

Challenges in Translating Puns in Some Selections of Arabic Poetry Into English

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Abstract—The present study investigates the challenges translators may face when translating pun expressions in some selections found in Arabic poetry into English. The study examines the strategies employed to translate puns, the choice of pun's sense, and the perseverance of the aesthetic function of puns in English. The study analyses the translation of a sample of ten Arabic-English puns by twenty-five MA translation students grounded on Delabastita's (1993) model, the graded salience hypothesis and back-translation method. The study has revealed that the familiarity of the pun's overt meaning and the ignorance of its covert one constitute a major challenge for inadequately translating puns, thereby distorting the pun's aesthetic function in the target text. Two out of Delabastita's translation strategies are shown to be employed in the translation of the given puns, among which pun to non-pun is the most prevalent one. The study has suggested editorial techniques and related rhetorical device as a potential means for adequately rendering the respective puns.

Index Terms—puns, challenges, Arabic, English, translation

I. INTRODUCTION

Translation can be viewed in terms of grasping the meaning of a certain text to produce an equivalent text in another language. Translators' mission mainly involves communicating the intended idea and function of the source text (henceforth ST) into the target text (henceforth TT). Catford (1965, p. 20) believes that "translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)". Therefore, translation is a creative process in transferring texts from one language to another. However, Nida (1975, p. 27) assumes that all types of translation lead to loss, addition, or skewing of information. In fact, there are no identical languages and thus the translators' task to transfer the exact meaning from the source text to the target text tends to be challenging. Different opinions about gain and loss of translation appear greatly. On the one hand, some translation theorists believe that translation absolutely represents a gain for the target culture and readers, as it can at times enrich the SLT owing to the translation process. On the other hand, some translators believe that no translation completely conveys features of STs. Accordingly; it is expected from the translators to cause some losses and gains in TTs resultant from the translation process.

Translating poetry poses various challenges for the translators due to its aesthetic and expressive properties. Hariyanto (2003, p. 1) asserts that "translating literary works like poetry is, perhaps, always more difficult than translating other types of text".

The current study is an attempt to study the translation of pun in some selections of Arabic poetry. In Arabic, pun refers to a word with a dual meaning, the close meaning and the far meaning. The speaker, in fact, intends to denote the far meaning, but the close meaning is usually the sooner that comes to the listener's mind. In the field of translation, pun is a rhetorical device that causes more difficulty in translating poetry. Al Shra'ah (2011, p. 60) argues that the existence of pun in any text leads to problematic issues in translation due to the cultural and linguistic differences between languages. Thus, the primary concern of the present study will be the translation of pun in poetry since it creates a serious problem for translators.

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II. THEORETICAL BACKGROUND

A. Puns in Arabic and English

The meaning of pun in English is slightly different from its meaning in Arabic. In English, pun is a standard rhetorical or poetic device, and it is one of the earliest figures of speech. It refers to a word that suggests two or several meanings, or it refers to words that sound alike in pronunciation, but they have different spellings and meanings. According to Sherzer (1978, p. 336), "pun is a form of speech play in which a word or phrase unexpectedly and simultaneously combines two unrelated meanings".

On the other hand, the Arabic equivalent for the English term pun is "التورية" (Al-Tawriyah). Matloob (1980, p. 298) shows other names for "التورية" such as التوجيه، التخيل، and المغالطة. Equally, Al-Azhari (2001, p. 15, 221) maintains that pun is derived from the verb (ورى) which means "to hide something and show something else". In Arabic, "التورية" emerges from the science of rhetoric that uses words in a certain way to speak and write effectively.

One of the clearest definitions of "التورية" is expressed by Abd Al-Tawwab's (1967, p. 293) who defines it as a word which has two meanings: Adjacent with clear reference, and far with hidden reference. The latter is often intended. The faster that comes to the hearer's mind is the approximate meaning. The speaker aims at the far meaning but uses the near one to cover it.

Therefore, when the speaker uses "التورية", s/he wants to make the listener think that the speaker tries to indicate the close meaning. In Arabic, the close meaning or the overt one is called the punned with (al-muwarra bihi المورى به), and the far meaning or the covert one is called the punned to (al-muwarra anhu المورى عنه). In point of fact, the use of "التورية" dates back to ancient days. It has been widely used in Arabic texts including the Holy Qur'an, hadith and poetry.

B. Translation of Pun

Several studies have handled the translation of puns from Arabic into English. Al-Homoud (2007) studies the translatability of polysemic pun in the poetry of Ahmad Matar. The study concentrates on the interaction between Arabic and English when translating the polysemic pun. The researcher translates and analyses thirty polysemic puns taken from Ahmad Matar's seven collections "لافتات" (Lāfitāt). Homoud finds out that the poet is the one who grants the polysemic pun its role, function, and effect in the texts. Therefore, s/he prepares the whole context in order to support the existence of this figure of speech. Furthermore, Homoud asserts that many polysemic puns are successfully translated into English despite the difference in origin between Arabic and English.

