



## **Dedication**

*I dedicate this work*

*To my parents, strong and gentle souls who taught me to have faith on myself and  
believe that nothing is impossible*

*To my brother “Hocine” and my sister “Kenza” who have been and will always be my  
inspiration and soul mates*

*To all my family members, for supporting and encouraging me to believe on myself*

*To my binomial “Nassim” with whom I have succeeded in finalizing this work on time*

*To all my friends and classmates*

*To the gentle readers*

***Thilelli***

## **Dedication**

*I dedicate this work to,*

*My family, a special feeling of gratitude goes to my loving parents who have always stressed the importance of education. They did not only give me moral and emotional support, they also instilled in me a tireless work ethic and a persistent determination*

*My brothers “Nordine” and his wife “Hakima”, “Azzedine” and my two beloved sisters “Lynda” and “Dalila” who are the pillar of strength in my life*

*I would like to thank my grand-mother “Ounissa” for her prayers and support*

*In the memory of my grand-mother “Feroudja” and my two grand fathers “Arab” and “Mouhand”*

*My family members who never let me give up on the pursuit of my dream.*

*My binomial “Thilelli” for her patience, determination and cooperation to finish the work on time.*

*To all my friends and classmates for their help*

*Nassim*

## *Acknowledgement*

*Foremost, we would like to express our sincere gratitude to our supervisor miss TOUAT Kahina for the continuous support during our research, for her patience, motivation and enthusiasm. Her guidance helped us in all time of the research and the writing of this dissertation.*

*Besides our supervisor, we would like to thank the rest of our teachers for their advice and help during these two years of Master studies.*

*Last but not least, we would like to thank our families, friends, classmates and everyone who helped us a lot to finalize this work within the limited time frame.*

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# Introduction

## Introduction

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Advertisement is considered as an old communicative art used by people for a long time. With societies' development, it has become a crucial means of communication with the users of a product or a service. Advertisements are messages paid for by those who send them and are intended to inform or influence the consumers. In today's world, advertizing uses every possible media to pass the message through it, it does this via television, radio, internet, prints (newspapers, magazines, etc) and even by direct selling.

To do this, companies convert the ideas and the concepts of the product to create the visual, text, layouts and themes that represent it and communicate it to the users. Thus, advertizing has long been viewed as a method of mass promotion, since one message can reach a large number of people.

Advertizing as a significant way to make the product known by the consumers and persuade them to buy the product has largely applied rhetorical devices which give the advertisement an aesthetic retouch. Advertisers use these devices to reach the goals which they set mainly to attract the consumer's attention, to inform him about the product and make him interested in it, to spare a desire to buy the product and finally to get a feedback from the consumers i.e. an action leading to the purchase itself. The effectiveness of rhetorical devices in these stages, if used properly, may greatly contribute to the whole effect on advertisement.

One of these rhetorical devices which became a popular tool in advertising is "Pun" or what is also known as "word play". In spite of the fact that puns are avoided as far as possible in our daily communication, it is not the case in advertisements. Thanks to their brevity and rich meaning, they have attracted and earned the love of advertisers and

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become an important way to persuade the consumers and urge them to buy. Therefore, using puns in advertising can make the language acquire an aesthetic effect and then become an effective way to attract the audience.

In addition to what is said before, puns are considered as a source of ambiguity. However, they are quite difficult to be deciphered by non-native speakers, native speakers and translators who need to have a certain social, cultural, and linguistic knowledge to be able to understand the meaning of pun word.

This work is an attempt to get a closer look on **how to overcome the difficulties of translating puns in advertising from Arabic into English in إعمار Dubai**

### **Properties' brochures?**

This gives birth to some sub-questions which are as follow:

- What are the strategies used to deal with the punning passages?
- Can the linguistic and the social context be enough to decipher the intended meaning of the pun word?
- Can we proceed by functional, formal or dynamic equivalence to translate pun words?

In order to provide an answer to the above mentioned questions, we suggest the following hypotheses:

- We may adopt the eight strategies suggested by DELABASTITA when dealing with pun words which are selected according to the type of pun and the purpose of the source text.
- It would be necessary to take into consideration both the linguistic and the social context, since we are working on two different linguistic systems and cultures.

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➤ Puns can be translated in relation to their function in both the source and the target text, or we may proceed either formally if we intend to keep the linguistic function or dynamically if we intend to reproduce the same effects.

In order to achieve an appropriate translation of puns and fulfill the particular end of their use in advertisements, we will have to process with both linguistic approaches and translation theories. These latter are the Pragmatic approach, the Relevance theory and the Skopos one. Each one of them has a distinct and particular point of view concerning the use and the translation of puns. For Pragmatics, it is of paramount importance to focus on the meaning within context. As for the Relevance theory, it attaches importance to the understanding of the punster's intention by referring to context and the cognitive system of the receivers. Concerning the Skopos theory, it concentrates on the expected purpose and functions of advertisement texts.

There are many reasons that urged us to choose the present topic, among which we mention the greatest use of pun in advertisement and its place in people's daily life, the interest we hold for advertisement, the rhetorical aspect of puns which need a deep thinking to guess the intended meaning, and their importance in advertisement either for their aesthetic, persuasive or humorous effect.

We have chosen this topic which has long been studied from the linguistic and rhetorical side, but our dissertation will center on the traductological one. Therefore, our aim is that at the end of the work, we would like each one of us to be able to find puns in Arabic then adopt the right and appropriate strategies to translate them into English.

This research paper covers three different chapters. The first one entitled the "Definition of Pun", includes different sources' definition (1-1), the relation of puns with the connotative and the denotative meanings (1-2) and the classification of this device both

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in Arabic and English (1-3). The second one named “Translating Pun in Advertisement”, includes the use of puns in advertisement (2-1), the adopted linguistic approaches and translation theories (2-2) in addition to the different strategies suggested by DELABASTITA to translate puns (2-3). The third chapter, which is a practical one, deals with the presentation of the corpus (3-1), the analysis methodology adopted when dealing with the examples (3.2), and the critical analysis of some pun examples extracted from إعمار Dubai Properties’ brochures (3-3).

In order to carry out successfully and appropriately our research paper, we did our best to use trustworthy references that were selected carefully and precisely and they are:

-DELABASTITA (1993), *There is a Double Tongue: An Investigation Into The Translation of Shakespeare’s Wordplay With Special Reference to Hamlet.*

-NIDA (1993), *Langue, Culture and translating.*

-LEECH (1983), *Principle of pragmatic.*

-SPERBER and WILSON (1986), *Relevance: Communication and Cognition.*

We would like to mention that the significance of the study lies on its consideration on pun as one of the aspects of indirectness which leads to many nuances of meaning. One of the studies that addressed Arabic and English puns is the one of العرابوي إبراهيم (2015) at the University of Algiers “Abu EL Kacem Saad Allah” entitled:

إشكالية ترجمة التلاعب اللفظي "التورية" في الانتاجات السينمائية و التلفزيونية الأمريكية المسترجة إلى

العربية. دراسة حالة لمجموعة من الأفلام والمسلسلات المبتات على القنوات العربية .

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Since we are talking about the achievement of a correct work as best as possible, it is worth to mention some of the difficulties that we have encountered while dealing with our research paper and among which we mention the lack of the sources that deal with the topic in Arabic.

# Chapter One :

# Definitions of Pun

## Chapter One: Definitions of Pun

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This section is theoretical since it tackles the issue of pun and is an attempt to provide a definition for pun according to different resources and theorists to clarify all what is related to it, including its difference to other related rhetorical devices such as paronomasia (1-1). Since, pun implies two meanings we have clarified its relation with Connotation and Denotation (1-2). As we are working in two languages, it is necessary to give the classification of puns in both Arabic and English (1.3).

### 1.1. Definition of Pun

The term Pun is a common literary device which is considered as a play on word. It is an art that goes back to the Greco-Roman time, as it was used in oratory (Antony CORBEILL, 1996:95). Puns can be used to convey humor or ambiguity. As a rhetorical device, pun has been dealt with by the Romans, the Greeks and Pre-Islamic Arabs who recognized that there are two layers of meaning in puns; deep and surface meanings.

Despite the rich heritage of this rhetorical device, the term “Pun”, known as a source of ambiguity and indirectness, is itself a recent innovation that has been studied by a diverse range of researchers and linguists.

According to the online monolingual dictionary "معجم المعاني", 'tawriya has been defined as:

" الإِتْيَانُ بِلَفْظٍ لَهُ مَعْنَانِ، مَعْنَى قَرِيبٌ ظَاهِرٌ غَيْرُ مَقْصُودٍ، وَمَعْنَى بَعِيدٌ خَفِيٌّ هُوَ الْمَقْصُودُ "

[www.Almaany.com/ar/dict/ar-ar](http://www.Almaany.com/ar/dict/ar-ar). Visited on 08th February, 2017)

“Bringing a term having two meanings, an unintentional near apparent meaning and an intended far-hidden meaning” (Our translation)

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According to the bilingual dictionary " المعاني ", 'tawriya has different correspondents in English which are: Allusion, Double entendre, Equivocation, hint, Innuendo, Insinuation, Paronomasia and Pun. However, we have opted for the concept of "Pun" because it is most appropriate according to the definition provided by *The Oxford Dictionary* (1995:940) in which it has been defined as follows: "*A humorous use of a word that has two meanings, or of different words that sound the same; a play on words*"

It appears from this definition that Pun can be a single word with two meanings as it can be constituted of two words which are phonologically different.

It is worth mentioning that "Pun" is sometimes referred to as "Paronomasia" which is defined in المعاني dictionary as: "similarity between words".

([www.almaany.com/en/dict/ar-en](http://www.almaany.com/en/dict/ar-en). Visited on 08th February 2017)

To go further in this difference between the two kinds of word play, it is worth distinguishing between these two concepts because of the confusion made especially in terms of their equivalent in Arabic since the right ones are: 'lġinās for "Paronomasia" which is defined in the same dictionary as:

"اتفاق كلمتين في الحروف مع اختلاف المعنى"

"A similarity between two words in term of letters but with different meanings" (Our translation), and 'tawriya for "Pun" as it is abovementioned. For this, in the following paragraphs we will try to clarify and give the major differences between them.

We can easily notice that both devices refer to words showing phonological identity and semantic disparity. This highlights the close relationship between 'tawriya and 'lġinās

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especially 'lġinās 'tām. According to علام (1997:99-100), the two concepts seem to be different in certain aspects in spite of their close relationship. 'lġinās is achieved by the repetition of the same word form or construction, but 'tawriya involves a single occurrence that conjures up two different meanings. Moreover, the meaning of the words involved in 'lġinās is equally manifest. In 'tawriya, there are always two or more meanings, one is manifest (near) and the other one is latent (far). The latent meaning is the one intended by the speaker. Also, in 'tawriya, the speaker intends only one meaning, while in 'lġinās the two meanings are intended. Consider the following example about 'lġinās:

ما ملأ الراحة      من استوطن الراحة

(Cited in Abdul-Raof, 2006: 262)

The palm of the hand will not be full

For who used to like laziness. (Our translation)

In this verse, there is 'lġinās since the poet uses the lexical item 'araḥa twice in two different positions where the word means “hand palm” in the first and “laziness” in the second. The poet exploits playing upon identical or similar words as a technique for embellishing texts and drawing attention to his intended meaning, i.e. the lazy person will not become wealthy.

