

## **Translatability of English Puns into Arabic: Lewis Carroll's Alice Adventures in Wonderland, George Orwell's Animal Farm and Charles Dickens's Great Expectations as Case Studies**

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### **Abstract**

This study investigates the problems that a translator may encounter when translating English puns into Arabic in three selected novels: Lewis Carroll's Alice Adventures in Wonderland, George Orwell's Animal Farm and Charles Dickens's Great Expectations. Two main problems and interrelated issues are discussed: How puns were translated? and how they should or (can be) translated?. It is observed that, in some cases, the translators of the three selected novels failed to convey the intended meaning of certain puns; therefore, some strategies were suggested by the researcher.

The study indicates that a translator might face the problem of not being able to translate puns and/or convey their intended meaning(s). This problem comes as a result of various reasons. For example, English puns, if sound-based, do not have the same phonetic representations in Arabic. In addition, English puns sometimes evoke shades of meanings that the TL text cannot show. Therefore, this leads to a serious loss or a distortion of meaning.

**Keywords:** English, Arabic, Translatability, puns.

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قابلية ترجمة التورية من الإنجليزية إلى العربية في أليس في بلاد العجائب للويس كارول ومزرعة الحيوانات لجورج ارويل والاعمال العظيمة لتشارلز ديكنز كأمثلة للدراسة

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ملخص

تهدف هذه الدراسة إلى البحث في المشاكل التي يواجهها المترجم عندما يترجم التورية الإنجليزية إلى اللغة العربية في الروايات الثلاثة المختارة: مغامرات أليس في بلاد العجائب للويس كارول، مزرعة الحيوانات جورج أروويل والامال عظيمة لتشارلز ديكنز. بالإضافة إلى ذلك، تم مناقشة المشكلتين والقضيتين المترابطتين: كيف ترجمت التورية، وكيف ينبغي أو (يمكن أن تترجم). وجد أن هنالك حالات لا يتم فيها نقل التورية المقصودة في الروايات الثلاث المختارة من قبل المترجمون. لذلك اقترح الباحث عدة استراتيجيات لترجمة التورية.

وتشير الدراسة إلى أن المترجم قد يواجه مشكلة عدم القدرة على نقل التورية المقصودة في النص الأصلي. وتأتي هذه المشكلة نتيجة لأسباب مختلفة. على سبيل المثال، التورية في اللغة الإنجليزية لا تمتلك نفس النظام الصوتي في اللغة العربية. بالإضافة إلى ذلك، التورية في اللغة الإنجليزية قد تشير إلى معاني مختلفة (ظلال المعاني) التي لا يمكن إظهارها في النص المترجم مما يؤدي إلى فقدان التورية في النص المترجم أو تحريف المعنى.

للتعامل مع هذه المشاكل، ويمكن للمترجم استخدام استراتيجيات معينة مثل: استخدام حاشية لتوضيح التورية المقصودة، يمكن أيضا استخدام الترجمة التفسيرية بين قوسين للإشارة إلى أن هذه الكلمات لم يرد ذكرها في النص الأصلي، في بعض الحالات من الممكن أن يتم نقل التورية المقصودة بإعادة صياغة التورية لتلائم النص العربي من أجل فهم أفضل للتورية المقصودة.

## **Introduction:**

Pun is a popular literary device that is widely used in English. It involves a play on words by using a word that suggests two or more meanings or by exploiting similar sound words that have different meanings. Pun carries an amusing and yet an ambiguous curve to the text. Understanding a pun differs from one person to another; Time, culture, recipient's sex and background influence the way a pun is interpreted (Balci, 2005: 1).

Pun is part of the human nature. It is used for humor or irony when communicating with other people (Balci, 2005:8). Puns can be mainly created through two ways: the pronunciation of given words and the meanings of given words. Ling (2006: 66-68) states that puns can be divided into two parts: they are called paronomasia and antaclaris. Paronomasia is the use of two words that are similar or that have the same pronunciation but different in meaning. Antaclaris refers to a word used twice or more, but each time with a different meaning.

Dirk Delabstita (1996:128), who is one of the leading scholars who did extensive research on puns and their translation, points out

Wordplay is the general name of the various textual phenomena in which structural features of language(s) are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms or more or less different meanings (1996: 128).

The above definition includes homonymy (same pronunciation and spelling), homophony (same pronunciation but different spelling), homography (same spelling but different pronunciation), paronymy (slight difference in both spelling and sound) and lexical structure (polysemy) (same word that has two possible meanings) and lexical structure (idiom) (Delabstita, 1997: 2).

Pun plays a significant and important role in literature. Von Flotow (1997:52) states that “pun adds taste to the text or discourse; it triggers unexpected connections between concepts, sounds and words in the reader creating a sense of specialized perception and knowledge, even a sense 'connivance' with the author” (1997: 52).

The translation of puns is considered to be a difficult problem because different languages organize their concepts, sounds, and words differently. Moreover, the nature of language is arbitrary because a word or words similar in form and sound may represent very different meanings. This arbitrariness of linguistic symbols sets a very serious obstacle for the translator in translating puns from one language into another (Weissbrod, 1996: 219). On the other hand, many consider puns untranslatable as they are inherently misleading due to the fact that they involve more than one meaning -many shades of meaning. Thus, they lead to ambiguity and vagueness.

This study will attempt to explore the difficulties and problems relevant to translating puns from English into Arabic in three selected English literary texts, namely: Lewis Carroll's *Alice's Adventures in Wonderland* which was translated into Arabic by Amira Kwian as *أليس في بلاد العجائب*, George Orwell's *Animal Farm* which was translated into Arabic by Sabri Al Fadil as *مزرعة الحيوانات* and Charles Dickens's *Great Expectations* which was translated into Arabic by Sumiah Abd-Elmonem and Ayman Kamel as *الآمال العظيمة*. More specifically, the study will compare and contrast the meaning and effect of the source language pun with its meaning and effect in the target language version. The comparing and contrasting will serve the aim of deciding what changes in the type and the composition of the original puns that take place when translated into another language and the effects transmitted in each case, i.e., whether the humor or irony intended in the SLT is still felt in TLT (i.e., Arabic in our case). Then, the study will attempt to identify the translation strategies that are employed by the translators in translating puns. The comparative-contrastive analysis will highlight some strategies of translating puns in the selected examples.