Al Shra'ah (2011) studies the translatability of pun in Kamal Nusairt's sarcastic articles from Arabic into English. The researcher finds out that the selected puns are not rendered successfully into English due to the essential differences between Arabic and English, the translators' unawareness of the writer's intention in SL, and the loss of pun sense in TL. Moreover, his study reveals that the translators use four strategies in order to render puns into English, namely: literal translation, paraphrasing, functional translation, and a combination of literal translation.

Wu and Pan (2012) prove that creating a similar pun in the TL is impossible due to the three traditional principles of faithfulness, smoothness, and elegance. Nevertheless, this, from their perspectives, does not mean that pun is untranslatable, but it is necessary to drop something so as to preserve the other more important parts. Their study put forwards the rewriting and adding footnotes methods, which are widely used in pun's translation, as the ones that could better convey the original information to the TL.

In this regard, Delabastita (1993) presents nine strategies for translating pun expressions in any text. These strategies are investigated by Zhang et al. (2014) in English-Chinese translation. They choose 121 puns from Shakespeare's Sonnets and their nine Chinese translations. The study finds that four out of nine strategies of Delabastita's approach are used to translate the 121 puns from Shakespeare's sonnets, which are pun-pun strategy, pun to non-pun strategy, zero translation and editorial techniques.

Mehawesh et al. (2020) examine the problems and the strategies associated with translating puns in three novels from English into Arabic based on Delabastita's (2004) model. The study shows that pun-to-non-pun is found to be the main strategy used by the translators as they tend to translate puns literally. Their findings show that translating pun from English into Arabic is challenging since puns present two or more different meanings that cannot be shown in the target language text as well as "no translation of the puns is given due to the fact that two words or meanings do not have the same phonetic representations in Arabic". Consequently, Mehawesh et al. (2020) suggest using different tactics to reproduce the pun that is parallel to the one in the source language.

Furthermore, Al Aqad et al. (2017) investigate the problems of translating puns in the Glorious Qur'an into English depending on four English translators; Yusuf Ali (2014), Pickthall (1963, 2011), Arberry (1991), and Shakir (1999). Al Aqad et al. infer that the Qur'anic verses are rich of puns that pose a serious problem for the translators who need to catch the deep meaning of the puns in order to render their intended meaning effectively. Thus, according to their findings, the selected translators do not translate puns in the Holy Quran adequately as they use literal, formal, and paraphrase strategies.

III. STATEMENT OF THE PROBLEM

Pun leads to an ambiguity in the texts because it carries two meanings in its basic concept. Therefore, using pun in any text poses a serious challenge to the translators who try to relay it into another language. As a matter of fact, many professional translators often fail to translate pun due to the basic differences between Arabic and English in pun expression (Al shra'ah, 2011). Different studies have shown that pun causes many challenges for the translator who may translate it incorrectly into the target language (Hathat & Hemim, 2016; Al-Kharabsheh & Houji, 2019; Weissbord, 1996). Accordingly, translating pun from Arabic into English raises several problems for the translators who make an attempt to translate it.

IV. OBJECTIVES AND QUESTIONS OF THE STUDY

1. Investigating the challenges of translating pun expressions in some selections of Arabic poetry into English.
2. Identifying the Delabastita's strategies employed to translate the source text puns into English.
3. Revealing the type of pun's sense chosen when translated into English.
4. Revealing if the aesthetic features of puns in Arabic poetry are lost when rendered into English.

V. SIGNIFICANCE OF THE STUDY

Several studies have handled the translation of puns from Arabic into English. To the best of the researchers' knowledge, none has been devoted to the challenges and problems that the translators may face when translating puns in selections of Arabic poetry into English. Accordingly, the significance of the current study stems from the fact that it is the first that tackles the challenges and problems in translating puns in poetry from Arabic into English. Additionally, what distinguishes the current study is that it does not depend on authoritative translators to translate the selected Arabic poetry, instead it relies on postgraduates specialized in translation at four universities of Jordan, namely, Hashemite University, University of Jordan, Yarmouk University, and University of Petra. Addressing such challenges can offer a necessary insight for those interested in the field of translating Arabic poetry, by virtue of which, they can avoid translation loss or distortion of the speaker's intention. Furthermore, taking into account that misunderstanding puns leads to a misrepresentation of the intended meaning, the translators must then be aware of these challenges for the sake of overcoming them during the translation process.

VI. METHODOLOGY

A. *Sample of the Study*

The sample of the present study consists of twenty-five respondents from the MA translation students at the universities of Jordan. These universities are Hashemite University, University of Jordan, Yarmouk University, and University of Petra. The respondents are of the same academic level. Their ages range between twenty-four and twenty-six. In addition, they are twenty-two female students and three male students.

