

"Translating Pun in Arabic Poetry into English"
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Introduction

Pun is of the rhetorical genres used generally in both Arabic and English. Abrams (1971: 139) states that pun is "a play on words that are either identical in sound "homonyms", or similar in sound, but are sharply diverse in meaning".

The problems tackled in this study are related to the way whereby the meanings of the lines of Arabic verse containing pun are rendered into English.

The present study aims at investigating pun in Arabic literary texts, showing the method of translation of the types of pun, specifying some problems that may arise in translating these types.

In order to achieve the above mentioned aims, the study hypothesizes that there is no one to one correspondence between pun in Arabic literary texts and their translations into English.

Pun in Arabic

Linguistically, the Arabic equivalent for the English term "pun" is "tawriya" derived from the verb "ورى" to hide something and showing another (Ibn Mandhūr, 1994: 389).

Rhetorically, pun indicates that the speaker mentions an utterance with two meanings: one is near with a clear reference and the other is far with a hidden reference. The speaker aims at the far meaning but uses the near one to cover it. So, the listener thinks firstly that the speaker intends the near one, but after speculation, it seems that it is not his intention (Al-Murāghī, 1982: 389).

Maṭlūb (1980: 298) says that pun is also called "ihām" 'delusion', "tawjīh" 'directing', "takhyyl" 'imagination' and "mughālaṭa" 'fallacy'. Al-

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Hamawī argues that it is preferable to call it "tawriya" because its root is derived from the verb "ورى" (cited in *ibid*: 298).

For Al-Maṣrī (1963: 268), pun is "tawjīh" 'directing' "the word assumes two meanings, the speaker uses one of its possibilities and neglects the other, but his intention is the neglected one and not the used".

Al-Sakāki (1937: 201) defines it as "‘ībhām" 'obscurity' "the word with two uses, near and far, is mentioned to delude the hearer at once, till it appears that the intended is the far one".

Al-Hamawī says that Al-Džāhīz in his book "Al-ḥayawan" was the first who revealed its nature, clarified its ambiguity and dealt with it as a kind of coverage and trick (cited in *Matlūb*, 1983: 383).

Al-Sabki (2003: 243) calls pun "‘īhām" 'delusion' which indicates that the word has two meanings: near and far; the far one is the intended. Al-Qazwinī (353: n.d.) also defines pun as "‘īhām", but he prefers "tawriya".

Thus, pun is a rhetorical device with double meaning; one is near to the listener's mind, but is unintended. The other is far, covert and intended.

Types of Pun in Arabic

To Al-Qazwinī (n.d.: 303), pun is classified into two types: /Muḍarrada/ 'absolute' and /Muraḥaḥa/ 'nominative'. The modernizers added two other types: demonstrated and prepared, according to what is mentioned as a reference to near or far meanings.

1. /Muḍarrada/ absolute: In this kind reference is made to neither the near meaning (the overt), nor to (the covert) (*Maṭlūb*, 1980: 299). For example, the following Aya:

((الرحمنُ عَلَى الْعَرْشِ اسْتَوَى))

(طه ٥)

The Most Gracious (Allāh) rose over (Istawâ) the (Might) Throne (in a manner that suits His Majesty) (Al-Hilali and Khan, 1996: 414).

"Istawa" has two meanings: the near which is "to stable on place" and it is not intended because Allah is far above that, and the other is "capturing" and it is the intended one (*ibid*, 1980: 299).

Al-Suyūṭī (2011: 260) mentions that when the two references are equal and no one is probable, they are as if were not mentioned and the far and

near meanings become of the same degree. The following line of verse is a good example:

وراء تسدية الوشاة مليئة بالحسن تملح في القلوب وتعذب

(Al-BuhturI cited in Al-SuyuŕI, 2011: 261)

Behind the informers' performance

A pretty woman looking beautiful in the heart and pleasant.

The poet plays on the word /tamluhu/ which has two contradictory references with each other. It could be the near (unintended) (saltiness) and its reference is (pleasant), but the far (intended) (beauty) and its reference is (a pretty woman).

2. /Muraŕaha/ nominative: in this kind, there is reference to the near meaning (the overt). It is named nominative because the meaning which is not intended is supported by a reference; so vagueness is increased. The reference could be mentioned before or after pun (Al-MadanI, 1969: 9) as in the following Aya:

((والسماء بنيناها بأبيد))

(الذاريات ٤٧)

With power did We construct the heaven. Verily, We are Able to extend the vastness of space thereof (Al-Hilali and Khan, 1996: 611).

(with hands) could be the near meaning "the bodily organ" which is supported by what is mentioned before "building", but it is not the intended meaning. The intended one is the far meaning "ability and power" (Al-MadanI, 1969: 9).

3. /Mubyyina/ demonstrated: This type is the opposite of the nominative in which there is reference to the far meaning (the covert) and the reference is mentioned before or after pun. It is named demonstrated, because it removes the vagueness and explains the covert meaning. Al-MurāghI (1982: 391), e.g. Ibn-Sanā' says:

ملكـت الخافقـين فـتـهـت عـجـبا وليس هما سوى قلبي وقرطك

You owned both and I lost my way

They are just my heart and your eardrop

The poet puns upon /khāfiqayn/ which could be either the near meaning "capturing The east and The west", or the far one "his heart and his beloved's eardrop". Nevertheless, the poet intends the second meaning by mentioning neatly his heart and his beloved's eardrop explicitly in order to complete his metaphor for his heart and beloved's eardrop.