On this basis, most Arab rhetoricians consider 'tawriya and 'lġinās as two separate devices that belong to two different modes in علم البديع According to them, the function of 'tawriya is for a semantic embellishment, as for 'lġinās, it aims at lexical embellishment, since the first involves playing upon the meanings a word may have, whereas the second involves playing upon similar forms that have different meanings in each occurrence. And

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this may reveal why Siham Al-KAWWAZ (2012: 10) prefers paronomasia as an equivalent term to 'lġinās.

According to Arab and non-Arab theoreticians, this device has been defined in various ways.

Among the Arab theoreticians who gave importance to pun as a figurative device we mention: الحموي (2004), صلاح الدين الصفدي (1971) and القزويني (1975) who consider pun as a process of stating a single word which contains two meanings. The first one is clear and obvious, whereas the second is not. In addition to this, they suggest a linguistic cue indicating that the intended meaning is the far-fetched meaning rather than the obvious one.

In addition to Arab theorists, the western ones have also dealt with this device. Starting with translation theorists, namely Peter NEWMARK (1988) who defines this rhetorical device as:

*“Using a word or two words with the same sound (piece/ peace), or a group of words with the same sound (personne alitee / personnalite) in their two possible senses, usually for the purpose of arousing laughter or amusement, and sometimes to concentrate meaning”.*(NEWMARK, 1988:217)

Generally speaking, this definition is found to be much simpler than their counterparts in Arabic. In the above quotation, NEWMARK states that puns are words sharing the same pronunciation with different meanings, and according to him puns are usually used to give a humorous effect to the text in which they occur.

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He also tackles the translability of this device. He (1988:217) maintains that *“puns made by punning poets are most difficult to translate, since they are limited by meter. Often the pun simply has to be sacrificed”*

Based on the reason that puns depend on the structural features of a language, and that different languages have different structures, Eugen NIDA (1993) describes pun as follow:

*“Playing on the meaning and formal resemblance of words (Punning) is a universal phenomenon, and in some languages this rhetorical device is extensively encouraged and practiced”* (NIDA, 1993:87).

In this definition, NIDA sees pun as a kind of word play and speaks about the morphological level of words. He also added that this figure of speech is largely used in different fields.

John LUND (1947) defines pun as:

*“a rhetorical device that often relies on the different meanings of a polysemic word, the literal and non-literal meaning of an idiom or on bringing two homonyms together in the same utterance to produce witticism”* (LUND, 1947:83)

In the above quotation, LUND provides a clear definition concerning the double meanings of polysemic and homonymic words, and their humorous effect on the sentence.

Marianne LEDERER (1981) defined Punning as the trick of combining two or more ideas within a single word or expression. She observed that the simplest pun is based on the use of a single sound which generates two or more different meanings. If the difference in meaning is not accompanied by a difference in spelling, the pun is called a homograph pun. She divided puns into single sound pun, double sound pun, spoonerism, palindromes, and acronyms.

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In addition to the above theorists, the most remarkable thing in LEDERER's definition is that she provides the different types of puns at both levels: phonological and morphological.

Dirk DELABASTITA (1993) offers an operational definition of pun:

*“Wordplay is the general name indicating the various textual phenomena in which certain features inherent in the structure of the language used are exploited in such a way as to establish a communicatively significant, (near)-simultaneous confrontation of at least two linguistic structures with more or less dissimilar meanings (signifieds) and more or less similar forms (signifiers)” (DELABASTITA, 1993:57).*

In this definition, it is stated that pun or the word play is based on the confrontation of linguistic forms that are formally similar. This similarity is shown at the level of homophony, homography and paronymy as well as semantically, since several meanings are activated by identical or similar forms in a text and arise ambiguity because words that look and sound alike are misleading, especially for the translator.

### 1.2. Pun's Relation with Connotation and Denotation

According to Ferdinand DE SAUSSURE (1971), the linguistic sign consists of a signifier and a signified. Therefore, the three concepts denotation, connotation and pun occur at the level of the signified. It means that a word can have either a denotative or connotative meaning, or both. In what follows we will distinguish between these concepts and show the fundamental relation between them.

Cathrine KERBRAT-ORECCHIONI (1977) defines connotation as:

*“Ce que on appelle "connotation" est constituée par les valeurs additionnelles d'un message quelconque, valeurs étrangères a) a la signification proprement*

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*dite, véhiculée par les signes lexicaux et les constituants grammaticaux (dénotation), b) au référent du discours ” (KERBRAT-ORECCHIONI, 1977:121).*

“What is called "connotation" is constituted by the additional values of any message, foreign values, a) to the proper meaning, conveyed by the lexical signs and the grammatical constituents (denotation), b) to the referent of discourse.” (Our translation)

In this quotation, KERBRAT-ORECCHIONI opposed the two meanings that a word can have; the connotative meaning and the denotative one. The former is related to extra-linguistic values such as cultural, social, geographical, historical, etc, while the latter refers to the literal meaning carried by the lexical and grammatical components.

If we want to situate pun between Denotation and Connotation, we can say that it includes both of them i.e. the definitions provided to pun reveal that it is a word which has two meanings, a near and a far one. The near meaning is the first one which comes to our mind and doesn't necessitate an effort to be recognized. The second is a hidden far meaning. To understand it, we have to be familiar not only with the lexical sign but also with the cultural and ideological background.

What makes these three concepts different is meaning i.e. when using puns, the speaker gives the near meaning, but his intention is hidden and the reader has to deduce it.

### **1.3. Classification of Puns**

Since we have two linguistic systems, the systematic classification of puns will be different. This is because their nature is different in both English and Arabic. Puns in both languages are going to be classified with illustrations.

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### 1.3.1 Classification in Arabic

Arabic puns 'tawriya are governed and controlled by a logico-semantic contextual framework which determines both their immediate and far meanings. According to this criterion, pun is divided according to عبد العزيز العتيق (1971: 96-103) into four types which are: 'tawriya 'lmuğarada (stripped-off Pun), 'tawriya'lmurašaha (strengthened Pun) 'tawriya 'lmubayana (clarifying Pun) and 'tawriya'lmuhaya'a (preparing Pun), in his book علم البديع العتيق provided us with examples for each type as they will be illustrated hereinafter.

#### 1.3.1.1 Stripped-off Pun

It is qualified as “stipped-off” because there is no reference to both meanings; near and far. In other words, there is any requirement neither to the immediate meaning nor to the remote intended one. This may be illustrated by the following Quranic verse:

Allah Almighty said:

”الرحمن على العرش استوى“ سورة طه- آية (5)

“The most merciful [who is] above the Throne established”.

( <https://quran.com/20 Taha.Verse 5>. Visited on 05th March 2017)

In this Quranic verse, the pillars of pun are not provided, since it is a stripped-off pun. The pun word in this example is 'istawā whose near meaning is “be straight” and the far-fetched meaning is absolute power and control which refer to the authority of Allah and there is no reference to both meanings.

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### 1.3.1.2 Strengthened Pun

Contrary to the previous type, in this one, there is a reference to the near meaning only. This type is rather complicated and misleading as the speaker provides a cue for the near meaning which is not intended, either before the pun word or after. Consider the following Quranic verse:

"والسَّمَاءَ بَنَيْنَاهَا بِأَيْدٍ وَإِنَّا لَأُتَّوَسِعُونَ" سورة الذاريات - آية (47)

*"And the heaven we constructed with strength, and indeed, we are [its] expander"*

(<https://quran.com/51> The Winnowing winds. Verse 47. Visited on 05th March 2017)

The pun word here is bi'aydin .The immediate meaning which is not intended is "hands" whereas the remote meaning which is intended by Allah Almighty is the supremacy of the Creator who created the Earth and the Skies.

### 1.3.1.3 Clarifying Pun

In this third type, the writer or speaker proceeds contrary to the precedent type. Here the emphasis is on the far meaning and the punster provides a word before or after the punning one to which it refers. Consider the following poetic text:

أرى ذنب السرحان في الأفق طالعا      فهل ممكن أن الغزالة تطلع

I see the wolf's tail appearing in the horizon

May the deer appear (Our translation)

Pun in this example occurs at the level of the word 'algazala which means "deer" that is not intended by the author, as he means the sun. This meaning is clarified by the

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word that comes just after taṭla‘u which means appear and it is known that it is the sun that appears not the deer.

### 1.3.1.4 Preparing Pun

In this last type, if the writer or speaker has the intention to pun, he provides cues to prepare the reader i.e. pun is prepared by post-qualifications (stating a word before the Pun word), pre-qualifications (stating a word just after the pun word) or juxtaposed qualifications (in which the pun word is between two preparing words). Consider the following example:

وسِيرُكَ فِينَلَيْرَةً عَمْرِيَّةً      فَرَّوْحَتَ عَنْ قَلْبٍ وَأَفْرَجَتَ عَنْ كَرْبٍ  
وَأَظْهَرْتَ فِينَا مَنْ سَمَّكَ سُنَّةً      فَأَظْهَرْتَ ذَاكَ الْفَرَضَ مِنْ ذَلِكَ النَّدْبِ

Your conduct will become our eternal way of life

You cheered hearts and drive away sorrow

And you show us the Sunnah

As you show us the compulsory and optional orders (Our translation)

The pun here is implied in the two lexical items 'alfarḍ and 'anadab the first meaning of these words are “compulsory” and “optional orders” respectively. Firstly, these two words could refer to 'al 'ahkām 'aṣar'īya which are “judiciary orders” which represent the immediate meaning. Secondly, the lexical item 'alfarḍ could also mean 'al 'aṭā “giving things away” and the other lexical item 'anadab can refer to the man who is very fast in solving the problems of the needy, or the man who does not hesitate in life in general. These two lexical senses represent the remote meaning. Mentioning the word “Sunnah” is considered to be decisive for preparing the puns in the two words.

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### 1.3.2 Classification of Puns in English

Puns in English are classified according to how they are spelt, pronounced, as well as their various meanings. Many scholars gave different classifications.

From a linguistic point of view, puns in English fall into two categories: the Implicit and the explicit. The implicit pun occurs when the pun word is mentioned once, but it carries more than one meaning that the reader/listener has to decipher alone, while the explicit pun occurs when the pun word is used twice in a sentence, and the two meanings of this word are provided.

Accordingly, Salzman (1998:102) points out that for each pun word there may exist a single occurrence of a word, or a recurrence of that word. Consequently, pun fall into several categories, the followings are the major ones:

#### 1.3.2.1 Homophonic or Phonological Pun

This kind of pun refers to lexemes which have the same or nearly the same pronunciation but with a different spelling and meaning, as it is pointed by Geoffrey, LEECH (1969: 210-211) “*homophonic Pun occurs when words differ in the way they are written, orthographic difference, but pronounced alike.*”. An example of this type is Abraham LINCOLN’s statement (1858) in a speech delivered during his presidency in USA: “*The ballot is stronger than the bullet*”. He meant that unlike the bloody bullets, ballots are the rightful and the peaceful means to grant victory to the right party. Both “bullets”/bʊlɪt/ and “ballots”/bælət/ have nearly the same pronunciation but their meanings are largely different, the first is a round pointed piece of metal shot from a gun and the second is a system of voting in secret.

