, p. 74). In the fifth story, the female barista that sees the wound of Kirk asks him: "Should I call 911?" (Hanks, 2017, p. 107). The number "911" is the number of emergency service in the United States and is not expected to be known to the target readers of the translation, and Khāṭer translates the question as "هل أتصل بالطوارئ؟" (Hanks, 2017/2020, p. 126). Substituting the culture-specific elements with neutral words or with short definitions which are usually adjectival phrases is a successful way of transforming the cultural elements into the target text that leads to clarifying their meanings to the target readers of the translation.

Another strategy that leads to the successful transformation of cultural elements into the target text is that of coupling the translation or transliteration of the word or phrase with the use of footnotes. In the fourteenth story, the dinner at a party is likened to ones that would appear in "the Love Boat" which is the title of an American TV series (Hanks, 2017, p. 337). Films and series are products of their culture and are usually commonly known to the people that belong to this culture if these products are popular, but they are not expected to be known by an average target reader that belongs to a distant culture. Therefore, Khāṭer intervenes to clarify what the title refers to; he translates the title as "قارب الحب" then uses a footnote in which he provides the readers with information about what the title refers to which includes the names of the actors and the years during which it ran (Hanks, 2017/2020, p. 368). In the fifteenth story, the main character is described as a "Pomak" (Hanks, 2017, p. 346). Khāṭer transliterates the term in his translation; then, he uses a footnote in which he explains that Pomak are Muslim Bulgarians (Hanks, 2017/2020, p. 375). The translation couplet which consists of a

translation and a footnote succeeds in transferring the cultural element into the target text through clarifying its meaning.

Although usually successful with transferring cultural elements into the translation through the use of different translation strategies, some of the decisions the translator takes regarding the translation of culture-specific elements fail to clarify these elements' meanings. Describing an event he attended with Anna, the narrator of the first story states that "[there] were forty of us and a piñata" (Hanks, 2017, p. 27). In his translation, Khāṭer translates the sentence as "كنا حوالي أربعين في حفلة راقصة" (Hanks, 2017/2020, p. 36). The cultural element in this sentence is the piñata which is a decorated animal figure that is stuffed with toys and candy and that is suspended from a height and cracked open by kids wearing blindfolds. Due to the influence of the Mexican culture on its American counterpart, which is the result of geographical adjacency and migration, the piñata is a well-known item in the United States, particularly in Hispanic communities. In the story, the event that the narrator attended was organised by Hispanic man. The piñata thus reflects the atmosphere of the event and its local character. A suitable strategy to transplant the cultural element into the target text is the use of a translation couplet such as using transliteration with definition or footnote. By using the culturally neutral phrase "حفلة راقصة", the translator fails to reflect the local character of the scene described in this part of the text as he fails to transplant the culture-specific element into the target text.

The translator also sometimes fails to choose the phrase that adequately describes the cultural element as he attempts to transplant it into the target text's ecosystem. In the eighth story, the narrator accompanies his wife on a trip to New York for a "College Reunion with her Sorority" (Hanks, 2017, p. 157). In the United States, a "sorority" is a society for female students in high school or a university; such type of society does not have a direct equivalent in the target culture. When dealing with the translation of this culture-specific element, Khāṭer renders it into Arabic as "راهبات نادي" (Hanks, 2017/2020, p. 179). The definition that the translator chooses which turns the female college students into nuns fails to convey the meaning, and a more suitable translation of the culture-specific element can be "نادي نسائي".

A reason that may lead to the failure of the transformation of the cultural element into the target text is the lack of background knowledge

about some elements of the source culture. In the eighth story, the narrator says that he has not visited New York since “the Cats was on B’way” (Hanks, 2017, p. 157). “Cats” is a famous Broadway play and a product of American pop culture which has become well-known in Anglophone countries. However, Khāṭer seems not to know it as he translates this phrase as “فريق الكاتس في برودواي” (Hanks, 2017/2020, p. 179). In this case, “مسرحية” can be used instead of “فريق” to describe the culture-specific element.