B. *Data Collection*

For the purposes of the current study, ten Arabic pun quotes are chosen randomly from some selections of Arabic poetry. Some of the selected poetic lines have been so widely circulated among those interested in the aesthetics of Arabic for a long time without attributing them to their poets. Thus, the researchers document the data of the current study according to their online resources. Subsequently, the researchers rely heavily on Al-Saffar's (2014) website to choose most of the verses presented in the current study since this website shows numerous verses containing puns that are listed under the title 'التورية' (Al-Tawriyah). However, the other poetic lines are selected from various resources, each of which is placed prior to a verse under analysis.

C. *Procedures*

In order to fulfil the aims of the current study, a questionnaire containing ten Arabic poetic lines are distributed to the respondents who are then asked to translate only the underlined pun expressions shown in each line. The researchers intend to present full poetic lines for the respondents whereby the context appears evidently obvious to them. Furthermore, the respondents are allowed to use dictionaries, without assigning a specific time for them to translate the punning words under question.

D. *Data Analysis*

In order to examine if the respondents render the puns under investigation adequately, the Delabastita's (1993) model, the graded salience hypothesis (GSH), and the back-translation method are purposefully employed by the researchers to interpret and analyse the translations of the respondents.

E. *Delabastita's Model*

The researchers intend to analyse the translation strategies used to translate puns under investigation in accordance with Delabastita's (1993, pp. 191-218) nine strategies. He proposes nine different strategies specifically designed for translating puns. Translators tend to use one of the following strategies when translating pun expressions:

1. Pun-to-pun means that the pun in the ST is translated into a TT pun which may or may not have different properties from the original pun.

2. Pun to non-pun is the second strategy in which the ST pun is translated into a non-punning word or phrase in the TT.

3. Pun to related rhetorical device. In this strategy, the translator recognizes the pun in the ST, as s/he tries to convey the effect of ST pun by using another rhetorical device, such as repetition, assonance, rhyme, irony, alliteration, referential vagueness, paradox, etc.

4. Pun-to-zero strategy is when the translator simply omits the pun in the TT.

5. Direct copy means that the translator copies the ST pun in its original formulation without translating it.

6. The transference strategy is similar to the direct copy. The difference is that the transference strategy imposes source language signified on a target language text, while the method of direct copy brings the original signifiers into the TTs without any necessary concern about its meaning.

7. Non-pun-to pun means that a new pun is inserted in the TT which does not exist in the ST to make up the loss of those puns that the translator is unable to translate in their original position.

8. Zero-to-pun is the eighth strategy in which a new pun, whose counterpart in the ST is impossible to find, is added in the TT.

9. Editorial techniques include footnotes, endnotes, translator's published papers or articles, comments provided in translator's forewords, and addition of a descriptive phrase within the text. Such techniques are distinguished by using square brackets, italics, etc.

F. *The Graded Salience Hypothesis (GSH)*

According to GSH, the listeners/readers of pun expressions are more likely to grasp the overt meaning because of their familiarity with it. This could be a good reason for the translators to convey the overt meaning into the other language. Giora (1997, p. 185) maintains that "if a word has two meanings that can be retrieved directly from the lexicon, the meaning more popular, or more prototypical, or more frequently used in a certain community is more salient. The graded salience hypothesis, according to Giora (1997, p. 200), states that the salient meaning is always processed and grasped initially. From her perspective (1997, p. 186), there is a limited role for the context according to the graded salience hypothesis. This entails that "even when the context is supportive, then, salient meanings cannot be bypassed."

In this respect, Kecskes (2012, pp. 249-250) argues that "the most salient meaning of a word or utterance is always activated, and is always activated initially". He thus believes that the more salient the meaning is, the more difficult it would be to deny it as being the intended meaning.

Furthermore, the GSH, as indicated by Zheng et al. (2020, p. 2), assumes that "the salient meaning is invariably processed faster than the less salient ones". Even if the less salient meaning is strongly supported by the context, the salient meaning still cannot be skipped. Moreover, the researchers connect this approach to puns. They claim that if there is a pun expression, and its two meanings are similarly supported by the context, the GSH predicts earlier grasp of the salient meaning than the less salient one.

Thereupon, the researchers intend to employ this hypothesis in the current study as an explanation for the MA translation students' ability to convey the overt meanings of the puns. This follows that the student's familiarity with the puns under investigation justifies the students' tendency, if found, to translate the overt meaning of these puns.

G. *Back-Translation Method*

Paegelow (2008, p. 22) defines back-translation method as a "practice of taking a translated document and translating it back into the original language as a means of checking the accuracy of the translation". Thus, the translated text and the back-translated text are compared to examine the differences and compatibility existing between them. Translators usually tend to use this method in order to test the accuracy of their translations. This accords with Khosravani and Hossein (2013, p. 366) who argue that "back-translation is a common technique to assess the accuracy of translation".