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### 1.3.2.2 Homonymic Pun

This kind refers to lexical items which are written alike and share the same pronunciation, but have a different meaning. This kind is defined by (LEECH, 1969 209-210) as distinct words which are spelt and pronounced alike. A homonymic pun contains aspects of both the homophonic pun and the homographic pun. In this type of pun, the wordplay involves a word that is spelled and sounds the same, yet it has different meanings. This can be illustrated in the following Coca Cola advertisement “*coke can refresh you like no other can.*” The first “can” refers to the modal verb which expresses ability while the second “can” means a metal box that keeps food and drinks.

### 1.3.2.3 Homographic Pun

This kind of puns refers to the lexemes which have the same spelling, different pronunciation, and vastly different meaning. These puns are often written rather than spoken, as they trick the reader to read the “wrong” sound. This type can be illustrated by the example taken from Thorsten SCHOSTER (2005:166) “*what choice does discontent soldier face who is about to be sent to the Sahara? Desert or desert?*”. The word “Desert” functions in this sentence as a homographic pun in which the word “Desert” has two pronunciations, the first one is /dɪˈzɜːt/ (verb) which means to leave somebody or go away from a place and leave it empty, while the second is pronounced /dezət/(noun) which means a large area of land without water and trees often covered by sand.

### 1.3.2.4 Polysemic or Semantic Pun

Polysemy refers to the phenomenon that one word has dissimilar meanings, but obviously related meanings, often with respect to particular contexts. Consider the following examples of polysemy: “I like kids, but I don’t think I could eat a whole one”. In

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the given example, the polysemous word “kid” is a pun one. The first meaning of kid is a baby, whereas the second is a baby goat, and it is the intended one.

These first types can be simplified in the following table:

Type of Pun	Meaning	Spelling	Pronunciation
<b>Homophonic Pun</b>	Different	Different /same	Same/ nearly the same
<b>Homonymic Pun</b>	Different	Same	Same
<b>Homographic Pun</b>	Different	Same	Different
<b>Polysemic Pun</b>	Different but related	Same	Different /same

**Table1:** Some differences of Puns

### 1.3.2.5 Parody Pun

This kind is based on the needs expressed in the form of the structure of well-known parodies like aphorisms, proverbs or idiomatic expressions. This type is an existing social, cultural knowledge-based expression Zhang Li CHENGMING (2004: 89). In order to clarify this type of puns we have chosen an example from Toyota advertisement: “*Where there is a way, there is a Toyota*”. The advertiser skillfully made use of the expression “*There is a will, there is a way*” which is a famous Aphorism. This make the advertisement attractive and easy to remember, when consumers want to buy car, they automatically think about Toyota.

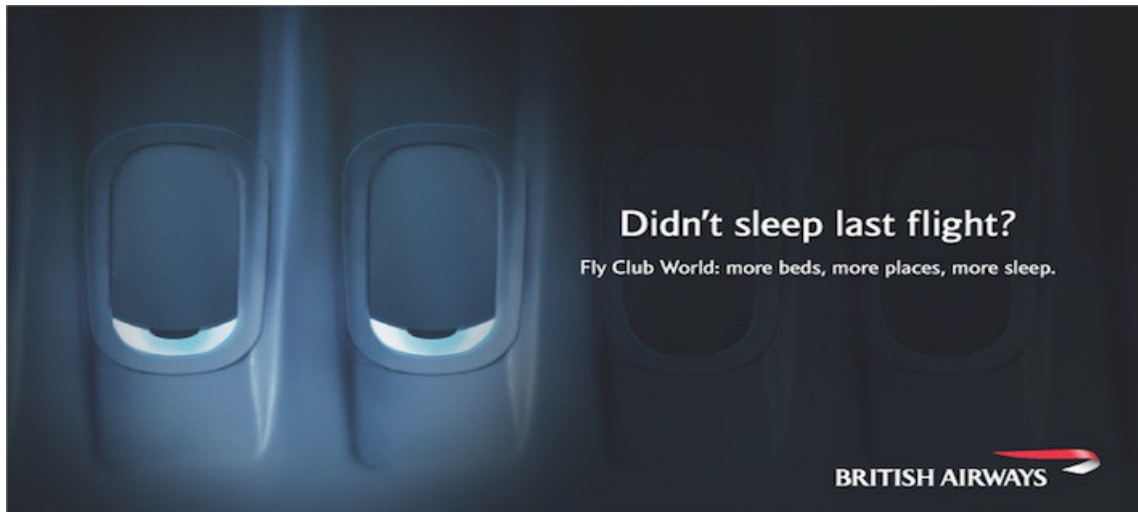
### 1.3.2.6 Visual Pun

It implies the use of symbols to suggest two or more meanings or different associations. A visual pun combines two or more symbols or pictures to form a new meaning. It is a creative artwork in which several visual forms that look alike are connected and combined so as to bring out two or more possible meaningful ideas. Paul

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HAMMOND and Patrick HUGHES (1978:12) illustrate that two different meanings have similar appearance. This type of puns is largely used in advertisements to achieve easily the goal of persuasiveness. Consider the following visual pun from British Airways:



**Figure1:** Visual Pun of British Airways

In the above image, the company wants to boast its airlines and this by stating next to the tired open eyes which are represented by windows of the plane” *Didn't sleep last flight? Fly Club World more beds, more places and more sleeps*” just to persuade people that British airways are better than any other one since they provide the passenger with a comfort which does not exist in any other airline.

To sum up, this chapter has shed light on the pun's issue. It clarified this concept and some relative issues like paronomasia, connotation, and denotation according to linguistic and translation theoreticians. In one hand, the Arab ones consider pun as one word with two meanings, a near and a far one. In the other hand, the English theoreticians see pun differently. They defined it as two words written or pronounced either alike or differently and have divergent meanings. To go further on this chapter we have provided the classification of puns in both Arabic and English which have been strengthened by

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examples. After the two classifications, we have noticed that there is a distinction in those provided by both the Arab and non-Arab theoreticians and this is mainly due to the fact that the two languages belong to different linguistic systems

**Chapter Tow:  
Translating Puns in  
Advertisement**

## Chapter Two: Translationg Puns in Advertisemnt

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The aim of this chapter is to go deeper in the use of puns in advertisement (AD) this is why we thought it would be convenient to talk about puns in AD (2.1). Moreover, we are going to present the principles of some linguistic and translation theories that are likely to guide us when dealing with puns (2.2). At the end of this chapter, we are going to tackle the translation of puns according to DELABASTITA's strategies (2.3).

### 2.1. Puns in Advertisement

In order to set up a text typology relevant to translation, Katharina REISS and Hans VERMEER (2014:182) suggests three types of texts which are: the Informative texts; they plain the communication of facts(news, knowledge, views, etc), the Expressive texts which are a creative composition i.e. an artistic shaping of the context in order to express thoughts in a creative and aesthetic way and the Operative texts which include behavioral responses, as stimuli to action or reaction on the part of the reader, an operative text must fulfill both linguistic and psychological function mainly for persuasion as it is the case in AD.

To achieve these functions, the use of a rhetorical device plays a pivotal role within the advertising process; this means that advertisements are designed to persuade consumers to buy a certain product. Advertisers apparently believe that puns are helpful in attaining this goal; this figure of speech makes the consumers melt in the AD.

Puns play different roles in AD, among which we can mention the function of attracting the consumer's attention. Keiko TANAKA (1994: 69-71) says in this regard that *"a pun takes longer to process, it sustains the addressee's attention over a period of time, and, once comprehended, it is often remembered"*. It manifests from this quotation that puns require an interpretative effort from the hearer since it implies some ambiguity.

In addition, this wordplay affects directly the AD in which it is used with its humorous dimension. Also, it helps to arouse interest and make the AD enjoyable in

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several ways. He (1994: 71). also signals that solving pun can produce “*a pleasant feeling, springing from a kind of intellectual satisfaction*”, which means that when solving the punning word, the addressee develops a certain feeling of satisfaction and this may push him to purchase the product.

As mentioned earlier, the use of one word which has two meanings implied by puns makes the AD briefer, since the purpose of AD is to communicate the message with less possible words. It is worth noting that brevity in Ad is time-saving and cost-saving, as advertisers have to pay for the time and the space devoted for them.

At the end, we can say that the advertising text is highly expressive and operative and this mainly materialized in the use of puns.

### **2.2. Translating Puns in the Light of Linguistic Approaches and Translation Theories**

In order to achieve an adequate translation of the ADs marked by puns, we will focus on the following approaches and theories that give various and interesting theoretical account of puns’ translation. In the present work, we are going to underpin our analysis by reference to Pragmatics, the Relevance theory, and the Skopos theory.

#### **2.2.1 Pragmatics and the Translation of Puns**

According to Jenny THOMAS (1995) Pragmatics is the study of how language is used and the effect of context on it i.e. pragmatics is concerned with the interpretation of linguistic meanings in context. Therefore, we can distinguish several meanings in context among them: The abstract one or what is called the dictionary meaning, the contextual meaning which refers to the meaning in discourse, and the illocutionary meaning which focuses on the speaker’s intention.

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Pragmatics focuses on the indirect more than the direct meaning, since it is context-bound. The translation of puns depends on the implicit meaning rather than the explicit one. In the light of pragmatics, the translation of puns depends on the implicit meaning rather than the explicit one. This causes difficulties concerning the translation of this device at two levels namely, the sociopragmatic and pragmalinguistic.

THOMAS (1995) has elaborated on the pragmatic failure (the inability to understand what is meant by what is said). In addition, she clarified that a speaker's linguistic competence would be made up of grammatical competence (abstract or decontextualized knowledge of intonation, phonology, syntax, semantics, etc.) and pragmatic competence (the ability to use language effectively in order to achieve a specific purpose and to understand language in context).

She distinguished between two types of failure sociopragmatic and pragmalinguistic. The former refers to the illocutionary force mapped by the speaker while the latter conveys the socially appropriate linguistic behavior i.e. the social conditions placed on language. For example, if someone says: "I want to go to the bank", the receiver of the message will interpret the word "bank" differently: the financial institution and the bank of the river. However, the context determines which meaning is appropriate, because the social context in which the word is used and the situation in which it occurs help the receiver to deduce the intended meaning.

LEECH (1983) tackles the dilemma of the pragmatic meaning as a problem solving process. He claims that pragmatic meaning includes the surveying of the possible nuances of meaning. We have then to decide which context suits that word in order to determine the exact meaning of the lexical item which helps to remove the ambiguity implied by puns.