Communicative Dimension of Transformation

The adaptive and selective transformation of the communicative dimension involves transmitting the communicative purpose of the source text to the audience of the target text (Hu, 2020, p. 163). Hu (2020) suggests that the communicative purpose includes the linguistic and cultural elements of the source text (p. 163). Thus, the communicative dimension is more comprehensive than the linguistic and cultural dimensions of transformation in translation. The communicative dimensional transformation happens when the translator transforms the linguistic forms and cultural connotations of the source text to realise the communicative intention of the source text (Zhang & Umeanowai, 2023, p. 4). Generally, it can be challenging to distinguish between the different dimensions of transformation because they frequently overlap (Hu, 2020, p. 162).

In the first story, the narrator asks Anna: “Are we an item?” (Hanks, 2017, p. 17). A literal translation would not communicate the purpose of the narrator who is asking Anna about their relationship, and the translator succeeds to transmit the purpose to the target readers by translating this question as “هل تربطنا علاقة رومانسية؟” (Hanks, 2017/2020, p. 24).

Hanks (2017) sometimes uses sounds instead of words to describe states or actions, and the translator clarifies the meaning by describing the states or actions using words or phrases. In the thirteenth story, a lady describes to the main character how it feels to ride a parachute, saying: “You think you are going to come floating down slow and soft. But you don’t. You land *ka-joink!*” (Hanks, 2017, p. 258). The sound “*ka-joink*” describes the state of people as they land while riding a parachute, and Khāṭer clarifies the meaning by describing this state using the phrase “كأنك حجر” which likens the person landing while riding a parachute to a stone (Hanks, 2017/2020, p. 281). Substituting sounds

with words and phrases is a successful way to transmit the communicative purpose of the sound to the target readers.

The translator fails to transform the communicative elements in many other parts of the text into the translation. A male friend of the narrator of the first story called MDash likens the narrator to a "clock" that is "unwound" and whose "hands are right only twice a day" (Hanks, 2017, p. 20). The metaphor explains how the narrator's relationship with Anna has made him lose his ability to manage his life and compares him to an unwound clock that does not function properly. Khāṭer translates MDash's metaphor into Arabic as "أنتك تغدو ساعة غير مملوءة. يدك لاتتجهان ناحية" (Hanks, 2017/2020, pp. 27-28). The translator confuses the way a compass works with the way a clock works. In the Arabic translation, the narrator is likened to an unwound clock whose hands point towards the East only twice. Clocks tell time and compasses show directions; therefore, the metaphor in the translation makes no sense. In this case, a literal translation such as "يدك تشيران إلى الوقت الصحيح مرتين فقط" is a more suitable choice to reflect the communicative intent of the source text's metaphor. The translator's unsuccessful transformation of the communicative element in this case leads to imbalance in the translational eco-environment.

Afterwards, the narrator of the first story states that he caught a cold while traveling that his sweats drenched his sheets, saying: "My sheets were so damp with my night sweats I could have wrung them out like a chamois" (Hanks, 2017, p. 31). Khāṭer translates this sentence as "كانت الملاءات مبللة بسبب عرق الليل، فلممتها من فوق الفراش كأنها جلد شمواة" (Hanks, 2017/2020, p. 40). The metaphor of the chamois in the source text is used to show the extent to which the sheets were damp as the sheets and chamois can drip sweat. The Arabic translation suggests that the narrator collects the damp sheets like he collects chamois; therefore, the translation fails to transmit the communicative intention of the metaphor to the target reader. A literal translation such as "كانت الملاءات مبللة بسبب عرق" can be a more suitable translation.

When Virgil remembers his time during the war in the second story, he remembers a night when "a new kid... had the watch" (Hanks, 2017, p. 51). Although the sentence means that the kid was on duty as a watchman, Khāṭer translates it literally as "حمل فتى جديد... الساعة" (Hanks, 2017/2020, p. 62). Thus, the kid physically holds a watch in the Arabic

translation and the sentence makes no sense in the context. A more suitable translation of the sentence can be "اضطلع فتى جديد... بمهمة المراقبة".

In the fourth story, the narrator says that the newspaper he works for "is giving up the economic ghost of [its] printed version" (Hanks, 2017, p, 85). The metaphor "economic ghost" is used to reflect the idea that the printed version has no discernible economic benefit; the printed version is there but it is not profitable. Khāṭer translates this part as "ستعزف عن التلاعب بأسعار أسهم أي طبعة ورقية" (Hanks, 2017/2020, p. 103). His translation means that the newspaper is giving up on manipulating the stocks of the printed version and the translation does not make much sense in the context of the story. A more suitable translation can be "ستتخلى الجريدة عن الشبح الاقتصادي المتمثل في طبعتها الورقية".