### **Statement of the Problem**

This study deals with the translation of puns from English into Arabic. The underlying premise of this study is that puns are linguistic and rhetorical devices that should be carefully dealt with when it comes to

translation. Due to its nature, puns pose a real obstacle for translators who, in some cases, opt for dropping them in translation. Neglecting them or mistranslating them will definitely lead to a serious loss or a distortion of meaning. This issue will be investigated in a number of cases in three literary texts, as mentioned in the previous section. The translators of these literary texts seem to have lost control over the puns used. As a result, the TL readers may go through different interpretations and thus may end up with unacceptable or wrong understanding of the translated texts.

A quick glance at the selected literary texts reveals that two major problems can be spotted when it comes to translating puns into Arabic: (1) no translation of the puns is given due to the fact that two words or phrases in English do not have the same phonetic representations in Arabic, and (2) mistranslating pun takes place due to the fact that puns evoke shades of meanings that the TLT cannot show.

### **The significance of the Study:**

The study is significant for two main reasons: First, it deals with the difficulties and problems related to translating pun, which involves indirectness that leads to many nuances of meaning. Second, it is one of the few studies that address the translation of English puns into Arabic from this perspective. Given the massive differences between puns in English and Arabic; translating puns becomes challenging for translators because it is associated with two different rhetorical and linguistic systems. For example, Arabic puns are rule-governed while English puns are context-bound (Khanfar, 2013: 3).

### **Objectives of the Study:**

The study will mainly attempt to achieve the following objectives:

1. Investigating the major difficulties and problems translators may face when translating puns from English into Arabic.
2. Identifying the translation strategies and techniques used by the translators of the three selected literary works in translating puns to Arabic.
3. Putting forth more suitable translation strategies for the mistranslated puns in the translated versions of the works in question.

## **Theoretical Background**

### **Classification of Puns**

In this section, an attempt shall be made to present a brief survey of studies and theories written on pun and their classifications.

#### **Delabastita (2004: 600) states that**

wordplay-whatever its exact form or function-exploits the intrinsic structure of the source language used and throws into prominence certain characteristics of that for which it may well be difficult or impossible to find equivalents in the target language. Therefore, linguistic structure defines the limit of what is technically possible in terms of transposing or reproducing a source language wordplay. (20014: 600)

Wordplay is notoriously difficult to define and classify, most definitions agree on the basic principles which boil down to the special effect from a specific combination of differences of meaning and likeness of form. This means “that in pun two (or more) different isotopies (i.e., layers of textual / semantic cohesion) are made to intersect in almost the same linguistic form. If wordplays contrast different meanings on the basis of the formal resemblance of their constituent parts, the later can display mere similarity (paronymy) or actual identity in sound (homophony), writing (homography) or both” (Delabastita, 2004: 601). Furthermore, Delabastita (2004: 306) assumes that “most puns depend on one or more of the following linguistic features: phonological and graphological structure, lexical structure (polysemy), lexical structure (idiom), morphological structure, and syntactic structure. The linguistic categories mentioned above are not necessarily relevant to wordplay in the various Western languages to the same degree or in the same way” (2004: 603).

Gottlieb (2005: 210) considers wordplay and pun as synonymous linguistic units. His classification of a pun is the similar to Delabastita’s one. He only adds and singles out three subcategories of homonymy: lexical homonymy (the central feature is single-word ambiguity), collocational

homonymy (the word-in-context ambiguity is the central feature) and phrasal homonymy (the clause ambiguity is the central feature). On his part, Giorgadze (2014: 275) introduces "a new classification of puns including all the main types of pun: lexical-semantic pun, structural- syntactic pun, and structural-semantic pun". According to the given study done by Giorgadze (2014: 275) "ambiguity is a convention of punning, but, as Attardo (1994: 133) points out not every ambiguous word constitutes a pun.

Similarly, Partington (2008: 1794) attempts to describe both the structure and the function of punning wordplay (perhaps a more accurate term would be phraseplay) in English using a number of notions employed in modern lexis- driven descriptions of the language by Sinclair and Hoey. Sinclair (1987: 319) demonstrates how the organization of language at the phrase level relies on two basic underlying principles: the open-choice (or terminological) and the idiom (or phraseological) principles. Hearers/readers have certain predictions or expectations about how speakers/writers employ these principles. However, Hoey's (2005) work on lexical priming. He provides a lexical-grammatical framework which sheds light on precisely what the linguistic expectations of hearers are. He analyses a considerable number of naturally occurring instances of wordplay collected from a corpus of newspaper texts to examine how these theoretical frameworks can be applied (Sinclair (1987) & Hoey (2005) as cited in Parington (2008: 1794)).

### **Pun in English and Arabic**

According to Munthir, pun in English is compared to two concepts in Arabic: تورية and a specific type of جناس (Munthir, n.d: 472). She says that" in both languages pun is either an occurrence of one word mentioned once carrying more than one meaning or a recurrence of a word in different meanings and this includes:(1) a word with two or more real meanings and (2) a word with two meanings, one is real and the other is metaphoric" (Munthir, n.d: 472). She further illustrates pun that results from absolute (complete) homonymy (explicit homonymic pun) which is the counterpart of both التام المماثل الجناس اللفظي (the repeated words that are spelt and pronounced alike and have the same parts of speech but different meanings), and التام المستوفي الجناس اللفظي (the repeated words that are pronounced alike and have different parts of speech and different meanings. She gives these examples (Munthir, n.d: 472):

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Give me leave to leave thee [Shakespeare's The Twelfth Night II, V]

In the above example, the word "leave" is used twice; once as a noun and once as a verb. Munthir gives the following example from Arabic (Munthir, n.d: 473):

ما مات من كرم الزمان فانه يحيا لدى يحيى بن عبد الله

In this example, the words "يحيا" [Yahiyaa] (live) and "يحيى" [Yahiya] (proper name) are pronounced identically but each has a different meaning and belongs to different parts of speech.

According to Munthir, The implicit type of homonymic pun is similar to "التورية", i.e., a word that is mentioned only once but has two different meanings (Munthir: 473). Moreover, She gives the following example (Munthir, n.d : 473):

Ask for me tomorrow and you shall find me a grave man.(Shakespeare's Romeo and Juliet, III, i)

In this example, the lexical item "grave" is mentioned once but it carries two meanings: "sedate" and "tomb". In the following Arabic example given by (Munthir, n.d: 474), the existence of the reference determines which meaning is really intended:

كأن للمجاورة اقتسمنا فقلبي جاره والدمع جاري

With the existence of the reference (اقتسمنا) (English "share" ("it becomes clear that the poet intends the second meaning (my neighbor).