By the same token, Baker (2011, p. 8) regards back-translation as a way to translate the target text back into the source language. She believes that the purpose of back-translation is to grant the translators some insight into aspects of the structure of the target text, which is not the same as the original.

For the purposes of the current study, the back-translation method is adopted so as to test the differences and compatibility existing between ST puns and their equivalents in the TT. In other words, the researchers intend to utilize this method in the selected poetic lines in order to test the correctness and accuracy of the respondents' translations.

VII. DISCUSSION AND ANALYSIS

The first example relates to Hafeth Ibrahim. Hafeth Ibrahim is called the poet of the Nile and the poet of the people. He had a good relationship with Ahmad Shawqi. Hussein (1933, 2014, p. 136) indicates the close relationship between

the two poets. Shawqi and Hafeth used to meet and have discussions from time to time. Once, Hafeth contemplated the gloomy face of Ahmed Shawqi, and wanted to relieve him. So, he said offhand the below poetic line (Al-Saffar, 2014):

Example 1:

ST: يقولون إنَّ الشوقَ نارٌ ولوعةٌ فما بالَ شوقي اليومَ أصبحَ باردًا

TT: They say that longing is anguish and like fire.

So, why is () so cold nowadays?

When considering the given poetic line, the pun expression falls in the word شوقي (shawqi) because it holds two different meanings. The poet exploits the nature of this lexical item for its ability to be used as a common noun and as a proper noun as well. The word شوقي (shawqi) has an overt meaning which is not intended, but which the lay-reader can easily understand as 'longing'. It has also a covert meaning which turns out to be the intended one, and which refers to 'the well-known Arab poet's name, Ahmad Shawqi'. Through examining the previous line and its context, one can notice that the pun's overt meaning is supported by a contextual clue represented by the word الشوقَ which precedes the pun word. Thus, the word شوقي (shawqi) can be considered an example of pun termed in Arabic as Al-Tawriyah Al-Murashahah.

The data shows that the respondents use pun to non-pun strategy to translate this punning word into English where the word شوقي (shawqi) is rendered into 'my longing, my yearning, my eagerness, craving, and missing'. Nevertheless, these renditions result in loss of meaning owing to the respondents' failure to capture the connection existing between the word شوقي (shawqi) and the name of the poet's friend. This inability to render the given pun adequately stems, as suggested by GSH, from their familiarity with the overt sense of the pun under question which specifically refers to the literal meaning 'longing'.

From the researcher's point of view, the pun in this verse could be best rendered by opting for editorial techniques such as footnotes, endnotes, or addition of a descriptive phrase within the text. The pun شوقي (shawqi) could thus be translated as the following:

TT: They say that longing is anguish and like fire.

Why has **Shawqi [the name of the poet, Ahmad Shawqi whose last name literally means my earning/longing/desire]** become cold nowadays?

The second example relates to Ahmad Shawqi who speaks to Hafeth Ibrahim in the next verse. He wanted to take revenge on him because of his previous words. Therefore, Shawqi's reply was very painful in order to show that he is not a cold person, but rather has the power of stinging. This reply is stated below as follows: (Al-Saffar, 2014):

Example 2:

ST: وَحَمَلْتُ إِنْسَانًا وَكَلْبًا أَمَانَةً فَضَيَّعَهَا الْإِنْسَانُ وَالْكَلْبُ حَافِظٌ

TT: I asked a human and a dog to bear a trust.

The human betrayed it, and the dog ()

The aforementioned example involves a pun in the word حافظ (hafeth), as its basic concept can be exploited as an adjective or as a proper noun. Consequently, the word حافظ (hafeth), in the previous line, holds an overt meaning, i.e., 'keeper' which easily comes to the reader's mind, but which is not the intended one. Moreover, it has a covert meaning, i.e., 'the name of the poet of the Nile, Hafeth Ibrahim' which is intended by the poet. The previous verse has a contextual clue that gives rise to the overt meaning which is meant to increase its ambiguity and to distract the readers' attention from its possible covert meaning. The contextual clue here appears in the word فضيَّعها (daya'aha: lost/betrayed) that directly precedes the punning word, and which is then a type of Al-Tawriyah Al-Murashahah. However, the translators who have a good background on the relationship between Hafeth Ibrahim and Ahmad Shawqi might be more aware of the poet's intention behind using the word حافظ (hafeth).

The analysis of the data indicates that the pun to non-pun is the solely strategy used by the respondents to translate the aforementioned pun. However, none of the respondents could realize the intended meaning of the pun under analysis in this example (i.e., the name of the poet of the Nile, Hafeth Ibrahim). Indeed, they tend to interpret it as a common noun, as an adjective or as an imperative verb rather than as a proper name. This is indicated by the fact that five of the respondents render neither its overt meaning nor its covert meaning, instead they translate it into 'faithful and saver'; thereby causing a complete loss of the pun's intended meaning. While twenty of the respondents render the word حافظ (hafeth) into 'keeper, keep it, guard, and guardian'. The respondents opt for these translations since the overt meaning of the word حافظ (hafeth) is the one that comes first to their mind in addition to the mutability of contexts in which the word حافظ (hafeth) can be used in Arabic. Still, these respondents' interpretations partially fail to express the intended meaning of the pun. Moreover, the ambiguity that the pun حافظ (hafeth) holds disappears in the TT, thereby leading to the loss of its function.