In the fifth story, Kirk thinks of himself as an average student; he is "not an ace or a deuce" (Hanks, 2017, p. 102). The metaphor is taken from card games where the ace is the card with the highest rank and the deuce is the card with the lowest rank. Khāṭer tries to explain the metaphor when he translates it as "لا متفوق ولا ملعون" (Hanks, 2017/2020, p. 121). However, "ملعون" which literally means "cursed" is not the opposite of "متفوق" which can be translated as "excellent"; therefore, the Arabic translation does not reflect the idea that Kirk is somewhere in the middle between the two extremes of being an excellent student or a weak one. The Arabic translation thus fails to transmit the communicative intent of the metaphor to the target reader. A suitable solution can be using equivalents for ace and deuce in card games in Arabic to reconstruct the metaphor as "لا ولد ولا شايب".

Commenting on the open wound that his son had after a surfing accident, Frank tells his son Kirk that the wound will be a "sexy scar" once sewn up; Kirk responds by saying: "Sexy as hell" (Hanks, 2017, p 110). In American slang, "as hell" means "extremely". Instead of translating this phrase as "مثير جدا", Khāṭer translates it literally as "مثير" (Hanks, 2017/2020, p. 129). The literal translation of the phrase is awkward, and it fails to realise the phrase's communicative purpose.

In the sixth story, Paul's daughter talks to Bette about Galileo and tells her that he challenged the theory that the Earth was the centre of the Universe and thereby he was "in some hot water" (Hanks, 2017, p. 133). The informal idiom "to be in hot water" means "to be in a difficult situation" and it can be translated as "في مأزق". Khāṭer translates the idiom into Arabic as "رمى نفسه في الماء المغلي" (Hanks. 2017/2020, p. 152). His

translation of the idiom suggests that Galileo physically threw himself into hot water; thereby, it fails to realise the communicative purpose of the idiom.

In the eighth story, the narrator says that New York looks better in films where "a taxi is just a whistle away" (Hanks, 2017, p. 157). The sentence means that taxis are everywhere that one can call a taxi by whistling and a suitable translation can be "يمكن استدعاء سيارات الأجرة بالتصفير". Khāṭer translates this sentence as "سيارات الأجرة مجرد صافرات بعيدة" (Hanks, 2017/2020, p, 179). His word-for-word translation conveys a completely different meaning because it suggests that the taxis are distant. The translator thus fails to realise the communicative purpose behind this part of the source text.

At the end of the twelfth story, there is a note in which the journalist corrects a piece of information he includes earlier in the story and he ends the note with the phrase "my mistake" which means that he owns up to his mistake (Hanks, 2017, p. 247). Khāṭer translates this phrase as "كان الخطأ..." and the translation makes no sense (Hanks, 2017/2020, p. 276). A suitable translation such as "كان هذا خطأ مني" or "هذا خطأي" reflects what the journalist intends to say, and the translator's choice makes his transformation of the communicative dimension of the phrase unsuccessful.

In the thirteenth story, the main character tips the waiter more than usual, and the waiter responds by saying "Oh, Mr, Allenby, ain't you flush!" (Hanks, 2017, p. 270). In colloquial English, the adjective "flush" means "full" or "having a lot of"; consequently, the waiter seems to mean that his generous tipper has a lot of money. The translator considers "flush" here as a verb. Since "flush" is a synonym of "blush" or "redden", Khāṭer seems to attach it to shyness or shame and translates the sentence as "أوه السيد النبي، ألا تستحي!" (Hanks, 2017/2020, p. 302). The Arabic sentence which means "Oh, Mr. Allenby, do you have no shame!" conveys a completely different meaning that does not suit the context. The translator's choice thus fails to transmit the communicative purpose of the sentence to the target reader. A more suitable translation can be "أوه السيد النبي، أنت موسر!".