Al-Hajjaj and Ali (2013: 3) attempt to "explore the nature and role of pun in classical Arabic rhetoric. By looking at these rhetorical devices, they indicate that pun makes Arabic texts (Quranic, poetic and everyday formal expressions) more vivid, and their content richer in semantic values."In their study (2013: 43), they arrived at a number of conclusions, the most important of which are:



- 1- Rhetorically speaking, pun is a highly restricted notion.
- 2- The classification of puns into a variety of rule-governed types and sub-types is logico-rhetorically organized. It is meticulously done in accordance with their rhetorical features where each type of pun is associated with its own distinct and independent semantic framework.
- 3- In Western rhetoric, puns are frequently mixed with paronomasia despite the fact that they represent two completely different figures of speech. Pun is based on the principle of having a word with two lexical meanings whereas paronomasia is based on the principle of having two or more words similar in their phonological forms but different in their lexical meanings.

## **Methodology**

### **Data Collection**

For the purposes of this study, three English novels translated into Arabic were selected: Lewis Carroll's *Alice in Wonderland* was translated into Arabic by Ammera Kwian as *أليس في بلاد العجائب*, George Orwell's *Animal Farm* was translated into Arabic by Sabri Al Fadil as *مزرعة الحيوانات* and Charles Dickens's *Great Expectations* was translated into Arabic by Sumiah Abd-Elmonem and Ayman Kamel as *الآمال العظيمة*.

A total of 23 puns were randomly chosen from the three selected novels. The researcher relied on Delabastita's (2004) model of pun translation in analyzing the examples. Delabastita (2004: 604) describes different types of puns including: homonymy, homophony, homography, paranomy, and polysemy. He also proposed nine strategies for translating puns: (1) pun-to-pun translation, (2) pun-to-related rhetorical device, (3) situational pun, (4) literal meaning, (5) footnote, (6) compensation, (7) manipulative translation, (8) non-translation, (9) pun to zero.

### **Data Analysis**

The present study examines a selected body of SL texts and their translations as to locate and identify the problematic puns. Furthermore, the study identifies the strategies were used by the translators of the three

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selected literary works. The SL texts are compared and contrasted with their translations. In a nutshell, the problems of translating puns are examined, and the factors leading to mistranslations as well as the strategies used are highlighted, i.e., any mistranslation of puns is categorized and analyzed linguistically. The analysis follows a problem-solving approach and the researcher proposes solutions for the problematic areas.

## Discussion and Analysis

### Pronunciation-Based Puns

These puns arise from the pronunciation proximity between the words used (namely homophonic and paronymic puns). A close study of the selected novels in the present reveals that no translation is given to most of the puns used due to the fact that English words or phrases do not have the same phonetic representations in Arabic. To illustrate, let us consider the following examples:

### Homophony

This kind of pun refers to words that have the same pronunciation but different spelling and meaning (Crystal, 2003: 231). The following pairs of words are examples of such kind: ("axis" and "axes"), ("porpoise" and "purpose") and ("tale" and "tail").

SL Text 1:

"You see the earth takes twenty four hours to turn round on its axis."

"Talking of axes", said the Duchess, "chop off her head" (Alice in Wonderland (1992: 52).

TL Text 1:

أتعلمين أن الأرض تستغرق أربعة وعشرين ساعة لتدور حول محورها.

فقالَت الدوقة: بمناسبة الحديث عن الفؤوس، اقطعِي رأسها ( أليس في بلاد العجائب، الفصل

السادس، ص 110).

The example above involves a dialogue between Alice and the Duchess. Alice tries to show some knowledge she learned at the school. She tells the Duchess that the earth takes twenty four hours to turn around on its axis; the Duchess mishears her and thinks that she is talking about axes and calls for her execution.

As can be noticed, Al-Kiwan's translation is a literal translation. The given translation leads to a gap in the translated text as the Arabic words "مُحورها" and "الفؤوس" do not have the same homophonic relation that is available between the English words "axis" and "axes". The text above is basically based on the homophonic similarity between the English words "axis" and "axes," which leads to the misunderstanding between Alice and the Duchess. As such a homophonic similarity does not exist between the Arabic words "محورها" and "الفؤوس", it is impossible for any Arabic reader to understand the misunderstanding that occurs between the Duchess and Alice. The pun, a pivotal element in the English text, is completely lost in the translation. The translation strategy used by the translator is pun to non-pun translation strategy.

The translator of the pun could preserve the intended pun by making a shift in the semantic field and focusing on rotation instead of axis, as follows:

أتعلمين أن الأرض تستغرق أربعة وعشرين ساعة لتدور حول محورها.

فقالَت الدوقة : بمناسبة الحديث عن الدوران والالتفاف قوموا بلف حبل المشنقة حول عنقها.

(lit. "You see the earth takes twenty four hours to turn round on its axis".

"Talking of rotation", said the Duchess, "wrap a rope around her neck".)

The suggested translation preserves the pun by making a shift into another segment from the context. The translation makes a derivational relationship between "الالتفاف" (English "rotation") and the verb "لَفَّ" (English "rotate") to keep the intended pun. The Arabic verb "لَفَّ" is used in many contexts in Arabic

In translation, a shift may occur within the semantic field of the pun. Example (2) below illustrates this case:

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### SL Text 2:

They were obliged to have him with them "the mock turtle said: no wise fish would go anywhere without a porpoise."

"Wouldn't it really?" said Alice in a tone of good surprise.

Of course not, said the mock turtle:"why, if a fish came to me, and told me he was going a journey, I should say "with what porpoise?"

"Don't you mean "purpose?" said Alice.

"I mean what I say", the Mock turtle replied in an offended tone (Alice in Wonderland (1992: 86)).

### TL Text 2:

قال ذكر السلحفاة الزائف: كانوا مجبرين على القبول به معهم،فما من سمك حكيم يذهب الى أي مكان من دون دلفين"

قالت أليس بنبرة تعبر عن دهشة كبيرة: "الا يفعل ذلك حقا؟"

قال ذكر السلحفاة الزائف: طبعاً لا. كيف لو جاعني أحد الاسماك وأخبرني بأنه ذاهب في رحلة، لقلت مع أي دلفين؟

قالت أليس: الا تقصد لأي هدف؟

فأجاب ذكرالسلحفاة الزائف: أنا اعني مااقوله. (أليس في بلاد العجائب،الفصل العاشر، ص200).

In example (2) above, the conversation is between the Mock Turtle and Alice. The Mock Turtle says that any wise fish must take a "porpoise" wherever they go, so Alice thinks that the Mock Turtle means all journeys should have a "purpose" and she asks him again: "Don't you mean purpose?" The Mock Turtle insists that he means what he says. As can be observed, the misinterpretation happens between Alice and the Mock Turtle due to the homophonic pun between "porpoise" and "purpose". It appears

that the translator tries to be faithful to the ST by using the words "هدف" and "دولفين". Therefore, a literal translation is produced and the wordplay is omitted.