Accordingly, the punning expression حافظ (hafeth), from the researchers' perspective, could be best rendered by using the editorial techniques strategy, yielding the following interpretation:

TT: I asked a human and a dog to bear a trust.

The human betrayed it, and the dog is **Hafeth [the name of the poet, Hafeth Ibrahim whose first name literally means keeper/ guard/ guardian].**

The third example relates to a poetic line containing a pun expression said by Nasir al-Din Al-Hamamy who is one of the poets of the first Mamluk era and his name and poetry can be found in various types of books such as literature,

history, biography and criticism (Abdel-Rahim, 2013, p. 946). Let us consider the following verse said by him (Al-Saffar, 2014):

Example 3:

ST: جُودُوا لِنَسْجَعِ بِالْمَدِيحِ عَلَى غَلَاكُم سَرْمَدًا فَالطَيْرُ أَحْسَنُ مَا تَغْرَدُ عِنْدَ مَا يَقَعُ النَّدى

TT: Be generous, and let us praise your highness permanently, as the bird sings the Most beautiful tweets when the (_____) falls.

Prior et al. (2011, p. 94) state that the ambiguous word exists in natural languages at the semantic level. This kind of ambiguity appears in a word that carries more than one meaning with the same or different parts of speech. Consequently, the word النَّدى (annada) shown in the previous line is regarded as an ambiguous word since it holds two different meanings simultaneously. It's overt/ near meaning that comes faster to the hearer's mind is 'dew', the drops of water that fall in the early morning. While it's covert/ far meaning is 'generosity'. When reading the previous line closely, one can observe that the contextual clues exemplified by the expressions الطَيْرُ (bird), تَغْرَدُ (tweets), and يَقَعُ (falls) supports the near meaning of the word النَّدى (annada), thus leading the reader/listener to think that the intended meaning of the pun is 'dew'. Prior et al. (2011, p. 94) also believe that the linguistic context in which the ambiguous word appears has an important role to realize the intended meaning. However, the linguistic context does not help the translators in the case of the existence of pun because the poet may use a contextual clue that supports the overt meaning of the pun in order to distract the reader from the intended meaning as is the case of the given pun in the previous example.

Analysing the respondents' translations of the pun under question, it is found that twenty-four of the respondents use pun to non-pun strategy to translate this punning word into English. The respondents render the given pun as 'dew, water drops, and raindrops' which reflect the surface meaning of the intended pun, but is far from the poet's intention. This follows that, from the perspective of GSH, the familiarity of the overt meaning of the word النَّدى (annada) motivates the respondents to yield such interpretations. Yet, these translations lose the covert, intended meaning of the punning word النَّدى (annada), leading to distort the intention meant behind employing it in this context. However, only one of the respondents manages to convey the intended meaning of the pun i.e. 'generosity' into the target text.

From the researchers' point of view, the punning word النَّدى (annada) could be best rendered using pun to related rhetorical device whereby the translator seeks to convey the effect of ST pun. Alliteration is the best rhetorical device that could be used in this example. Benczes (2013, p. 6) demonstrates that alliteration "is a very handy tool for foregrounding the initial sounds of the words to achieve emphasis and to aid memorability". In the previous verse, the first word in the poetic line 'جُودُوا' can be exploited to create alliteration with the pun word النَّدى (annada), as they represent the same meaning but with different parts of speech. Thus, the pun النَّدى (annada) could be translated as 'generosity' to create an alliteration with the first word in the poetic line 'be generous'.

TT: Be generous, and let us praise your highness permanently, as the bird sings the most beautiful tweets when it sees generosity.

The fourth example relates to a poetic line containing a punning word said by Judge Ayyad (Al-Azrari, 1987). Judge Ayyad in the verse below described a cold summer by saying:

Example 4:

ST: كَأَنَّ كَانُونَ أَهْدَى مِنْ مَلَابِسِهِ لَشَهْرٍ تَمُوزُ أَلْوَانًا مِنَ الْخَلِّ أَوْ الْغَزَالَةَ مِنْ طَوْلِ الْمَدَى خَرَفَتْ فَمَا تَفَرَّقُ بَيْنَ الْجَدِيِّ وَالْحَمَلِ

TT: As if December has gifted July with its richly coloured clothes, Or the long absence has demented the (_____) rendering it incapable of differentiating between a Capricorn and Aries.