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It is worth mentioning that a context is very important in deducing the right intended meaning. John SEARL (1979) in his "*Speech Act Theory*" provides a comprehensive account on indirect speech acts. He states that the meaning of a sentence is the summation of the meanings of its components, even though the meaning of a sentence might have more than one literal meaning. He then introduces the deep meaning by noting that there are two layers of meaning in any sentence; the surface meaning and the figurative meaning. In addition, he links the phenomenon of having two layers of meaning to the phenomenon of presupposition. In doing so, he clarifies that the two layers of meaning are two presuppositions made by the listener; however the judge in this instance is the context.

### 2.2.2 Relevance Theory and the Translation of Puns

The relevance theory was proposed by Dan SPERBER and Deirdre WILSON (2008). They sought to explain the method of communication that takes into account implicit inferences.

According to them, the core of relevance theory is divided into two sets of assumptions. Assumptions relating to cognition in general include the definition of relevance as a trade-off between effort and effects, and the claim that cognition tends to maximize relevance. The reach of this principle is rather broad. For its purposes, cognitive systems include (at least) those that are centrally involved in perception; memory and reasoning, as well as those that underpin the production and interpretation of utterances (ibid).

They added that assumptions about communication include the claims that understanding an utterance is a matter of inferring the speaker's communicative and informative intentions; and that the communicative principle of relevance and the

## Chapter Two: Translating Puns in Advertisement

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presumption of optimal relevance mandate the relevance-theoretic comprehension procedure, a heuristic that guides the search for the intended interpretation of utterances.

Relevance Theory provides a new perspective for viewing Puns and their translation. First, it highlights the importance of understanding the intentions of the punsters. Punning is an intentional use of the ambiguous nature of language in order to achieve some special effects in specific contexts. The punning word or phrase serves as a pivot to correlate two unrelated meanings into a unified entity and the role of the translator, according to Relevance Theory, is to invoke two interpretations in the cognitive environment of the target reader, whose recognition of the punster's intention and the discovery of the relevance of the two meanings are essential for the success of communication. Hence, it is of paramount importance to probe into the underlying intentions behind puns in order to form a better understanding of this distinctive linguistic phenomenon. ([www.Jostrans.org](http://www.Jostrans.org). Visited on 11th February 2017)

Second, Relevance Theory falsifies the untranslatability of puns. Owing to the unique features of puns, namely, two meanings crowded in homophonic or polysemous words or phrases for some special effects, it is impossible, except on extremely rare occasions, to achieve equivalence or equivalent effects of both the lexical and semantic aspects between the ST and the TT. This is because a polysemous word in the source language might not be polysemous or may entail entirely different emotive or stylistic meanings in the target language, and because of the interlingual differences at the phonological level. ([www.Jostrans.org](http://www.Jostrans.org). Visited on 11th February 2017)

However, this does not mean that puns are untranslatable and that the translator can conveniently give up the effort to translate puns. It is emphasized by Relevance Theory that translation is a kind of verbal communication whose success depends on the audience's recognition of the communicator's intention through the inferential model

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rather than the mechanic transplant of the linguistic codes. Since the purpose of the writer in adopting pun is to express some implicit meanings or to provide the reader with some special aesthetic enjoyment through the ingenious use of puns. The faithfulness to the exact wording or the sentence structure is, in comparison, not so important and can be sacrificed to some extent in the case of a conflict of choices. ([www.Jostrans.org](http://www.Jostrans.org). Visited on 11th February 2017)

Finally, the relevance helps the translator in the decisions making-process and in adopting the adequate strategies when translating puns.

### 2.2.3 Skopos Theory and the Translation of Puns

The real purpose of advertising is not just to provide information, but to achieve the persuasive role. The final purpose of advertising is to push the audience to purchase. The goal of translating advertisements is to achieve the expected function of ST.

The Skopos theory is a functionalist one that reflects a general shift from predominately linguistic and rather formal translation theories to more “*functionally and socioculturally oriented concepts*” Mona BAKER and Gabriela SALDANHA (2009:235).

VERMEER held the idea that the highest law of translation should be the “Skopos rule”. That is to say, translation methods are determined by translation purpose. Christiane NORD put forward the concepts “Function and Loyalty”, enriching the functional Skopos theory in which, the translator adds, explains, replaces or omits source linguistic elements to achieve a functional equivalence.

The main objective of the functional approach” is the prospective function or Skopos of the target text as determined by the initiators i.e the client’s needs. According to Jianhua BIAN(2006:45),The main principle of Skopos theory is the translation method which is determined by the purpose of the TT. And translators might want to override the ST author’s communicative intentions just to achieve the purpose defined by the client or

## Chapter Two: Translating Puns in Advertisement

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to please the target audience. But translators are responsible for the effects of their work that it may have either the target audience or the ST author or the client or even the translator as an individual.

Consequently, BIAN agrees with Nord concerning the responsibility of the translator in rendering the function of the ST.

According to NIDA and William REYBURN (1981), the main purpose of the translator is to deliver the information both in content and form. The translator's purpose does not only involve rendering information; he might have to render a particular type of behavior by means of a translation. In this case, the translator has to attempt, not only to make the message intelligible, but also render the meaning for the target public.

As mentioned before, the present theory rejects the formal equivalence as it praises the functional one. However, NIDA (1964) distinguishes between two kinds of equivalence: dynamic and formal equivalence. The first focuses on the effect a text has on its readers, i.e. the ST and TT should have the same effect on a reader, the latter on the message itself (the formal aspects of the ST should be as much as possible the same in the TT). This means that a translator has three possibilities when translating puns. S/he can either focus on the effect the language should have, in this case laughter (dynamic); or she/he can focus on the formal aspects, in this case homonymy, paronymy, etc. (formal); or she/he can try to mix both. Obviously, the latter would seem to be the most suitable strategy, but it is arguably also the most difficult one.

### 2.3. Strategies of Translating Puns

There are many ways in which a translator can render a certain text. S/he has to choose between a number of translation strategies depending on the text's typology, and the needs of certain people (the company, the translator him/herself, customer, etc.).

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Translating puns is a bit different from ‘ordinary’ translation. In order to translate them, translators have first to spot the pun word then translate it in an appropriate manner. As DELABASTITA (1993:191), points out, the usual translation strategies are hard to apply on wordplay. Consequently, he suggests a classification for translating puns. He distinguishes eight strategies which are the following:

### 2.3.1 From Pun to Pun

Pun to Pun or as called Pun rendering as Pun. By applying this strategy, the Source Text (ST) Pun is translated by a target language pun. This technique is possible if both languages have puns with identical meanings.

An example taken from Neutrogena Shampoo AD “*give your hair a touch of **spring***”

(Our translation) أعطي شعرك لمسة ربيعية

### 2.3.2 From Pun to Non-Pun

The pun in the ST is translated in the Target Text (TT), but not as a pun word. In this strategy the ST pun may be translated by a non-punning phrase that may retain all the initial senses of the pun word (Non-selective non-pun), or by rendering only one of the pertinent senses (Selective non-pun), or by treating freely the entire punning passage (diffuse paraphrase).

An example taken from Twix Chocolate AD “*a break from the **norm***”

(Our translation) توقف عن المعتاد

### 2.3.3 From Pun to Related Rhetorical Device

Also known as Pun to Punoid. The Pun in the ST is translated in the TT by using “*a wordplay related rhetorical device (like repetition, alliteration, etc.)*” (1997:134) i.e. the

## Chapter Two: Translating Puns in Advertisement

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translator has to perceive the original pun and try to recreate its effect by using some other wordplay-related rhetorical devices as it is stated in the above quotation.

Example taken from “Sharp Electronic” AD “*From sharp minds come sharp products*” (here the rhetorical device is repetition)

(Our translation) المنتجات الجيدة مولودة العقول الجيدة

Here the related rhetorical device is 'alġinās 'tām.

### 2.3.4 From Pun to Zero

In this strategy, the original pun is simply omitted. In other words, the translator simply deletes the part where the pun takes place, but this strategy is possible only if the pun word is not important in the TT.

An example taken from Coca Cola AD “*Coke refreshes you like no other can*”

(Our translation) كوك تتعشك أكثر من غيرها

### 2.3.5 Pun ST = Pun TT

In this strategy the translator can deal with the punning sentence either by a “direct copy” in which he reproduces the ST pun in its original form without translating it or by “Transference” in which the pun from the ST is transferred to the TT, but it is adapted from the source language to the target language.

Example taken from the ad for sandwiches called “Subway” “*Subway, eat fresh*”

(Our translation) سابواي، تناوله طازجا

## Chapter Two: Translating Puns in Advertisement

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### 2.3.6 From Non-Pun to Pun

The TT contains a pun which the ST does not have. Its purpose is to compensate for the loss of those puns that the translator is unable to render appropriately in their original position.

An example taken from Coca-cola AD “*Coke has the taste you never get **tired of***”

(Our translation) لي كوك مذاق لن تمل منه

### 2.3.7 From Zero to Pun

A Pun appears in the TT without a justification for it in the ST (it is added to the TT).

An example taken from Coca-cola ad “*share a coke with your friends*”

(Our translation) شارك متعة كوك مع الأحباء

### 2.3.8 Editorial Techniques

The translator can add footnotes, endnotes, bracketing, etc. when translating puns to draw attention to his translation of the wordplay, while referring to the Source Text’s pun.

This example is taken from Shakespeare in Romeo and Juliet: *At one point Romeo asks for a torch saying “Being **heavy (sad)**, I will bear the light”*

(Our translation) كوني ثقيلًا (حزينًا) سأحمل الضوء

To conclude, this chapter has revealed that the use of puns in AD is largely supported by advertisers, since the main function of AD according to the skopos theory is the operative one to achieve persuasiveness and attract consumers. Furthermore, the different linguistic approaches and translation theories revealed different points of view concerning the use and translation of puns. The Pragmatics emphasizes on the different

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meanings that pun words may have and the role of context in determining the intended meaning. In the other hand, the Relevance theory highlights the importance of understanding and recognizing the communicator's intention when using puns. As for the Skopos theory, the translation of purpose in AD texts is to achieve functional equivalence.

Moreover, the use of the strategies suggested by Delabestita to translate some examples have revealed that they are helpful to overcome the issue of translating this rhetorical device from Arabic into English.

**Chapter Three:**  
**Analytical and Critical Study**  
**of Translating some**  
**Pun Examples**  
**in إعمار Dubai Properties' Brochures**

## Chapter Three: Analytical and Critical Study of Translating some Pun Examples in إعمار Dubai Properties' Brochures

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Within this practical chapter, we are going to deal with the most important step of this dissertation which includes the presentation of Emaar Dubai Properties and the description of the brochures (3-1), the analysis methodology (3-2). The study will be centered around analyzing and criticizing the English translation of some examples of pun words extracted from three different brochures which are *Vida Residences Downtown Dubai*, *Act One Act Two* and *the Address –Residences*(3-3).

### 3.1. Presentation of the Corpus

In the following section, we are going to present and give a short background about Emaar, as well as the description of the selected brochures.

#### 4.1.1 Presentation of إعمار Dubai Properties

Emaar Properties is one of the world's most valuable and admired real estate development companies. With proven competencies in property, shopping malls, retail, hospitality and leisure. Emaar shapes new lifestyles with a focus on design excellence, building quality and timely delivery.