In order to retrain the wordplay, the researcher uses the Arabic word "سمك القرش" (English "shark") which is not equivalent for the word "دولفين" but it belongs to the semantic field of "sea creatures". Therefore, the word "قرش" (English "penny") is required for any journey; any journey needs money. The suggested translation involves a shift in the type of the pun since the Arabic words "سمك القرش" and "قرش" make a homonymic pun (i.e., "two words that have the same pronunciation but different meanings"). To reproduce the pun, the following translation is suggested:

قال ذكر السلحفاة الزائف: طبعاً لا. كيف لو جاعني أحد الاسماك وأخيرني بأنه ذاهب في رحلة، لسألته هل تذهب بدون سمكة قرش؟

قالت أليس: الا تقصد من دون أن تأخذ معك قرشاً؟ (وهي تقصد النقود)

فأجاب ذكر السلحفاة الزائف: أنا اعني ما اقوله. (أليس في بلاد العجائب، الفصل العاشر، ص200).

### SL Text 3:

It is a long and a sad tale! Said the mouse, turning to Alice, and sighing.

"It is a long tail", certainly, said Alice, looking down with wonder at the mouse tail, but why do you call it sad? (Alice in Wonderland (1992: 22))

### TL Text 3:

قال الفأر وهو يلتفت الى اليس متتهدا: ان قصتي هي قصة طويلة وحزينة.

فقالت اليس وهي تنظر الى ذيل الفار، انه ذيل طويل بالتأكيد، لكن لماذا تقول انه حزين.

(اليس في بلاد العجائب، الفصل الثالث، ص. 50).

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The example above involves a dialogue between Alice and the mouse. The mouse uses the word "tale" to mean "a story" but Alice misunderstands it. She thinks that the mouse says "tail," and she gets astonished as why the mouse says that his "tail" is a sad one. Obviously, the TL text does not transfer the pun since the Arabic words "قصة" and "ذيل" are by no means related to each other and do not represent the homophonic pun available in the SL text. Thus, the pun to non-pun is the translation strategy used by the translator. The translator should have used the editorial technique of footnoting to explain the pun and the meaning intended. Therefore, the researcher suggests the following translation:

قال الفأر وهو يلتفت الى اليس متتهدا: ان قصتي هي قصة طويلة وحزينة.

فقال اليس وهي تنتظر الى ذيل الفار (تظن أنه يتحدث عن الذيل وليس عن القصة)، أنه ذيل طويل بالتأكيد، لكن لماذا تقول انه حزين.

(1) تلاعب كارول هنا بالألفاظ : كلمة "قصة" باللغة الانجليزية تعني "tale" بينما كلمة "ذيل" باللغة الانجليزية تعني "tail". وكلاهما يلفظان لفظا واحدا، فظنت اليس ان الفأريتحدث عن الذيل "tail" بينما هو كان يتحدث عن القصة "tale" بأنها طويلة وحزينة.

## Paronymy

Paronymy is basically based on the phonological and the morphological similarities between the words. Paronymy involves words that are slightly different in both spelling and pronunciation. This slight difference might lead to confusion (Prace, 2013: 9). To illustrate, let us consider the following example:

### SL Text 4:

"And how many hours a day did you do lessons? Said Alice, in hurry to change the subject.

"Ten hours the first day, said the mock turtle, nine in the next, and so on.

"What a curious plan! exclaimed Alice.

"That's the reason they're called lessons, the Gryphon remarked: because they lessen from day to day" (Alice in Wonderland (1992: 81).

TL Text 4:

قالت أليس بسرعة لكي تغير الموضوع: وكم ساعة في اليوم كنتم تدرسون؟

قال ذكر السلحفاة الزائف: عشر ساعات في اليوم الأول، تسع في الثاني وهكذا دواليك.

قالت أليس باستغراب: يا لها من خطة غريبة!

فأشار الغريفين بالقول: "لهذا السبب تسمى دروسا إذ هي تتقص من يوم الى يوم" (أليس في

بلاد العجائب، الفصل التاسع ، 188).

In example (4) above, Alice tries to change the subject so she asks the Mock Turtle about the hours they spend at school. The Mock Turtle answers that the "lessons" are reduced day after day; ten hours the first day, nine in the next and so on. The play on words is quiet obvious since the Mock Turtle uses the words "lesson" and "lessen"; the former ("lesson") refers to the period of time in which one is taught about a subject; while latter, which is a verb, means to become less or to make something less. There is a paranymic relationship between "lesson" (noun) and "lessen" (verb). In Arabic, "lesson" means "دَرْس" and "lessen" means "يَنْقُص". In the Arabic translation the paranymic relationship that exists between these two items is clearly lost.

The translator translates the pun literally, without noticing the paranymic pun; he translates the English "lessons" into the Arabic "دروس", and the English "lessen" into the Arabic "تتقص". The pun is thus lost.

To maintain the paranymic pun, the word "نواقص" (English "reduction" (the plural of "ناقص") can be added to be "لهذا السبب تسمى الدروس بالنواقص إذ هي تتقص من يوم إلى يوم" (lit. "that's the reason they're called "the reduction lessons". This change in the word formation produces the paranymic pun since the words "نواقص" and "ينقص" have a phonetic proximity. The researcher suggests the following translation:

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قالت أليس بسرعة لكي تغير الموضوع: وكم ساعة في اليوم كنتم تدرسون؟

قال ذكر السلحفاة الزائف: عشر ساعات في اليوم الأول، تسع في الثاني وهكذا دواليك.

قالت أليس باستغراب: يا لها من خطة غريبة!

فأشار الغريفيين بالقول: "لهذا السبب هي تسمى الدروس بالنواقص إذ هي تتقص من يوم إلى

يوم".

The suggested translation above transfers the paranymic pun to the TL. The word "نواقص" involves the meaning "reduction." The word "نواقص" in Arabic is the plural of the word "ناقص" which means "غير كامل" (Eng. "incomplete"). Thus, the Arabic words (النواقص، تتقص) exhibit a paranymic relationship in Arabic.

SL Text 5:

Had I a sucking-pig

Ere he had grown as big

Even as a pint bottle or a rolling-pin,

He should have learned to be

Faithful and true to thee,

Yes, his first squeak should be

"Comrade Napoleon" (Animal Farm, 1970: 58).

TL Text 5:

لو كان لدي خنزير رضيع،

فقبل أن ينمو ويكبر

في حجم الزجاجاة او مراقبة العجين،



فلا بد أن يتعلم

ليكون صادقا ومخلصا لك.....