The previous poetic line involves three pun expressions which are الْغَزَالَةَ (alghazalah), الْجَدِيِّ (aljadi), and الْحَمَلِ (alhaml). The respondents are asked to translate only the punning word الْغَزَالَةَ (alghazalah). These three expressions denote two different meanings in their basic concepts since الْغَزَالَةَ (alghazalah), الْجَدِيِّ (aljadi), and الْحَمَلِ (alhaml) bear the overt meanings that refer to three kinds of animals. However, their covert meanings do not reflect the poet's intention as indicated by the first poetic line that supports the intention of deploying the covert meanings of the punning expressions under question. Thus, the covert meaning of الْغَزَالَةَ (alghazalah) is the sun, الْجَدِيِّ (aljadi) is Capricorn, which is the sign of the cold, and الْحَمَلِ (alhaml) is the Aries, which is the sign of the warmth.

The data shows that all the respondents opt for pun to non-pun strategy to render the punning expression in this example. They translate pun الْغَزَالَةَ (alghazalah) into 'deer, gazelle, doe, hind, and reindeer' which only sign the overt meaning of this punning expression. However, none of these translations bear the intended meaning of the respective pun which is embodied in the covert sense of the word الْغَزَالَةَ (alghazalah) (i.e., 'the sun') in this verse.

From the researchers' point of view, the given pun is suggested to be translated by using pun to non-pun strategy along with explicating the intended meaning of the word الْغَزَالَةَ (alghazalah), i.e., 'the sun' as shown below:

TT: As if December has gifted July with its richly colored clothes, Or the long absence has demented the sun rendering it Incapable of differentiating between a Capricorn and Aries.

According to Chao and Xinghua (2013, p. 666) "appropriate use of ambiguity and puns can enrich language and make language more vivid and appealing." However, this claim cannot be applicable in the case of the given pun since

the ambiguity of the pun الغزالة (alghazalah) disappears due to the translation process, and thus the pun loses these features that help enrich the target language.

The fifth example relates to a poetic line containing a punning expression said by the poet, Ibn Al-Rabi' (Curricula of Al-Madinah International University, 2012).

Example 5:

ST: لولا التطير بالخلافِ وأنهم قالوا: مريض لا يعود مريضاً
لقضيت نحبتي في جنابك خدمةً لأكون مندوباً قضى مفروضاً

TT: Had it not been for the pessimism towards conflict and receiving criticism for not visiting the ill, I would have been willing to be (_____) as a humble servant of your highness.

This context shows the occurrence of the word مندوباً (manduban) which is a pun that has a double meaning simultaneously. The meaning that comes first to the reader's mind (i.e., the near meaning) is 'the delegate, who is appointed to do a juridical rule', whereas its far meaning is 'the dead who is mourned by people'. Taking into account the context of the given poetic lines, it is obvious that the expression (mafrudan: ultimate obligation) guides the reader/listener to recognize that the poet doesn't mean the near meaning of the given pun but rather its far meaning.

The data shows that the respondents choose to translate the given pun into a non-punning word in the target text where they render the word مندوباً (manduban) into 'delegate, deputy, servant, and representative'. These results suggest that the respondents focus on the overt meaning of the respective, thereby failing to reflect its intended covert sense in the previous poetic lines.

According to Delabastita's (1993) nine strategies, the researchers suggest using pun to non-pun strategy to translate the given pun through which its covert meaning is explicated as 'die and being mourned' as indicate below:

TT: Had it not been for the pessimism towards conflict and receiving criticism for not visiting the ill, I would have been willing to **die and being mourned** as a humble servant of your highness.

The sixth example relates to poetic lines stated by Ahmad Shawqi (Al-Saffar, 2014). These poetic lines are meant to express the poet's love, estrangement and nostalgia for Egypt where he deploys a pun within these poetic lines as stated below:

Example 6:

ST: وَطَنِي لَوْ شِغَلْتُ بِالْخُلْدِ عَنْهُ نَارَ عَيْنِي إِلَيْهِ فِي الْخُلْدِ نَفْسِي
وَهَذَا بِالْفُؤَادِ فِي سَلْسَبِيلٍ ظَمًا لِلسَّوَادِ مِنْ عَيْنِ شَمْسٍ

TT: If I neglected my homeland because of my preoccupation with eternity, myself Would prevent me from doing so. My heart longs to quench its intense thirst by seeing (_____) of Ain Shams.

The pun expression in this context is embodied in the word سَوَادِ (sawad). The basic concept of this word bears two different meanings at the same time. The near meaning refers to 'blackness' which can thus be easily comprehended by the reader. The far meaning refers to 'suburb'. The poet in this context employs the word عَيْنِ شَمْسٍ (Ain Shams), which is an area in Egypt, as a contextual clue that supports the covert meaning of the given pun.

Considering the respondents' translations, it is shown that the given pun is translated through using pun to non-pun strategy where twenty-three of the respondents render the pun سَوَادِ (sawad) as 'darkness, blackness, black, and night'. This suggest that the respondents interpret the given pun merely according to its overt meaning, while neglecting its covert meaning that manifest the poet's actual intention. However, two of the respondents manage to grasp one of the covert senses meant by the given pun as they translate it as 'outskirts and suburbs'.