Emaar Properties is a real estate development company located in the United Arab Emirates (UAE). It is a public joint-stock company that operates internationally providing property development and management services. With six business segments and 60 active companies, Emaar has a collective presence in 36 markets across the Middle East, North Africa, Pan-Asia, Europe and North America.

Emaar Properties was founded and incorporated in 1997 by the Chairman Mohamed Bin Ali Al Abbar. As one of the leading developers in the UAE, Emaar has diversified interests in real estate including both commercial and residential property development, as well as malls and hospitality. In 2000, Emaar Properties was listed on the

### Chapter Three: Analytical and Critical Study of Translating some Pun Examples in إعمار Dubai Properties' Brochures

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Dubai Financial Market and became the first property company in the Middle East. The first phase of the company's developmental projects began in 2001 when Emaar awarded the contract in a joint venture to build three of the six apartment towers. In 2003, the company revealed its plans for its signature development project, later known as *Downtown Dubai*. The project consisted of two developments of historical proportions - *Burj Khalifa* and *The Dubai Mall*, the world's tallest building and world's largest mall respectively. ([www.emaar.com](http://www.emaar.com). Visited on 04<sup>th</sup> April, 2017)

Some of Emaar's constructions inside UAE is *The Dubai Mall*, developed by Emaar Properties and is the world's largest shopping mall. As an extension to Dubai mall, Emaar has begun to develop a 55 storey residential building called *Downtown Views*. Another large development project commissioned by Emaar Properties of the Downtown Dubai area is *The Dubai Fountain*. *The Dubai Fountain* is the tallest performing fountain in the world that began operating in the spring of 2009. Emaar also developed the world's tallest building, *Burj Khalifa*, which opened in 2010. The building is 2,716.5 feet tall with 160 storeys that are primarily for residential purposes. It is named after the Abu Dhabi ruler Sheikh Khalifa bin Zayed Al Nahyan. (ibid)

In 2013, Emaar launched several other projects including *The Address Residence Fountain Views*, *The Address Residence Sky View*, *Burj Vista*, *Boulevard Point*, *Vida Residence* and *Act One Act Two* which are all in *Downtown Dubai*. A new addition to Downtown Dubai from Emaar is *The Opera District*. Key features include the *Dubai Opera House*, the country's first dedicated opera house as well as an array of design studios and other lifestyle amenities.

## Chapter Three: Analytical and Critical Study of Translating some Pun Examples in إعمار Dubai Properties' Brochures

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Through various subsidiaries, Emaar has established property developments and projects in Pakistan, India, Jordan, Egypt, Lebanon, Morocco, the United States, Saudi Arabia, Syria, and Turkey. Emaar Hospitality Group expanded its hotel and residence operations to Nigeria and Bahrain in 2015. Some of the projects have included developments such as the Beit Misk in Lebanon, the Jeddah Gate in Saudi Arabia, and the Samarah Dead Sea Resort in Jordan that was outlined by the King Abdu Allah. ([www.emaar.com](http://www.emaar.com). Visited on 04<sup>th</sup> April, 2017)

### 4.1.2 Description of the Brochures

In the following research paper, we have chosen to analyze the use of puns in Emaar properties' AD text. Even though their ADs are present everywhere, on TV, on the radio and in the internet, we have opted for analyzing their brochures.

Emaar has made brochures for each of its constructions, among which we have chosen the ones entitled *Vida Residence Downtown Dubai*, *the Address Residences* and *Act One Act Two*. The brochures are bilingual, since they are written both in English and Arabic. They also contain images and descriptions of the different constructions.

The brochures are written in an aesthetic style, and they are full of rhetorical devices among which we can mention pun. The dominant function is the operative one which is used mainly in advertising texts to persuade and attract the consumers. The translator of these brochures is not mentioned neither in the brochures nor in the company's website, but what we can say about him is that he has ensured some cohesion and coherence in the translation and he has maintained the aesthetic aspect by conveying some rhetorical devices that appeared in the ST.

### **3.2. Analysis Methodology**

This section is devoted to the explanation of the methodology followed in the analysis and critic of puns' translation in Emaar Dubai Properties' brochures.

Before starting the critical analysis, we have, first, selected the brochures that we are going to study that are *Vida Residence Downtown Dubai, the Address Residences* and *Act One Act Two*, referred respectively to as the first brochure(B1), the second brochure(B2), the third brochure(B3) and their translation (Tr B1), (Tr B2)and (Tr B3). Next, we will mention the type of pun both in Arabic and English, as well as the strategy adopted by the translator to translate puns. Also, we have analyzed the translations according to the linguistic approaches and translation theories presented in the previous chapters.

### **3.3. Critical Analysis of some Pun Examples' Translation**

In this section, we are going to present fifteen examples containing pun extracted from the three brochures abovementioned. Each example will be analyzed and explained in details.

#### **Example One**

"دبي أرض الفرص العظيمة تُقَمِّم الطموح لتحقيق الأفضل، هذا ما جعل هذه المدينة المميّزة أكثر المدن طلبا للعيش وقبلة أنظار العالم بأسره." (B1: 2)

*"Dubai is the land of opportunity. Progression, ambition and an unquenchable thirst for the very best has made this unique city into one of the most desirable and attractive places to live in the world"* (Tr, B1: 2)

### Chapter Three: Analytical and Critical Study of Translating some Pun Examples in إعمار Dubai Properties' Brochures

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In this example, the pun word is *قبلة*. It has two meanings; a near one which is not intended, is the direction which Muslims turn to in prayers, and a far-fetched meaning which is a “place”. The type of this example is pre-clarifying pun, since the punster mentioned the word *مدينة*(town) before the punning word to show that the intended meaning is a place not the direction for prying. So in contextualizing the pun word, the reader can understand the punster’s intention.

The strategy used to translate the Arabic passage is **From Pun to Non-Pun** and it is selective since the word *قبلة* is translated as “place” which has only one meaning.

In this example, the reader has to appeal his cognitive forces to understand the writer’s intention to guess the intended meaning and this will push the reader/hearer to decipher the pun word which is clarified by the cue *مدينة* given in the sentence.

The translator has succeeded in translating this punning passage, since he has respected the target reader i.e. he has translated the pun word *قبلة* which is typically used in the Arabic geographical context by the non-pun word “place”.

#### Example Two:

"مشروع محوري صُمِّم لأصحاب العقول الرائدة والأجيال الجديدة من رجال الأعمال للعيش في مكان

مليء بالوحي و الترفيه والتواصل." (1: 6)

### Chapter Three: Analytical and Critical Study of Translating some Pun Examples in إعمار Dubai Properties' Brochures

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*“Vida is an urban hub; a place for the next generation of **entrepreneurial** minds to stay, play and connect”* (Tr, B1: 6)

The pun word in this example is *الرائدة*. This word holds two different meanings; an apparent meaning which is whoever precedes others, and a hidden one that is who prepares and paves the way for the future.

The type of this example is pre-preparing pun, because in the ST, the writer gives a cue just before the pun word which is *العقول* (minds) and it is known that minds plan but do not take positions.

The intended meaning here is deduced thanks to the context in which it occurs, since the ST describes Emaar's constructions and the intended meaning will directly be recognized.

The strategy used by the translator in this example is **From Pun to Non-Pun**, because in the ST there is a pun on the word *الرائدة*, but in the TT there is no pun in the word “entrepreneurial”, since it has only one meaning which is “to plan”.

The translator has succeeded in translating this passage, even though he did not respect the linguistic aspects of the sentence including the omission of the pun word which appeared in the ST. According to the Skopos theory, he has succeeded in rendering the same function of the ST in the TT which is to highlight the position of Emaar in the world of business. Consequently, he favored functional equivalence over the translation of the aesthetic aspect.

### Example Three

"أسلوب يحمل في طياته الراحة والحياة المناسبة والأسلوب الممّز وبالطبع خدمات خاصة (...)"

(B1 : 6)

*"Intuitive style, convenience, comfort and sensory stimulation are all on the agenda and, of course, seamless services offer something unique (...)"* (Tr, B1: 6)

In the ST sentence, there is no pun, but when the passage has been translated, the translator has introduced the word "intuitive" which is a polysemous pun. It has two meanings "axiomatic" and "self-evidence". This word is used to describe style. So according to the context, axiomatic style is the intended meaning because simply, a style cannot be intuitive.

The strategy used in this example is **From Zero to Pun**. Zero because in the ST we did not find neither the word *بديهي* nor *حدسي*.

By adopting this strategy, the translator has succeeded in compensating the ST aesthetic touch that is missing in the TT.

### Example Four

"رؤيتنا" (B1: 8)

*"Our philosophy"* (Tr, B1: 8)

The pun in this example occurs in the title *رؤيتنا* which is a stripped-off pun. The word *رؤيتنا* has two meanings; a near one that is "vision" and a far-fetched one is perspective thoughts and strategies. The word is translated by "our philosophy" which is a polysemous pun that also contains two meanings; the near one is the study of the

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fundamental nature of knowledge, reality, existence, etc. and the far one is perspective thoughts and strategies which is the intended meaning understood from the context of the whole sentence.

The strategy used to translate the pun word is **From Pun to Pun** since the word “philosophy” also contains pun.

The translator has succeeded in translating the pun word appropriately, since he has rendered both the meanings and the aesthetic function of the ST.

#### Example Five

"من هنا يمكن القول بان إعمار نموذج مشرق لعلامة تجارية تجسد رغد العيش" (B1: 8)

*“Emaar is the epitome of a lifestyle brand”* (Tr, B1: 8)

In this example, the pun word is مشرق which means “shining” and it is used mainly with light, but in this passage, it is used to describe and give more importance for نموذج (a model). The type of pun is a Stripped-off one.

In the TT the word مشرق and the related meanings do not appear. So the strategy used to translate this passage is **From Pun to Zero Pun**, and the meaning of the word مشرق is understood thanks to the context speaking about the brand Emaar.

This passage may be translated by using another strategy of translating puns which is **from Pun to Pun**, since the use of literary devices is favored in AD.

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Consider our translation in which we translated and kept the pun word مشرق (shining) which does not affect the meaning in the target language.

“From this, we can say that Emaar is a **shining** epitome of a luxurious life brand” (Our translation)

The word “shinning” in this sentence has two meanings; a near meaning which is “brightening” and a far one that is being well known. The intended meaning is deduced thanks to the context where it is used. Moreover, this word is a formal equivalence, since it focuses on the effect that the language has i.e. the use of the same linguistic sign, since both مشرق and shinning are adjectives.

#### Example Six

“لقد قامت شركة إعمار بإنجاز بعض المشاريع لتصبح أيقونة في عالم الهندسة.” (B1: 11)

“It has spearheaded some of the world’s most **iconic** architecture.” (Tr, B1: 11)

The pun word in this sentence is أيقونة. It has two meanings; a near meaning is an “image” and a far one is “reference”. In the English translation the word “iconic” provides the same meanings as in the Arabic passage. The type of pun is a polysemous one.