أجل صرخته الاولى يجب أن تكون

أيها الرفيق نابليون! (مزرعة الحيوانات، الفصل الثامن، ص 152).

In example (5) above, this poem praises Napoleon and demands that everyone in the farm must be faithful to Comrade Napoleon. This poem contains a pun that is based on paranomy. The example involves sound similarities between the paranomous words "pig" and "big". The pun involves sound similarities in their first phonemes [p] in "pig" ("خنزير" in Arabic) and [b] in "big" ("كبير" in Arabic). Needless to say, it is impossible to find words in Arabic starting with the sound [p] as the sound is not part of the phonetic system of Arabic. As the English pun above is basically based on the phonemic difference between the words "pig" and "big"; "it does not lend itself to an easy translation into Arabic, which does not have the phoneme [p] as mentioned earlier. The translator through the use of the literal approach fails to render the pun into Arabic. He should have resorted to a way that either maintains or compensates the loss of the pun, if it ever has to be sacrificed.

To give a similar sense, the researcher suggested to add the Arabic word "صغير" after the word "خنزير" in the first line and changed the word "يكبر" into "يصبح كبير". By doing so, the researcher achieved two important things: first, the word "صغير" and "كبير" have a similar rhyme and secondly they are opposites and are linked together semantically.

لو كان لدي خنزير صغير رضيع،

فقبل أن ينمو ويصبح كبير<sup>1</sup>

في حجم الزجاجاة أو مراقبة العجين،

فلا بد أن يتعلم

ليكون صادقا ومخلصا لك.....

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أجل صرخته الأولى يجب أن تكون

أيها الرفيق نابليون !

### SL Text 6:

"Mrs. Joe has been out a dozen times, looking for you, Pip. And she's out now, making it a baker's dozen."

"Is she?"

"Yes, Pip," said Joe; "and what's worse, she's got Tickler with her."

At this dismal intelligence, I twisted the only button on my waistcoat round and round, and looked in great depression at the fire. Tickler was a wax-ended piece of cane, worn smooth by collision with my tickled frame (Great Expectations (1861: 8 -9).

### TL Text 6:

"لقد خرجت السيدة "جو" تبحث عنك اثنتي عشرة مرة يا "بيب". وقد خرجت الان لتجعل منها  
ثلاثة عشرة مرة"

- "هل فعلت حقا؟"

قال "جو": نعم يا بيب. والاسوأ أنها أخذت "تيكلر" معها.

حين سمعت هذا الخبر الفظيع، أحكمت اغلاق الزر الوحيد الموجود في معطفي جيدا ونظرت الى النيران نظرة يملؤها الاكتئاب. لقد كانت "تيكلر" عبارة عن عصا من الخيزران طرفها مصقل بالشمع، مصممة لأضرب بها على أي جزء في جسدي بسهولة. (الامال العظيمة، الفصل الثاني، ص 26)

In example (6) above, when Pip comes back from the graveyard, Joe tells him that Mrs. Joe has been out many times looking for him and what is worse is that she has gone out with "tickler". The tickler here is a stick that (Mrs.) Joe uses it to beat Pip rather than a fun toy that tickles him. It is a piece of stick that hurts Pip instead of making him laugh.

The play on words here takes place through the use of the paranonymic words "tickler." The "Tickler" is the cane which Mrs. Joe uses to punish Pip. The word "tickler" portrays an image of a child laughing as he is being "tickled" by an instrument (here a "tickler"); the adjective "tickled" could mean happy and pleased. The pun is based on paranonymy as the words "tickler" and "tickled" are related to each other in derivation but are different in their syntactic use. There is definitely a sound proximity between the two words. In Arabic, the translator translates "tickler" as "تيلكر" and later as "عصا الخيزران" (Eng. "cane"); "tickled" is translated as "لأضرب" (Eng. "to beat"). In the Arabic translation, the paranonymic relationship that exists between these two items is clearly lost. Therefore, the translation strategy used by the translator is pun to non-pun. The researcher suggested the following translation:

"لقد خرجت السيدة "جو" تبحث عنك اثنتي عشرة مرة يا "بيب". وقد خرجت الان لتجعل منها  
ثلاثة عشرة مرة"

- "هل فعلت حقا؟"

قال "جو": نعم يا بيب. والاسوأ أنها أخذت "العصا الواخزة" معها.

حين سمعت هذا الخبر الفظيع، أحكمت اغلاق الزر الوحيد الموجود في معطفي جيدا ونظرت الى النيران نظرة يملؤها الاكتئاب. لقد كانت "تيلكر" عبارة عن عصا واخزة، مصممة لتوخزني بها على أي جزء في جسدي بسهولة.

The suggested translation illustrates the paranonymic relationship between the pairs "tickler" and "tickled" since "العصا الواخزة" means "the stinging stick" and the verb "توخزني" means "sting." The word "الواخزة" is added to the word "stick" because "الوخز" in Arabic is connected with pain that results from anything that stings. Both "العصا الواخزة" and "tickler" involve pain and the words "العصا الواخزة" and "توخزني" portray the figurative meaning of the intended pun.

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## Malapropism

Malapropism is the use of an incorrect word in place of another that has a similar sound (which is often a paranonym) leading to a nonsensical and/or a humorous utterance. The use of malapropism might be intentional, but it might also take place unintentionally as an error in natural speech (yourdictionary.com). Due to the resemblance between the two words involved in malapropism, a pun might arise. Such puns might be called malapropistic puns. To illustrate, let us consider the following example:

### SL Text 7:

How funny it'll seem to come out among the people that walk with their heads downwards. The Antipathies, I think –( she was rather glad there was no one listening , this time, as it didn't sound at all right word ) (Alice in Wonderland (1992: 5)).

### TL Text 7:

كم سيبدو غريبا ان ابرُزَ بين الناس الذين يمشون ورؤوسهم تتجه نزولا - اظن ان البغيضين (ساورها شعور الفرح نوعا ما ان ما من احد هنالك يصغي انذاك - لم تبد الكلمة المناسبة ابدا) (أليس في بلاد العجائب، الفصل الأول، ص 10).