The adaptive and selective transformation of the linguistic, cultural, and communicative elements of the source text into the target text is successful in some cases and unsuccessful in some others. However, the failure of the transformation of many elements affects the quality of



the translation because it relatively disrupts harmony in the translational eco-environment. Therefore, the Arabic translation does not seem to have the highest holistic degree of adaptation and selection. The apparent relative failure to adapt to the translational eco-environment reflected in the unsuccessful transformation of some of the linguistic, cultural, and communicative elements of the source text substantiates the criticism of eco-translatology's argument that the two-way selection in nature—where the organisms that adapt the best are the ones that survive and are thus naturally selected by the environment—can explain the eco-environment's selection of the translator. Although the use of the law of natural selection in eco-translatology needs to be revised, eco-translatology has an explanatory power that helps in understanding and analysing translation practice.

Conclusion

The present study analyses an Arabic translation of Tom Hanks's (2017) *Uncommon Type: Some Stories*. The translation produced by Magdy 'Abdul-Maguid Khāṭer targets Arabic-speaking readers (Hanks, 2017/2020). The study employs the concepts and terminology of eco-translatology in understanding the cultural and linguistic gap between the source and target texts which leads to ecological imbalance that can be overcome through a process of adaptation and selection. In order to analyse the decisions the translator takes to maintain balance in the translational eco-environment, the study adopts a method of analysis that is based on eco-translatology's interpretation of translation as multidimensional transformation. The method of analysis explores and assesses the translator's decisions against the backdrop of multidimensional transformation and judges the translation's holistic degree of adaptation and selection.

Although the translator succeeds in transforming many of the linguistic, cultural, and communicative elements into the target text; the unsuccessful multidimensional transformation of many other elements reflects relative failure to adapt to the translational eco-environment well enough to maintain the highest degree of harmony in it. The failure of the transformation and transplantation of many of the linguistic, cultural, and communicative elements shows that the specified Arabic translation of Hanks's (2017) book is relatively not harmonious and that it does not seem to have the highest holistic degree of adaptation and selection.



The study contributes to a growing body of translation studies that attempt to employ eco-translatology in the analysis of translations outside China where the theory originated and where most of the studies based on eco-translatology have been done. The analysis substantiates the criticism of eco-translatology's employment of Darwin's law of natural selection in explaining the first phase of translation process. However, the holistic method of analysis that examines and assesses an Arabic translation reveals the explanatory power of eco-translatology. Thus, the study advances the internationalization of eco-translatology, expands its application, and furthers our understanding of it. For future research, the study recommends employing eco-translatology in exploring and assessing the translation of other text types to extend the scope of research. It also recommends examining and critiquing eco-translatology to improve it.



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مستخلص

تقوم هذه الدراسة بتحليل ترجمة عربية لكتاب لتوم هانكس (٢٠١٧) وعنوانه نمط غير شائع: بعض القصص، وهي الترجمة التي قدمها مجدي عبد المجيد خاطر (٢٠١٧/٢٠٢٠)، و تقوم الدراسة بتوظيف دراسات الترجمة من منظور بيئي في وصف بيئة الترجمة، وتلقي الضوء على اختلال التوازن الناتج عن الاختلافات بين الأنظمة اللغوية والثقافية للنص الأصلي والنص المستهدف والذي قد يتطلب إجراء تحولات تتعلق بالتكيف والانتقاء من أجل إعادة التوازن لبيئة الترجمة، و تقوم الدراسة باستخدام تفسير دراسات الترجمة من منظور بيئي للترجمة على أنها تحول متعدد الأبعاد كأساس لمنهج تحليلي يقوم بفحص قرارات المترجم، كما أنها تقوم بتقييم مدى نجاح تلك القرارات في إعادة التوازن لبيئة الترجمة وتحكم في نهاية المطاف على درجة شمولية الترجمة من حيث التكيف والانتقاء. و من خلال توظيف دراسات الترجمة من منظور بيئي في تحليل ترجمة عربية فإن الدراسة تساهم في تعزيز تدويل دراسات الترجمة من منظور بيئي والتي غالبا ما يتم دراستها واستكشافها في الصين، كما أنها توسع مجال تطبيق دراسات الترجمة من منظور بيئي، وتؤيد الانتقادات الموجهة لها بسبب استخدام قانون داروين للانتخاب الطبيعي في شرح المرحلة الأولى من عملية الترجمة، وتحسن من فهمنا لدراسات الترجمة من منظور بيئي.

الكلمات المفتاحية: دراسات الترجمة من منظور بيئي، التوازن في الترجمة، تمركز المترجم، التكيف والانتقاء، التحول متعدد الأبعاد.