The strategy used to translate the ST to the TT is **From Pun ST to Pun TT**, which is a “transference” of the same pun word from ST to TT since the same word exists in both languages and provides the same meanings. So, the word “iconic” is used to say that Emaar is a reference in the world of architecture.

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The translator in this sentence has succeeded in rendering the meaning of the pun word. His intention to communicate the intended meaning is clear, since he gave an equivalent for the word أيقونة which is “iconic” to keep both the linguistic and aesthetic functions of the ST.

#### Example Seven

"إنّ برج خليفة هو أطول برج في العالم (...). هذه الظاهرة الهندسية تعمل بمثابة مغناطيس سياحي

والذي بدوره وضع دبي تحت أضواء الشهرة." (B1: 12)

*"Burj Khalifa is the world's tallest building (...) this architectural phenomenon is a global tourist magnet that **skyrockets** Dubai into the global limelight."* (Tr, B1: 12)

Within this passage, there is no pun word in the ST, but it occurs in the TT. The word “skyrocket” is a pun word which has two meanings; a near meaning which is not intended is a “missile” and a far one that is intended is a “fast increase”. This means that Burj Khalifa brings light and a considerable increase to Dubai’s economy.

The strategy used to translate this passage is **From Zero to Pun**, because in the ST the word وضع which means “put” is not a pun word. From here, we can say that the meaning of the word “skyrocket” is deduced thanks to the context in which it is used. As it is evident that the intended meaning is “fast increase” not “missile” and the translator’s intention is to praise and boast Burj Khalifa’s economic role in the country.

The use of a pun word in this passage is of paramount importance not only to attract the consumers’ attention but also to communicate meaning indirectly and intelligently. So, we can say that the translator has succeeded in creating a pun word that does not exist in the ST.

### Example Eight

"قلب المدينة الجديد" (B1: 13)

"*New heart of the city.*" (Tr, B1: 13)

In this example, the pun word is قلب. It has two meanings; a near meaning that is an organ in the human body and the far one is the center of a place. The type of pun in this sentence is a Post-clarifying pun, since the intended meaning is clarified by giving a cue المدينة which is a place just after the pun word.

The adopted strategy in translating this sentence is **From Pun to Pun**. This strategy may be considered as a dynamic equivalence, since both قلب and heart play the same effect in the ST and the TT. Consequently, we can say that in this example the translator has succeeded in rendering the aesthetic functions of the ST and this by providing the same polysemous word i.e. both قلب and "heart" have the same connotative and denotative meanings. We can add that the translation of قلب by "heart" is due to the common knowledge and its recurrent use in both the Arab and English communities.

### Example Nine

"و في قلب هذه المساحة يتمركز برج خليفة أطول برج في العالم بتوقيع إعمار" (B1: 13)

"*Located at its center is burj khalifa, the world's tallest building developed by Emaar*"

(Tr, B1: 13)

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In this example, the pun word is بتوقيع which has two meanings; a near meaning is signature and a far one is “developed” which is intended.

The type of pun here is Stripped-off pun, since the writer did not give any cue to help the reader deduce the intended meaning.

The strategy adopted to translate this pun word is **From Pun to Non-Pun** because the translator in the TT gives directly the intended meaning which is “developed” or “accomplished” by Emaar. The meaning of the pun word توقيع is deduced thanks to the context in which it has appeared, since the whole passage speaks about Emaar’s accomplished constructions.

In this passage, the translator could have adopted another strategy which is **From Pun to Pun** to keep the pun word in the TT as well as its function. Consequently, instead of translating توقيع by “developed” he could have translated it by using the same polysemous pun which is “signed” and it has the same connotative and denotative meanings as in Arabic. The translation then will be as follows:

“Located at its center is burj khalifa, the world’s tallest building **signed** by Emaar” (Our translation)

#### Example Ten

" هنا، كل شيء ممزٍ (B1: 25)"

“Here, *the extras are extras*” (Tr, B1: 25)

In this example, the Arabic sentence does not contain a pun word. But the translator has used a pun word in the TT which is “extras” and it is a homonymic pun (same

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pronunciation and spelling but different meanings). The meaning of the first “extras” is “additions” and the second means special and unique things.

The strategy used to translate the pun word is **From Zero to Pun**. Introducing this kind of pun gives an aesthetic touch to the TT, and makes the reader to think about the meaning of each one. Eventually, the meaning of each homonymic word is deduced thanks to the linguistic context and the cognitive system centrally involved in perception i.e. memory and reasoning as approved by the Relevance theory.

Here, the translator has really succeeded in translating this passage. Since he has created pun in the TT that adds to the text an aesthetic function which is intended in the AD text in order to attract consumers as much as possible.

#### Example Eleven

لن ترغب بمغادرة وسط مدينة دبي" (B1: 29)

*“You won’t want to leave Downtown Dubai”* (Tr, B1: 29)

In this example, there is no pun word in the ST but it exists in the TT. The two words “won’t” and “want” are homophonic puns, because the two words are pronounced nearly alike, written differently and have different meanings; “won’t” /wɒnt/ is the negation form of the auxiliary to be in the future and “want” /wɒnt/ means desiring something, and both meanings are intended in each word and don’t imply any ambiguity.

However, in the Arabic ST, there is not a pun word because the sentence لن ترغب بمغادرة وسط مدينة دبي has only one meaning which is not desiring to leave Downtown Dubai.

The strategy used in this example is **From Non-Pun to Pun**. The translator has used a pun word that does not exist in the ST to give the TT aesthetic and persuasive values.

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In this example, the translator did not stick to the ST. As he works on AD text, he has just tried to reach the functional purpose which is attracting the consumers by using a rhetorical device and arise the feeling of satisfaction when deducing the meaning of the two words. Since, puns give embellishment to the sentence in which it occurs.

#### Example Twelve

" و تشتهر دبي كوجهة لتحقيق الأحلام التي تبدو مستحيلة بفضل غرس حكamها للرؤية الطموحة

والسعي الدءوب إلى التمز في نفوس المواطنين" (B2: 3)

*"Accredit to the ambitions vision and relentless pursuit of excellence instilled by its rules, Dubai is renowned as a destination where seemingly impossible dreams come true."* (Tr, B2: 3)

Within this example, the pun word is غرس. It has two meanings; a near meaning which is "to plant" and a far one that is "to strengthen". It is a Clarifying pun, because the writer gives a cue to pretend the intended meaning which is السعي الدءوب that means ambitious vision and a persisting demarche i.e. the word "to plant" used with plants and "strengthen" with a demarche. So, in the TT, there is no pun word.

The strategy used in this example is **From Pun to Non-Pun**, since the word "instilled" has the meaning of constant in mind and it is not a pun word.

Here, the translator could have adopted another strategy which is **From Pun to Pun** to render the same aesthetic enjoyment of the ST and form a sentence that has the same function as the source one. By giving a formal equivalence of the word غرس which is "to plant", we can easily reach this function. The type of pun is a polysemous one, since this

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word has the same meanings as in Arabic which are “to implant” or “to set”. The translation then will be as follow:

“Accredit to the ambitious vision and relentless pursuit of excellence **planted** by its rules, Dubai is renowned as a destination where seemingly impossible dreams come true.” (Our translation)

#### Example Thirteen

"يتوافد المتسوقون إلى منطقة وسط مدينة دبي لما تتميز به من مجموعة متنوعة من المنافذ التجارية

والأسواق دبي مول-أكبر وجهات التسوق والترفيه-وأكثرها زيارة في العالم" (B2 :6)

*“Shoppers flock to Downtown Dubai for its diverse retail mix which includes the Dubai mall- the world’s largest and most visited shopping and entertainment destination.”* (Tr B2:6)

In the following example, the type of pun is Post-clarifying one, since the pun word **المنافذ** has two meanings; a near one which is “ports” and the far one that is “centre”, the intended meaning is clarified by giving the word **التجارية** just after it. So, the intended meaning here is the far one which is “the shopping centre”.

According to the Relevance theory, the meaning of the pun word is revealed thanks to the human cognitive competences that help to understand the word in the whole sentence or according to the other linguistic signs or segments i.e. the linguistic context.

The strategy adopted in translating this example is **From Pun to Zero**. The translator has chosen to omit the pun word in the TT, because if he keeps it as it is, this

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may not reproduce the same effect that it has in the ST and its translation will be “shopping ports” which is not intended in the ST. for this reason, the translator has opted for this strategy which is the most appropriate one. So, we can say that he has succeeded in achieving the expected Skopos of the ST and this appear when the punning passage has been translated in few words.

#### Example Fourteen

"ويمكن للزائرين الاستمتاع بالمناظر الأخاذة (...) التي تجمع بين الطابقين ١٢٥ و١٤٨ في تزواج

عصري مذهل بين الرؤية والعلم" (B2 :7)

*“Visitors can take in the breath-taking views (...) combining levels 125 and 148 in this awe-inspiring **marriage** between vision and science.”(Tr B2:7)*

In this example, the pun word “marriage” occurred in the TT passage and it is a polysemous one. It has two meanings; “engagement between a man and a woman” and “combination”. This word is an English equivalent of the Arabic word تزواج which is not a pun word, since it means only مزج (combine).because of its recurrent use this word has lost its real meaning which is “marriage”. So, it is commonly used to speak about “combination”. The translator has avoided translating زواج by combination to avoid repetition, since he has already used this word to translate تجمع in the previous sentence. Here, the reader will guess the intended meaning thanks to the context just when reading the whole passage.

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Therefore, the strategy used to translate the Arabic passage is **From Non-Pun to Pun**, this strategy leads us to think about formal equivalence because the translator gives the word marriage which is the English equivalent for تزواج.

In this example, the translator could have adopted another strategy to better render the same meaning of the ST, this one is **the Editorial Technique** which consists of bracketing the intended meaning of the pun word to draw attention to it. So, the translation will be as follow:

“Visitors can take in the breath-taking views (...) combining levels 125 and 148 in this awe-inspiring marriage (join) between vision and science.”(Our translation)

#### **Example Fifteen:**

تنبض روح دبي الثقافية الجديدة والمزدهرة بالحياة في منطقة دار الأوبرا" (B3: 6)

*“The new thriving cultural soul of Dubai is flourishing in the Opera Distinct”* (Tr, B3: 6)

This example starts with a pun word which is تنبض. It has two meanings; a near meaning which is not intended is heart's beat and a far intended one which is “situated”. It is classified as strengthened pun. This kind of pun consists of giving a cue to show the near meaning to mislead the reader to guess the intended meaning. In this example, the cue is روح which means “spirit” and it is used in Arabic with both “heart” or “spirit” but it is not the intended meaning. This kind of pun is very difficult, since it leads the readers, especially the translator to misunderstand the author's intention.

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In the TT the translator has decided to omit completely the pun word to remove the ambiguity that the pun has in the ST since the role of AD is to make the consumers think about the product more than the pun word. So, the strategy used is **From Pun to Zero**. The translator takes into consideration the cognitive environment of the target reader and it is not appropriate to use the word beat or relevant words to pun. Consequently, we can say that the translator has succeeded in rendering the meaning by respecting the use of words in the TT and to achieve the same purpose as in the ST even by omitting the pun word.