In example (7) above, Alice's older sister reads a book to Alice on the river of the bank. Alice gets so bored because the book has no pictures. She sees a white rabbit running past her and it seems that the rabbit was afraid of being late and runs across the field and down a hole. Alice follows him through the rabbit's hole. Alice falls for a long time and she tries to apply the geographical knowledge she has learned in school and she wonders if she might fall right through the earth and come out on the other side. She wants to say the word "antipodes" but fails to remember it; so she says the word "antipathies" instead. The word "antipodes" refers to two places or points that are placed diametrically opposite each other on the globe, but the word "antipathies" refers to feelings of intense dislike and repugnance. Alice's accidental use of the word "antipathies" instead of the word "antipodes", gives rise to a malapropism pun. According to Ronald Reichertz (1997: 8)

Alice gives a textbook definition of "antipodes" here but mispronounces the word as "antipathies," which is precisely what the antipodes introduce in Wonderland, physical antipathies (opposites) that both amuse and confuse Alice, resulting in a frequently painful emotional antipathy.

The malapropism is produced because of the semi-similarity in pronunciation between the word "antipathies" and the word that Alice really intends to use but fails to remember ("Antipodes"). In the Arabic translation, the translator ignores this malapropistic pun and translates it as ("البغيضين"); so the pun is totally lost in TL.

Such type of pun is in fact difficult to handle when it comes to translation. The researcher does not have much choice. In this case, and as a solution to this problem, the researcher suggests the use of a paratextual note explaining the implied pun that is lost in the translation. The researcher believes that this strategy compensates for the loss of the pun follows:

كم سيبدو غريبا إن ابرز بين الناس الذين يمشون ورؤوسهم تتجه نزولا -أظن أن البغيضين  
(نظرا لسقوطها المفاجئ في الحفرة، قد تعثرت ولم تستخدم الكلمة المناسبة، كانت تريد أن تقول  
المتقابلين وليس البغيضين).

(English: How funny it'll seem to come out among the people that walk with their heads downwards. The Antipathies (due to the sudden fall in the hole, she has stumbled and she did not use the right word; she wants to say "Antipodes" instead of "antipathies"). The next example presents a special case of the use of malapropistic pun as it involves an unidiomatic use of an English word; a mistake on which the whole text is built and without which the text will lose its meaning. The pun, even though, includes a mistake that cannot be sacrificed in translation, i.e., the mistake should appear in the translation. Otherwise, the translated text will appear truncated, vague and/or strange. To illustrate more, let us consider the following example:

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### SL Text 8:

The mock turtle replied: and then the different branches of Arithmetic-Ambition, Distraction, Uglification and Derision... (Alice in Wonderland (1992:80))

### TL Text 8:

أجاب ذكر السلحفاة الزائف: ومن ثم مختلف فروع الحساب - الطموح، الانتهاء، التبشيع والسخرية. (أليس في بلاد العجائب، الفصل التاسع، ص 184).

In example (8) above, the Mock Turtle continues listing his regular courses: the different branches of Arithmetic ("Ambition, Distraction, Uglification and Derision") which, for him, mean "Addition, Subtraction, Multiplication and Division," respectively). Alice did not understand what Uglification was until the Mock Turtle talked about beautifying and uglifying. The Mock Turtle seems to like all these different subjects, but they had different names that Alice did not understand.

This example involves a malapropistic pun, i.e., the use of "Ambition" instead of "Addition," "Distraction" instead of "Subtraction," "Uglification" instead of "Multiplication" and "Derision" instead of "Division." In this example, the incorrect word is used instead of the correct word, thus, producing a malapropistic pun that is charged with comic effects. Each of the four pairs of words is somehow similar to each other in pronunciation. The reader of the English text is supposed to figure out the pun and understand that these words are part of this pun and that they are not the right words. The reader of the English text is expected to know the right words: "Ambition" for "Addition," "Distraction" for "Subtraction," "Uglification" for "Multiplication" and "Derision" for "Division." In the Arabic translation, the incorrect words are literally translated as they are without mentioning the right words standing for them. In the Arabic translation, the four different branches of Arithmetic are "الطموح" ("Ambition"), "الانتهاء" ("Distraction"), "التبشيع" ("Uglification") and "السخرية" ("Derision"). The reader of the Arabic translation will be confused as he/she will not be able to understand what is really going on in the text as nothing

in the Arabic text indicates the existence of a pun. "Addition," "Subtraction," "Multiplication" and "Division" are the four basic arithmetic operations; these can be translated into Arabic as: "al-jam'" (Arabic "الجمع"), "al-ṭarḥ" (Arabic "الطرح"), "al-ḍarb" (Arabic "الضرب") and "al-qismah" (Arabic "القسمة"), respectively. These are not mentioned in the Arabic translation nor are they hinted at The translation.

To maintain the pun in question and its comic and humorous effect, the researcher suggests the following translation, in which the word "الجمع" is replaced by the word "السجع", the word "الطرح" by "الردح", "الضرب" by "الطرق" and "القسمة" by "الحكمة". The suggested translation reads as follows:

أجاب ذكر السلحفاة الزائف: ومن ثم مختلف فروع الحساب -السجع، الردح، الطرُق والحكمة.

The suggested translation includes a similar pun that has approximately a similar humorous effect. The Arab reader will be able to recognize the pun and he/she will be able to elucidate the right actual words being hinted due to the sound similarity between the given words and the implied words. The Arab reader will not face much difficulty in recognizing that the words "السجع", "الردح", "الطرُق", and "الحكمة" are used instead the words "الجمع", "الطرح", "الضرب" and "القسمة", respectively, especially that he/she is told from the start that these are supposed to be the different branches of arithmetic.

### Meaning-Based Puns

In this section, the relation between the punning words and expressions is based on meaning. The researcher refers to them as meaning-based puns. This type of pun is usually made through the use of homonymy and polysemy.

However, a general and rough distinction can be given. Polysemy refers to the phenomenon when a single word has two or more different meanings. Homonymy, on the other hand, refers to lexical items that are identical in spelling and pronunciation but have different meanings. Crystal (2008: 231) claims that "While the senses of a homonymous word are not related, in case of polysemy, arguably, they are". Peprník (2001: 26) refers to the distinction between polysemy and homonymy in his definition of polysemy:

Polysemy, i.e. having two or more meanings, that is referring to two or more items of extra linguistic reality, but at the same time sharing at least one element of meaning – without this link, the shared meaning, it would be a case of homonymy.

### Homonymy

Homonymy, as stated above, refers to two or more words that have the same pronunciation and/or spelling, but different meanings. To illustrate, let us consider the following example:

#### SL Text 9:

The Hatter said: "I dare say you never even spoke to Time".

"Perhaps not, Alice cautiously replied. "But I know I have to beat time when I play music".