The given pun سَوَادِ (sawad), from the researchers' view, is suggested to be best translated by means of pun to non-pun strategy whereby its covert sense shown by the expression 'suburb' is provided in the translation as shown below:

TT: If I neglected my homeland because of my preoccupation with eternity, myself
Would prevent me from doing so.

My heart longs to quench its intense thirst by seeing **the suburbs** of Ain Shams.

The seventh example relates to poetic lines narrated below by the poet Yahya bin Mansour (Al-Saffar, 2014):

Example 7:

ST: لَمَّا نَأَتْ عَنَّا الْعَشِيرَةُ كُلُّهَا أُنْحْنَا فَحَالَفْنَا السُّيُوفَ عَلَى الدَّهْرِ
فَمَا أَسْلَمْتُنَا عِنْدَ يَوْمِ كَرِيهَةٍ وَلَا نَحْنُ أَعْضَيْنَا الْجُفُونَ عَلَى وَتَرِ

TT: When the whole clan went away from us, we stopped by and allied ourselves with swords against the time. So we never surrendered on the day of the war nor we brought (_____) low on the sword.

The poet in this context exploits the expression الجُفُونَ (al-jofoun) as a pun word as exemplified in the second line of the given verse. The pun الجُفُونَ (al-jofoun) holds a near, unintended meaning which refers to 'eyelids' and which easily comes to the reader's mind. While the far, intended meaning of this word refers to 'sheaths'. The given poetic lines provide the word أَعْضَيْنَا (aghdaina: brought lower), which precedes the given pun, as a contextual clue that supports the near meaning of the word الجُفُونَ (al-jofoun), i.e., 'eyelids'.

The data reveals that the given pun is rendered into Arabic by using pun to non-pun strategy. Nonetheless, none of these translations captures the far sense meant by the poet in this context which denotes 'sheaths' since all the respondents translate the given pun as 'eyelids, eyelashes, eyesight, eyes, and lids'. This is due to the respondents' tendency to choose the near meaning of the pun under translation at the cost of suppressing the far one.

From the researchers' point of view, the respective pun could be best rendered through pun to non-pun strategy involving providing the covert meaning of this pun, i.e., 'sheaths' as clarified below:

TT: When the whole clan went away from us, we stopped by and allied ourselves with swords against the time. So we never surrendered on the day of the war nor we brought sheaths low on the sword.

The eighth example relates to poetic lines said by Izz Al-Din al-Musli who is a poet and a literary man from the city of Al- Mosul (Al-Saffar, 2014). The poet provides below a pun expression shown in the second line of the given verse:

Example 8:

ST: لَحَظْتُ مِنْ وَجْهِهَا شَامَةً فَأَبْتَسَمْتُ تَعَجُّبًا مِنْ حَالِي
قَالَتْ: قِفُوا وَاسْمَعُوا مَا جَرَى قَدْ هَامَ عَمِّي الشَّيْخُ فِي خَالِي

TT: I glimpsed a mole on her face, so she smiled wondering about my state.

She said: stop and hear what happened. My old paternal uncle adores (_____).

The word خالي (khali) in this context serves to function as a pun expression holding an overt meaning as well as a covert meaning. The overt meaning that the reader realize first is 'my maternal uncle'. Yet, the meaning that is intended by the poet is 'my mole' which is a brown spot on the skin. In this respect, the word عَمِّي (a'mmi) is a contextual clue that supports the overt meaning of the pun.

The respondents of the current study use pun to non-pun strategy to render the given pun into 'my maternal uncle, my uncle, my mother's brother, and my uncle from the mother's side'. These translations show that the respondents are far from the covert meaning of the given pun, and thus fail to capture the essence goal meant by deploying the pun under analysis.

From the researchers' perspective, the given pun could be rendered, as shown below, via pun to related rhetorical device strategy in which repetition is used to translate both the word شَامَةً (shama) and the given pun expression خالي (khali) as 'mole'

TT: I glimpsed a mole on her face, so she smiled wondering about my state.

She said: stop and hear what happened. My old paternal uncle adores my mole.

The ninth example relates to poetic lines said below by the poet Siraj Al-Din Al-Warraq (Al-Saffar, 2014). The poet is known for using humour, kindness and lightness in his poetry and is one of the famous poets of his time (Sa'eed, 1982, pp. 30, 56):

Example 9:

ST: أَصُونُ أَدِيمَ وَجْهِي عَنْ أَنَاسٍ لِقَاءَ الْمَوْتِ عِنْدَهُمُ الْأَدِيبُ
وَرَبُّ الشَّعْرِ عِنْدَهُمْ بَغِيضٌ وَلَوْ وَاقَى بِهِ لَهُمْ حَبِيبٌ

TT: I keep my face away from people who see death when they meet a man of letters.