After the analysis of the extracted examples, we can conclude that the translation of puns, in the light of the adopted approaches, theories and strategies, is not an easy task for the translator, since both languages are systematically, grammatically, and culturally different. Consequently, it is difficult to render the intended meaning of the pun word. Though, the translator of these brochures has made a noticeable effort to render the meaning and the same functions conveyed by the ST mainly; the aesthetic and the rhetorical ones. We can add that AD texts are considered as operative ones used by the advertisers to persuade and attract the consumers. For this reason, the use of puns in such texts is of a paramount importance to help reach the AD texts' goal

At the end, the analysis also revealed that the translator has used almost all the strategies suggested by BELABASTITA, but he has certainly opted for some more than others. Sometimes, he has reproduced the same rhetorical device in the TT by using both the strategies From Pun to Pun or From Pun ST to Pun TT. Other times he has created puns in the TT by using From Zero to Pun and From Non-Pun to Pun. In some others, he has avoided translating puns because of linguistic or social restrictions by using From Pun to Zero or From Pun to Non-Pun.

# Conclusion

## Conclusion

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To conclude, puns are preferred by advertisers in spite of the ambiguity that they imply. This preference is due to the embellishment they bring to the sentence as well as their role in attracting the audience attention, their brevity and the acquirement of the aesthetic feeling. It is of paramount importance to deal carefully with the translation of this device, since it represents an aspect of indirectness and it may mislead the receivers. This is one among other difficulties of translating puns especially from Arabic into English in the field of AD detected when trying to reach suitable answers to the hypotheses suggested in the general introduction with the help of the Pragmatic approach, Relevance and Skopos theories.

These answers are the following:

- DELABASTISTA's eight strategies are of a great importance when dealing with puns, since they serve to compensate the difference between the two linguistic systems.

- In order to distinguish the intended meaning from the apparent one, the reader/writer can refer to both the linguistic and social context, i.e. the pun word cannot be understood without the other linguistic sign or segments. In order to interpret it accurately, the translator has to take into account the context in which it is produced.

- The translator, when dealing with puns, can proceed either formally to render the linguistic function of the pun word, or dynamically in order to express the same effect that the pun word ensures in the ST.

To help translators to overcome the difficulties of translating puns, we propose these recommendations which are as follow:

- Before translating the pun word, translators should know the context in which it occurs.

## Conclusion

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-The translator should have a good socio-cultural background about the target culture that underpins the pun word, because culture appeared to be a crucial factor when translating puns from Arabic into English.

-In translating the pun word, we should focus on three levels; sentential, contextual and cognitive one.

At the end, we would like to mention our perspectives which consist first in tackling the difficulties that the translator may encounter while dealing with puns in other fields such as subtitling, holy Quran, cartoons, etc. second, because of the lack of the studies that deal with pun from Arabic into English, it is worth to think about other researches in Arabic and give importance to this device.

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**Appendix I**  
**English-Arabic**  
**Linguistic Glossary**

## English-Arabic Linguistic Glossary

A	
Acronym	مختصر
Aesthetic	جمالي
Aphorism	حكمة
Allusion	تلميح
Assumption	افتراض
C	
Connotation	دلالة إيحائية
Context	سياق
D	
Deep meaning	معنى عميق
Denotation	دلالة ذاتية
Direct copy	نسخ مباشر
Double intender	ثنائي المعنى

Dynamic equivalence	تكافؤ دينامي
E	
Equivocation	إبهام
Explicit	ظاهر
Expressive	تعبيري
F	
Far-fetched meaning	معنى بعيد
Figurative meaning	معنى مجازي
Formal equivalence	تكافؤ شكلي
Functional equivalence	تكافؤ وظيفي
H	
Heuristic	إرشادي
Hint	تنويه
Homography	توافق في الكتابة
Homophony	توافق في النطق
I	

Ideomatic expression	تعبير اصطلاحي
Illocutionary	إنجازي
Implicit	ضمني
Inference	استدلال
Innuendo	تعريض
L	
Latent meaning	معنى خفي
Lexeme	مفردة معجمية
Linguistic cue	إشارة لغوية
Literal meaning	معنى حرفي
P	
Palindromes	ألفاظ تُقرأ عكسا وطرذا
Paranomasia	جناس
Parody	محاكاة ساخرة
Paronymy	تشابه لفظي

Polysemy	تعدّد المعاني
Pragmatic approach	مقاربة تداولية
Pun	تورية
R	
Relevance theory	نظرية المناسبة
Rhetorical device	صورة بلاغية
S	
Semantically	دلاليا
Signified	مدلول
Signifier	دال
Skopos theory	نظرية الغائية
Sponorism	تبادل صوتي
Source text	نص الأصل
Strengthened-off	مرشح
Stripped-off	مجرد

Surface meaning	معنى سطحي
T	
Traget text	نص الهدف
Transference	تحويل
Typology	تصنيف نمونجي
U	
Utterance	ملفوظ
W	
Word play	تلاعب بالألفاظ

**Appendix II**  
**Arabic-English**  
**Linguistic Glossary**

## Arabic-English Linguistic Glossary

أ	
Palindromes	ألفاظ تقرأ عكسا و طردا
Equivocation	إبهام
Informative	إخباري
Heuristic	إرشادي
Inference	استدلال
Linguistic cue	إشارة لغوية
Assumption	افتراض
Illocutionary	انجازي
ت	
Sponsorism	تبادل صوتي
Transference	تحويل
Paronymy	تشابه لفظي

Typology	تصنيف نموذجي
Expressive	تعبيري
Ideomatic expression	تعبير اصطلاحي
Polysemy	تعدد المعاني
Ennuendo	تعريض
Dynamic equivalence	تكافؤ دينامي
Formal equivalence	تكافؤ شكلي
Functional equivalence	تكافؤ وظيفي
Homography	توافق في الكتابة
Homophony	توافق في النطق
Word play	تلاعب بالألفاظ
Hint	تنويه
Allusion	تلميح
Pun	تورية

ث	
Double intender	ثنائي المعنى
ج	
Aesthetic	جمالي
Paranomasia	جناس
ح	
Aphorism	حكمة
د	
Signifier	دال
Semantically	دلاليا
Connotation	دلالة إيحائية
Denotation	دلالة ذاتية
س	
Context	سياق
ص	

Rhetorical device	صورة بلاغية
ض	
Implicit	ضمني
Explicit	ظاهر
م	
Stripped-off	مجرد
Parody	محاكاة ساخرة
Acronym	مختصر
Signified	مدلول
Strengthened-off	مرشح
Far-fetched meaning	معنى بعيد
Literal meaning	معنى حرفي
Latent meaning	معنى خفي
Surface meaning	معنى سطحي

Deep meaning	معنى عميق
Figurative meaning	معنى مجازي
Lexeme	مفردة معجمية
Pragmatic approach	مقاربة تداولية
Utterance	ملفوظ
ن	
Direct copy	نسخ مباشر
Source text	نص الأصل
Target text	نص الهدف
Relevance theory	نظرية المناسبة
Skopos theory	نظرية الغائية

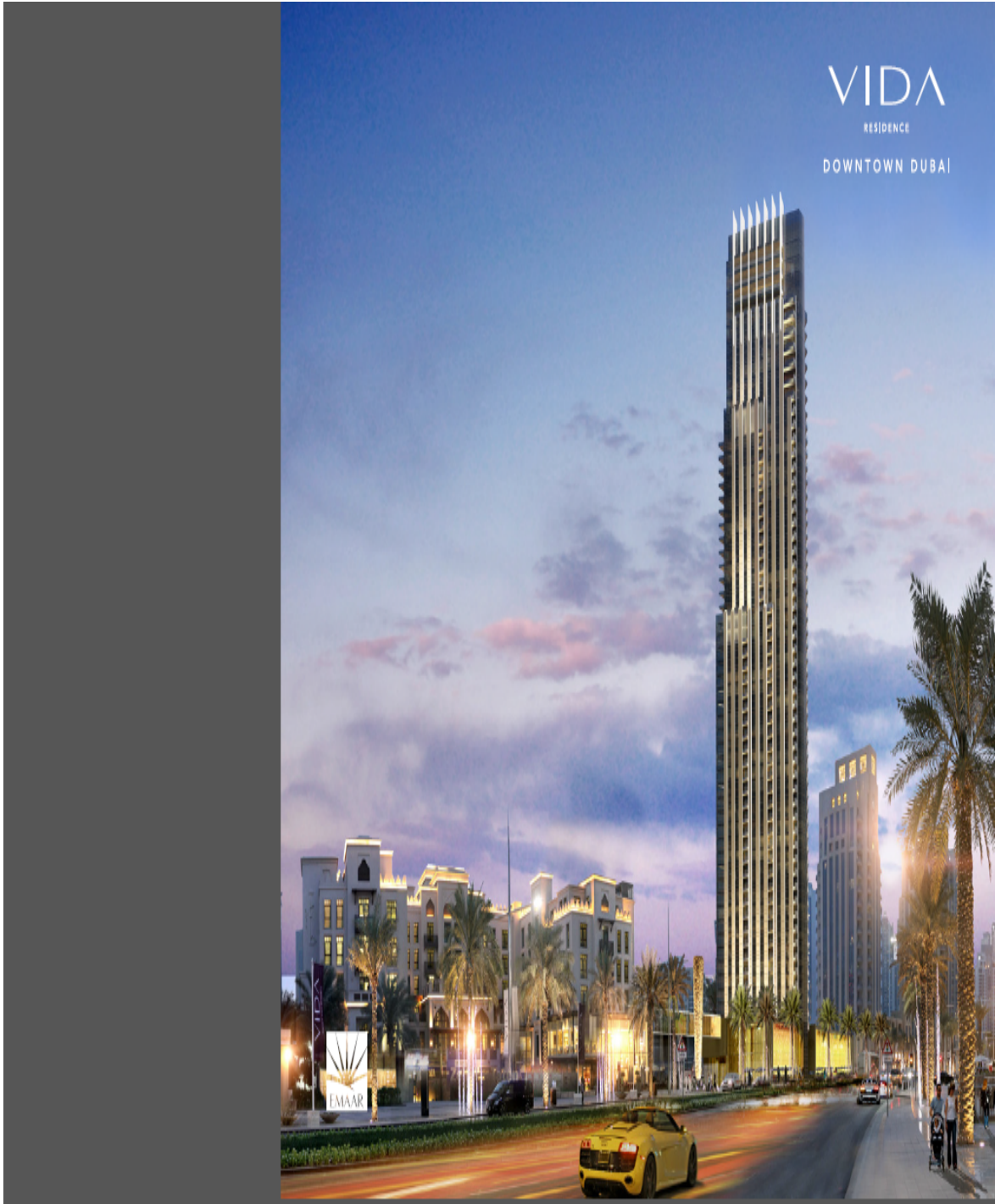
**Appendix III**

**Corpus**

**إعمار**

**Dubai Properties**

In this appendix, we will provide the pages of the corpus which contain pun examples.