"Ah! That account for it, said the Hatter." He won't stand beating." (Alice in Wonderland (1992: 60))

#### TL Text 9:

قال صانع القبعات: طبعاً لا تعرفني. أجرؤ على القول أنك لم تتحدثي إلى الوقت أبداً

أجابت أليس بحذر: "ربما لا، لكنني أعرف أن علي أن أتغلب على الوقت عندما أتعلم

الموسيقى

قال صانع القبعات: آه هذا هو السبب، فهولا يطبق أمر التغلب عليه (أليس في بلاد العجائب،

الفصل السابع، ص 132)

Alice becomes very angry and she accuses the Hatter of wasting her time by asking riddles that have no answers. The Hatter says that Alice knows nothing about time because the time is a "him" not an "it". He goes on and explains to Alice that the Queen of Hearts accuses him of "murdering time" because the time has stayed fixed at six o'clock ever since.



The Hatter talks about the time as a person who "won't stand beating "while Alice talks about making a rhythmical sound at music lesson ("I have to beat time when I play music"). There is a clear misunderstanding between Alice and the Hatter; this misunderstanding is caused by the different meanings of the word "beat" which is used twice, once by Alice and once by the Hatter, each time with a different meaning; hence the presence of a pun.

The given translation does not preserve the pun. The translator transfers one meaning of the word "beat" which is defeat (Arabic "يتغلب على"). This meaning applies to the word "beat" used by the Hatter, but not to the "beat" Alice uses. The problem arises because of the misunderstanding between the Alice and The Hatter. Alice's "beat time when I play music" could be translated into Arabic as ("المحافظة على وحدة إيقاع الصوت") which is totally different from Hatter's "beating the time." The Hatter refers to the time as a character that cannot stand being defeated beating the time (said by Alice first) is taken literally by the Hatter.

The translator above sacrifices the pun. He should have reproduced the pun as the following:

قال صانع القبعات: طبعاً لا تعرفني. أجرؤ على القول انك لم تتحدثي إلى الوقت أبداً.  
أجابت أليس بحذر: "ربما لا، لكنني اعرف أن علي أن أسابق الوقت لأحاق بالنوتات وضبط الإيقاع عندما أعزف الموسيقى  
قال صانع القبعات: آه هذا هو السبب، فهولا يطبق أن يسبقه أحد.

In the suggested translation, the Arabic verbs "أسابق" and "يسابق" are given as translations to the two different meanings of the English verb "beat". These two Arabic words are derived from the same root and they are very close to each other phonetically and orthographically. Due to this, the homonymy is maintained and, thus, the pun is preserved. To illustrate more, let us consider the following example:

#### SL Text 10:

"What do you mean by that? Said the caterpillar sternly, Explain yourself!

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"I can't explain myself, I'm afraid, sir", said Alice, because I'm not myself, you see"

(Alice in Wonderland (1995:37)

### TL Text 10:

قال اليسروع بوقار: "ما الذي تقصدينه من قولك هذا؟ أوضحي نفسك!

قالت أليس: أخشى إنني لا أستطيع إيضاح نفسي، يا سيدي، لأنني لست نفسي كما ترى (أليس في بلاد العجائب، الفصل الخامس، ص 82).

In example (10) above, Alice meets a caterpillar who is sitting on a big mushroom and smoking a hookah pipe. Both of them look at each other before the caterpillar asks Alice: "who are you?" Alice finds it difficult to explain herself to the caterpillar because she says, she feels odd. She uses "myself" twice: once as a reflexive pronoun ("I cannot explain myself") and the second time to mean "I feel odd" ("I am not myself"). The second use of "myself" does not literally mean "being someone different", but it means "feeling sort odd and abnormal". The play on words is quite clear since Alice uses the word "myself" in two different senses. This creates a homonymic pun which the translator unfortunately ignores by translating the text literally.

As can be observed, such a pun is completely lost in the TL text. Clearly, the translator transferred only one meaning of the word "myself" as a reflexive pronoun (Arabic "نفسى") whereas the other implied meaning (Arabic "أنا لست على طبيعتي" or "لست بمزاج جيد" (feeling abnormal)) is not transferred at all. The translator translates the second "myself" (in "I'm not myself") as "أنا لست نفسي" (Eng. "being someone different"). Since it is impossible to convey the two meanings; this pun can be translated by adding a footnote:

قال اليسروع بوقار: "ما الذي تقصدينه من قولك هذا؟ أوضحي نفسك!

قالت أليس: أخشى إنني لا استطيع إيضاح نفسي، يا سيدي، لأنني لست نفسي كما ترى.

(1) "أنا لست نفسي": هو مصطلح باللغة الانجليزية ويعني أنا لست على طبيعتي أو أنا لست

بمزاج جيد وتلاعب كارول هنا بالألفاظ حيث استخدم نفسي مرتين وكلاهما له معنى مختلف

### Polysemy

This type of puns might be a challenge to translators. In studying the novels, we came across a number of cases pertaining to this category. To illustrate this kind, Let us consider the following example:

#### SL Text 11:

I had heard of Miss Havisham up town—everybody for miles round, had heard of Miss Havisham up town—as an immensely rich and grim lady who lived in a large and dismal house barricaded against robbers, and who led a life of seclusion (Great Expectations, 1998: 50-51).

#### TL Text 11:

كنت عندئذ قد سمعت من قبل عن الانسة "هافيشام" التي تسكن في أول المدينة - كان الجميع حولنا قد سمعوا من قبل عن الأنسة "هافيشام" التي تسكن في أول المدينة - وكانت تعرف بأنها سيدة مقبلة شديدة الثراء تعيش في منزل كبير ورحب وموحش، وكان محصنا ضد اللصوص كما كانت تحيا حياتها في عزلة تامة (الآمال العظيمة، الفصل السابع، ص 64)

In example (13), Miss Joe tells Pip that Miss Havisham agrees to meet him in her house to play a card game. In this extract, Pip describes Miss Havisham as he heard from other people. She is a strange and a wealthy woman who lives alone in a big mansion.