The master of poetry is hateful. Even if the poetry is written by (_____)

The given context involves the pun expression حَبِيب (habib) that has two meanings. One of them is 'beloved', which is the close meaning that comes to mind because of the contextual clue بَغِيضٌ (bagheed: hateful). The second one in contrast which resembles the far meaning is the name of the poet, Abi Tamam, who is Habib Bin Aws. The poet is kind enough to hide the intended meaning by providing a contextual clue that supports the near meaning of the pun under question since the reader can observe that the word بَغِيضٌ (bagheed) is the opposite to the close meaning of the pun expression حَبِيب (habib), i.e. 'beloved'.

The data reveals that twenty-two of the respondents translate the given pun using pun to non-pun strategy whereby they opt for the close meaning of the word حَبِيب (habib) as indicated by the expressions 'beloved, lover, someone they like, lovely, and dear' which refer to a common noun. While only three of the respondents manage to render the intended meaning of the given pun as two of them, despite using the same translation strategy, capture its covert sense as indicated by the expression 'Habib' which refers to the intended proper noun. Meanwhile, the third respondent deploys the editorial techniques strategy to explicate the covert sense meant by the poet as shown by the expression 'Habib [the name of Arabic poet]'.

As a matter of fact, the given pun could best be translated in line with the three given successful translation in addition to explicate the name of the intended poet which can thus appear as the following:

TT: I keep my face away from people who see death when they meet a literary man. The master of poetry is hateful. Even if the poetry is written by Habib [a name of Arabic poet, Habib Bin Aws].

The tenth example refers to a verse said below by the Egyptian poet Jamal Al-Deen bin Nubatah (Al-Saffar, 2014). It is argued that the poet touched on all poetic topics such as praise, yarn, description, lament, and pride (Abdul-Kareem, 2015, p. 367):

Example 10:

ST: أَقُولُ وَقَدْ شَنَوْنَا إِلَى الْحَرْبِ غَارَةً دَعَوْنِي فَأَبَى أَكُلُ الْخُبْزِ بِالْجُبْنِ

TT: I say when they wage a war: Leave me because I eat bread with (_____).

The given verse bears a pun expression manifested by the word الْجُبْن (jubn). This pun carries a double meaning in its basic item. The first one resembles the overt meaning which denotes 'cheese' and the one that easily comes to the reader's mind. Meanwhile, the second one reflects the covert meaning which refers to 'cowardice', and the one that is actually meant by the poet. Still, the given verse involves contextual clues that support both the overt meaning and the covert meaning of the pun under translation. The first contextual clue is represented by the expression أَكُلُ الْخُبْزِ: I eat

bread) that immediately precedes the pun word so that it supports the overt meaning i.e., ‘cheese’. While, the second one is indicated by the expression (شَنُوا إِلَى الْحَرْبِ غَارَةً: *they wage a war*) that gives rise to the covert meaning of the given pun i.e., ‘cowardice’. The poet tends to use this type of pun in order to stimulate the reader's ability to meditate so that h/she can comprehend the far meaning intended by the poet.

The data shows that the given pun is translated through pun to non-pun strategy. Fourteen of the respondents tend to focus on the near meaning of the given pun with which they are most familiar and thus translate it as ‘cheese’ which refers to a kind of food. While, eleven of the respondents are able to comprehend the contextual clues surrounding the given pun so that they gain its intended, covert meaning as reflected by the expressions ‘coward, frighten, fear, and cowardice’ which denotes a noun that describes the behaviour of someone who suffers from a lack of courage.

From the researchers’ view, the successful translation of the given pun, which is presented by the respondents, is believed to be the most accurate way to translate the pun under question as shown below:

TT: I say when they wage a war:
Leave me because I eat bread with cowardice.

VIII. CONCLUSION

The exploration of the translations of the ten Arabic-English puns reveals a number of challenges facing translators performing this kind of task. These challenges are found to be attributed to the inability to find an equivalent English pun for the Arabic one. Moreover, the willingness of interpreting the overt meaning of the given pun, as a result of the familiarity of these meanings to translators, is found to play a pivotal role in neglecting the pun’s covert, intended sense. It is also shown that such failure to capture the pun’s covert sense stems from a lack of knowledge as to the poet and the poetic context from which the pun is originated as well as the incapability to interpret the contextual clues provided with the given pun which are deliberately meant in some occasions so as to hide the intended meaning associated with that pun. Accordingly, the study also concludes that the inability of rendering the pun’s covert sense leads to distort the function and aesthetic features attributed with the pun being translated into the target text.

The study also reveals that only two out of Delabastita’s nine translation strategies are adopted by the respondents to transfer the puns under analysis where pun to non-pun proves to be the most frequently strategy used, while editorial techniques strategy is shown to be the least common one. Editorial techniques and related rhetorical device are found to provide a potential use for adequately rendering the respective puns.

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