## حياة بأعلى مستوى

مجموعة إيجي هوسبيتاليتي تقدم لكم مفهوم "الفايف ستارز" في حياة أعلى من طموح العادي. مفهوم مستوى أعلى من شأنه أن يغير طريقة تفكيركم، طريقة عملكم، طريقة حياتكم، طريقة رؤيتكم للعالم.

أستوديو تصميم من طرازه أرق وأصغر المساحات والأصغر الحجم مع تحقيق حداثة تامة في التصميم من حيث الشكل والمواد والبيئة.

## An upscale life

Emar Hospitality Group is proud to introduce VDA, its new upscale hotel concept. Designed for the inspired, VDA is an urban hub, a place for the next generation of entrepreneurial minds to stay, play and connect. Intuitive style, convenience, comfort and sensory stimulation are all on the agenda and, of course, seamless service offers something unique, something beautiful.

# رؤيتنا

تتمثل رؤية إمارة دبي لتسليم التطوير جديداً / يلتزم على المدى القصير، بل ويوفر مختلف تجاربها على أعلى مستوى من الكفاءة، مع التركيز الكامل والجهد والوقت والموارد الموزعة من هذا الفكر القوي أن إمارة دبي ستعطي أفضل ما لديها من الكفاءة، كما أنها تبادلتها بسهولة إلى اليد في مختلف المجالات مثل تطوير مشاريعها السكنية "مساحة مدينة دبي" كإحدى أهم مشاريعها من أجل التميز المعماري والمعمارية في العالم على حد سواء، ومن بين فوائدها توفير إمارة دبي أفضل الممارسات التي ابتكرها والمطورين الكفاءات، مما يجعلها من أبرز رؤى أفضل مستوى استثماري من كفاءة الأمم التي يمكنها تحقيق نموها المستمر ونجاحها.

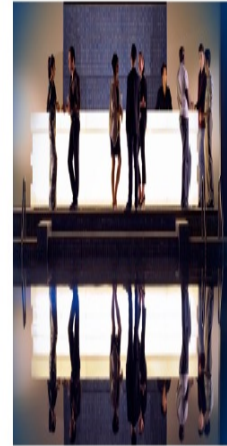
## Our philosophy

Emar's philosophy on development is a holistic one, creating carefully considered communities and lifestyles that seamlessly encompass urban living with work, leisure and retail. Emar is the epitome of a lifestyle brand, having etched its name forever into the annals of history with flagship developments like Downtown Dubai - home to unparalleled architectural and engineering achievements such as Burj Khalifa, The Dubai Mall and The Dubai Fountain. Continuous innovation and evolution that pro-empower consumer needs for a better life and uncompromising quality are the cornerstones of Emar's continued success and growth, both at home and internationally.









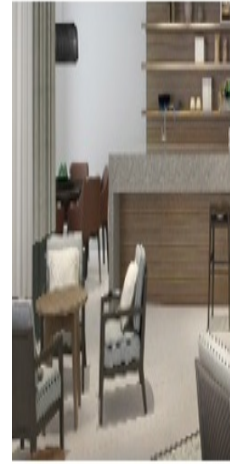
## مركز حياة اليوم.. والغد

هل تزد البصائر من أجل أن تكون من صميم قلب العالم؟ قلب المدينة الحديثة - وبمناخ عصرية دبي -  
 - أحياءة أمال إيمان  
 إنها تبدأ من مساحة 300 ألف متر مربع على أطراف الإمارات الجنوبية من العالم، ومن ضمنها الأراضي  
 الفريدة المسماة "الخليج"، التي تتميز بالتنوع والرفعة المرموقة وبمناخها الفريد، والتي تضم مساحات خضراء  
 ممتدة وبنية تحتية متطورة وجوانب مزارع رائعة، والتي تعد هذه المساحة الفريدة بـ"مركز حي الحياة" الأولى من  
 بين العالم، اليوم! إيمان

## The centre of now

Would you be interested in being in the world's most prestigious square (described 'The New Heart of the City' - Downtown Dubai) - in the flagship project of Emaar. It's a 300-acre development boasting world-class assets, including commercial, residential, hotel, entertainment, shopping and leisure all in open green spaces dotted with lakes and other distinct water features. Located at its centre is Burj Khalifa, the world's tallest building developed by Emaar.





## على مفترق طرق المستقبل

إننا نعتقد أننا ربما سنكون بين أيدينا التغييرات العظيمة التي ستحدث في العالم [في] دبي  
من منظورنا الفريد من نوعه في دبي

هذه هي الفرصة العظيمة للمستثمرين في المستقبل، وهي فرصة لا تأتي مرة واحدة في الحياة. هذا  
الوقت أن تكون هنا، في دبي، حيث يمكنك بناء ثروتك وتعلم الكثير الكثير. إذا كنت مستثمرًا محترفًا من الناس  
الذين اختاروا أن يقيموا في دبي، فإنهم يرون شيئًا من دولهم

## Live in the centre

You won't want to leave Downtown Dubai, it's the embodiment of lifestyle, luxury and being  
Dubai is an exciting, wonderful adventure that never ceases to amaze.

Such a unique opportunity to invest in your future may never crop up again. Make no mistake,  
if you choose to make VIDA part of your life, you'll be amongst the people whose dreams  
become their realities.



THE ADDRESS  
RESIDENCES  
DUBAI OPERA



## Unlimited Imagination

Dubai is a thriving cosmopolitan center that attracts visitors from around the world with its dynamic, luxury landscape and historic charms. Home to over two million people from more than 200 nationalities, and a magnet for close to six million tourists per year, the city has witnessed a remarkable transformation. With its exceptional architectural and commercial achievements, Dubai offers a cutting-edge infrastructure and world-class attractions.

The city is a prime retail and leisure destination which is fast building an international reputation as a cultural hub, thanks to its burgeoning multi-dimensional arts scene. A credit to the ambitious vision and relentless pursuit of excellence presided by its rulers, Dubai is renowned as a destination where seemingly impossible dreams come true.

## خيال بلا حدود

إلى دبي عرّجنا، فخرنا، حبنا، الأمل، من جديد، أمة العالم،  
بديعة، الحضارة، العجوة، التي، تليق، بالكرم، والوفاء،  
والحكمة، الفكر، وهذه، لنا، في، المشرق، وهو، صوت، الجبهة،  
لنوع، أمة، ذات، طغية، التي، نرى، من، طوي، نحن، من،  
أكثر، من، - أجنبية، وما، نرى، نحن، من، من، من، من، من،  
الديرة، التي، من، من، من، من، من، من، من، من،  
والذي، الذي، الذي، الذي، الذي، الذي، الذي، الذي،  
نظرة، من، من، من، من، من، من، من، من،  
والديرة، التي، التي، التي، التي، التي، التي، التي، التي،  
التي، التي، التي، التي، التي، التي، التي، التي،  
من، من، من، من، من، من، من، من،  
التي، التي، التي، التي، التي، التي، التي، التي،  
التي، التي، التي، التي، التي، التي، التي، التي،





ACT|ACT  
ONE|TWO





## THE OPERA DISTRICT

منطقة دار الأوبرا

The new and thriving cultural soul of Dubai is flourishing in The Opera District. The multi-feature development is set to promote the arts, culture, and events scene by showcasing incredible performers from all over the world and promoting local and talented artists. Nestled at the heart of The Opera District is Dubai Opera, a multi-format performing arts centre, as iconic in appearance as the world-famous Sydney Opera House, its style inspired by the classic wooden shouks.

تنبض روح دبي الثقافية الجديدة والمرمجة بالحياة في منطقة دار الأوبرا. فقد أقيم المشروع متعدد المزايا ليرتقي بالهنوي والثقافة والمهارات وذلك بتقديم المبدعين العالميين من كافة أنحاء العالم، ودعم الفنانين المحليين الموهوبين. تقع دبي أوبرا في قلب منطقة دار الأوبرا، وهي مركز متعدد الفنون المسرحية، يتميز برونعة تصميمه الذي يضاهي دار أوبرا سيدني العالمية الشهيرة مستوحى من قراب الوحات الخشبية الكلاسيكية.

# Appendix IV

## System Arabica

## System Arabica

International Transcription	Arabic Letters
‘	ء
b	ب
t	ت
ṭ	ط
ğ	ج
ḥ	ح
ḫ	خ
d	د
ḏ	ذ
r	ر
z	ز
s	س

s	ش
ṣ	ص
ḍ	ض
ṭ	ط
ẓ	ظ
‘	ع
g	غ
f	فا
q	قا
k	ك
l	ل
m	م
n	ن
h	ه

w	و
y	ي
ä	ى
a	اَ الفتحة
u	اُ الضمة
i	اِ الكسرة
a	"ا" المد
an	انَّ التتوين
un	انَّ التتوين
in	انَّ التتوين
at	ة

**Appendix V**  
**Electronic Version**  
**of the Corpus**

This appendix represents the electronic version of the whole corpus i.e. the three brochures of Emaar Dubai Properties.

## Abstract

Pun is a form of wordplay that creates a double meaning in context. It serves to create some kind of communicative effect, humour, attention-getting or persuasion. This rhetorical device is excessively used in the field of advertising to give the text an aesthetic touch to persuade and attract the consumers.

This work is an attempt to propose some strategies to overcome the difficulties of translating puns from Arabic into English in advertising. It is a analytical and critical study of the strategies used to translate Puns from Arabic into English in 'إعمار Dubai Properties' brochures. This will be carried out on the basis of a model proposed by Dirk DELABASTITA, in which he has identified eight strategies that are likely to be adopted when dealing with the translation of puns. The theoretical frame work is based on linguistic approaches and translation theories, for the former, it is the Pragmatic approach whereas for the latter is the Relevance theory and the Skopos theory.

**Key words:** Pun, Wordplay, Advertising, Translation.

## ملخص

التورية نوع من أنواع التلاعب بالألفاظ التي تخلق معنى مزدوج في السياق، كما تعمل على خلق نوع من التأثير التواصلي والفكاهة والانتباه أو الإقناع. وكثيرا ما تستخدم هذه الصورة البلاغية في النص الإشهاري لإضفاء لمسة جمالية عليه بهدف إقناع المستهلكين وجذبهم.

وتعد هذه الدراسة محاولة لاقتراح بعض الاستراتيجيات التي من شأنها ان تستعمل لتجاوز صعوبات ترجمة التورية من العربية إلى الانجليزية في النص الاشهاري. هذه الدراسة دراسة نقدية تحليلية للاستراتيجيات المستعملة في ترجمة التورية من العربية إلى الانجليزية في كتيبات شركة عقارات إعمار دبي، وتستند إلى نموذج اقترحه "ديرك ديلاباستيتا" حيث حدد ثمانية استراتيجيات يمكن استخدامها عند ترجمة التورية. إضافة إلى ذلك، سيستند العمل النظري على مقاربات لسانية ونظريات تُرجمية، تتمثل الأولى في المقاربة التداولية أما الثانية في نظرية المناسبة و النظرية الغائية.

**الكلمات المفتاحية:** التورية، التلاعب بالألفاظ، الإشهار، الترجمة.