In the extract above, the word "grim" is used by Pip to describe Miss Havisham. The word "grim" is charged with a plethora of meanings and senses, many of which fit as revealing descriptions of Miss Havisham's personality and many dimensions of her peculiar life. Surfing the meanings suggested by the word "grim" in online dictionaries resulted in a long list of different meanings. The word "grim" means and involves:

ugly, disagreeable (to the senses, to the mind, or feelings), fierce-looking, unfriendly, ghostlike and devilish, feeling angry or annoyed, selfish and unkind behavior or actions, severe, of a sinister or ghastly character, inhospitable, inspiring horror, feeling and being unhealthy and sick, downhearted, gloomy, black, filled with melancholy and despondency, without hope, pessimistic, moody, agonized, frowning, tragic, catastrophic, bleak, lamentable, miserable, mournful, eerie, deathlike, mortal and deadly, nightmarish, barren or laid waste, devastated, deprived or destitute of inhabitants, deserted, solitary, lonely, abandoned, desolate, causing and suggesting end of life, unfortunate, cruel, unrelentingly harsh, harshly ironic or sinister, not to be placated or appeased or moved by entreaty, shockingly repellent, firmly, often unreasonably immovable in purpose or will, cold and forbidding, threatening, unbendable and stubborn, cold-blooded, authoritarian, vindictive and revengeful, without guilt in spite of wrongdoing, remorseless, unmerciful, ruthless, mean, heartless, abusive, rude, wicked, inhumane, unforgiving, disciplinary, unmanageable socially, austere, among others. (Longman dictionary)

A careful reading of Dickens' *Great Expectations* with a deep and profound analysis of Miss Havisham's character will reveal that most, if not all, the meanings given above (which are related to and suggested by the word "grim") apply, in a way or another, to Miss Havisham's character. The use of the word "grim" shows an unmatched brilliance and creativity on part of the author of the novel. Dickens could, in one single word, reveal and reflect almost everything about Miss Havisham. It is beyond the scope of this study to give a detailed description of Miss Havisham's character to show how all such meanings and traits suggested by the word "grim" interplay and apply to Miss Havisham's character socially, psychologically, mentally, emotionally, etc.

Due to its being well-charged with numerous different meanings, the word "grim" gives rise to a very complicated polysemic pun. The English word "grim" was translated into Arabic as "مقيّنة". This meaning is unfortunately one of so many. If all the meanings charged in the English word "grim" to be translated into Arabic, we probably need as many different Arabic words as the number of the different meanings listed above. This of course makes things difficult to any translator. Since the Arabic word "" is not enough to relay the many meanings of the English word "" in the text above, other meanings should be added; words like "عديمة الإحساس", "شديدة العبوس", and "صعبة المراس" might help in this regard. A translation like the following might do the job perfectly:

كنت عندئذ قد سمعت من قبل عن الأنسة هافيشام التي تسكن في أول المدينة – كان الجميع حولنا قد سمعوا من قبل عن الأنسة هافيشام التي تسكن في أول المدينة – وكانت تعرف بأنها سيّدة عديمة الإحساس، شديدة العبوس وصعبة المراس وشديدة الثراء تعيش في منزل كبير ورحب وموحش، وكان محصنا ضد اللصوص كما كانت تحيا حياتها في عزلة تامة.

To elaborate more, let us look at the following example in which the word "labour" is used as a polysemic pun.

#### SL Text 12:

And you, Clover, where are those four foals you bore, who should have been the support and pleasure of your old age? Each was sold at a year-old you will never see one of them again. In return for your four confinements and all your labour in the fields, what have you ever had except your bare rations and a stall?" (Animal Farm (1970:4)

#### TL Text 12:

"وأنت يا كلوفر، أين المهرات الأربع التي أنجبته، واللواتي كن يجب أن يوفرن العون والسعادة في شيخوختك؟ لقد بيعت كل واحدة منها حين بلغت السنة الأولى من عمرها ولن تستطيع رؤية واحدة منهن أبداً.

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ماذا جنيت لقاء ولاداتك الأربع وعملك الشاق في الحقول سوى حصص طعامك ومربط في الحظيرة؟ (مزرعة الحيوانات، الفصل الأول، ص 18-19).

In example (12) above, Old Major is a skilled orator and he is very angry because of the bad treatment the animals receive from man. He delivers a good speech about the greed of farmers and how they use animals for their own profit and benefit. Old Major tells Clover that the farmers exploit her by taking her four foals, instead of giving her support and pleasure; her foals are bought by the farmers.

The word "labor" is part of a polysemic pun as it has two different meanings: "work usually of a hard, physical kind" (Arabic "عمل شاق") and "the period which precedes the delivery of a baby" (Arabic "المخاض"). The word "labour" here refers to the hard and tough work Clover performs in the field, which characterizes Clover's character (symbolizing the working class) and to the process of giving birth. The translator here transmits only one of these meanings, which is "hard work" (Arabic "العمل الشاق") and ignored the other one, i.e., the process of giving birth (Arabic "المخاض"). The translator should have maintained the two senses, which make the pun, as follows:

ماذا جنيت لقاء ولاداتك الأربع وآلام مخاضاتك وعملك الشاق في الحقول سوى حصص طعامك ومربط في الحظيرة؟

In the suggested translation above, the second meaning of the word "labour" ("آلام مخاضاتك" (lit. "your labour pains")) is added, which conveys a more comprehensive sense of the polysemous word "labour."

## Conclusion:

This study discusses the problems of translating English puns into Arabic in three selected novels: Alice in Wonderland by Lewis Carroll, Animal Farm by George Orwell and Great Expectations by Charles

Dickens. Different techniques of conveying puns are discussed with an investigation of how puns are rendered by the translators of the selected novels. The translators' renderings are examined to show to what extent puns are conveyed to the TL reader. Shortcomings in the given renderings are pointed out and new renderings that may convey the shades of meanings are suggested when the researcher thinks that more appropriate renderings can be given.

It is clear that translators should not be satisfied with rendering literal meanings that appear to the surface, they are rather required to take into consideration the shades of meaning to be able to capture the intended meaning(s) of the pun. This makes the task of the translator complex and demanding. For example when dealing with puns in the selected novels, translators might face the problem of not being able to convey the puns or their intended meanings in the source text. This problem comes as a result of various reasons, such as: English puns do not have the same phonetic representations in Arabic; English puns evoke shades of meanings that the TLT cannot show; puns might have cultural specificities that might not be easily translated into Arabic as both languages belong to remote cultures, etc.

As shown in the discussion, many strategies were used by the researcher when translating the puns in the novels of the study. However, there are some strategies which work well in translating these puns. For example, in the case of homophonic pun, three strategies were used: Making a shift into another segment from the context, changing the types of the pun, or furnishing a footnote when it is impossible to portray the intended pun, but in the case of paranymic pun, it can be portrayed by adding some words or by adding a footnote to reach a better understanding of it. While in the case of malapropism, the researcher substituted a certain incorrect usage of ST pun by another incorrect usage in TL pun.

In the meaning-based pun, certain strategies can be used, such as: Changing the types of the pun (homonymic to paranymic), or adding an explanatory note or footnote in the case of homonymic pun, while in the case of the polysemic pun, a word or words can be added to preserve the intended meaning of the pun. Thus, translation is a solving- problem process. If one strategy does not work in solving a specific problem, another strategy can be used. No one can claim that there is one single translation strategy to use for handling puns.

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