4. /Muhayyā‘a/ prepared: In this type, pun does not occur or will not be prepared except when there is a preparing word before or after it (Al-Suyūṭī, 2011: 263).. for example, Ali (p.b.u.h.) says about Al-Ashḡath bin Qays: (كان يحوك الشمال باليمين) (He was weaving the cloak with his right hand). /shimāl/ could be either the plural word of /shamla/ (the cloth) and it is the far (intended) meaning or (the left) against the right hand which is the near (unintended) one. Mentioning the preparing word /yamīn/ "right" after /shimāl/ "left" has made prepared, the ground for building this pun.

Maṭlūb (1986: 389) states that there may be two preparing words without which there would be no pun. For example, when Al-Makhazūmī says about Suheil who married Thurayyā, a very beautiful woman.

أَيُّهَا الْمُنْكَحُ الثُّرَيَّا سَهِيلاً عَمَّرَكَ اللهُ كَيْفَ يَلْتَقِيَانِ

Oh, You who married Thurayyā to Suheil !

By God how can they come together !

The poet plays on the two words "Thurayyā and Suheil" which have two meanings: the near is "the planets" (the overt) and the far is the "the couple" (the covert). "Al-Thurayyā" is the preparing word without which the listener would not pay attention to "Suheil" and each one of them could be a pun with two meanings.

The Role of Reference in Pun

Al-Madanī (1969: 14) states that absolute pun has no reference to the near or far meanings. In nominative and demonstrated ones, there should be a reference which is considered a prerequisite for the meaning that supports the near meaning in the former and the far one in the latter. Fayūd (2008: 150) explains that in both types, pun is correct and still present even if the reference is not mentioned. In prepared pun, if the reference is not mentioned, pun will not be prepared at all. Lets consider the previous example:

Oh, You who married Thurayyā to Suheil ! أَيُّهَا الْمُنْكَحُ الثُّرَيَّا سَهِيلاً

If we change one of the words and say:

Oh, You who married Hindā to Suheil أَيُّهَا الْمُنْكَحُ هِنْدًا سَهِيلاً

there will be no pun in the word "Suheil"

Rhetoric of Pun

Pun is one of the rhetorical devices that needs wide knowledge, deep comprehension and association between the meanings and images. Therefore, it is one of the arts useful for the man of letters when he does not want to express his gist (Maṭlūb, 1980: 300).

Fayūd (2008: 151) states that the rhetoric of pun lies in three points:

1. The intended far meaning (the covert) appears behind the unintended near one in a good image as the beautiful woman's face appears behind the veil.
2. The addressee perceives firstly, the near meaning, because it is the faster that comes to the listener's mind before the far one and the disappearance of its reference. Then, if he realizes the far meaning and perceives it after speculation and thinking, there would be a great effect on the listener.
3. It enables the speaker to hide the facts he is afraid of expressing so that the danger is avoided with no lying, e.g. in our Prophet's (P.B.U.H.) answer, when he went to the battle of Badr someone asked him: /min man āntum?/ "from where are you?", the Prophet said: "min māa" "from water". The Prophet used the word /māa/ which has two meanings: the near one, (the overt), is a name of Arabic tribe which is not intended, but the far one (the covert) is that we are created of water (the intended). Munthir (2003: 475) claims that this serious usage of pun which hide something and reveals something else is not found in English.

Pun in English

Crystal (2004: 908) defines pun as a focus on the alternative meanings or applications of a word or phrase for the purpose of making riddles, which has much to do with "ambiguity" or / and a play upon different words that sound alike for the purpose of making auditory jokes, which has much to do with "humor".

A semantically oriented definition of pun is that of Leech (1969: 209) who defines it as "a foregrounded lexical ambiguity which may have its origin either in "polysemy or homonymy".

On a phonological basis, Jakobson (1960, cited in Al-Kawaz, 2002: 7) states that "two similar phonemic sequences near to each other are prone to assume a paronomastic function". Another name "paronomasia" has been defined by Cudden (1979: 541) as one of the earliest types of word-play. Frye et al. (1997, cited in Al-Kawaz, 2002: 6) explains that this definition involves some confusion for there is a subtle difference between the two

terms. While pun refers to the use of a word in different senses or of words similar in sound to achieve a double meaning, paronomasia as an archaic term for pun, involves a play on words where the repeated word is slightly changed.

Pun in English is compared with two concepts in Arabic rhetoric: 'tawriya' and specific types of 'ḍinās' (Wahba and Al-Muhandis, 1984: 126).

Munthir (2013: 472) explains that pun in English results from the complete homonymic pun that is the counterpart of both /ḍinās tām mumāthil/ "equivoque" in which (the repeated words that are spelt and pronounced alike have the same parts of speech and different meaning) and /ḍinās tām mustawfī/ in which (the repeated words that are pronounced alike have different parts of speech and different meanings). Compare the following examples:

Repair your sole before buying expensive sole

(cited in Munthir, 2013: 472)

((ويوم تقوم الساعة يُقسّم المجرمون ما لبثوا غير ساعة)) (الروم ٥٥)

And on the Day that the Hour will be established, the Mujrimun will swear that they stayed not but an hour, thus were they ever deluded [away from the truth in this life of the world] (Al-Hilali and Khan, 1996).

Sole (n.) and /Sāḥa/ (n.)

Sole (n.) and /sāḥa/ (n.)

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

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

Generosity of time didn't die

It lives for Yaḥya bin ʿAbd-īlāh

Leave (n.) and Yaḥya (n.)

leave (v.) and lives (v.)

The phonetic pun is the counterpart of /ḍinās tām murakab/ which (occurs when one of the repeated elements is composed of more than one word), since both result from phonetic structure and the acoustic breath group unit of speech e.g. a narrow could be heard as "an arrow" just like "ذاهبة" that could be heard as "ذاهبة".

The implicit type of homonymic pun in English is similar to "tawriya" in Arabic i.e. a word that is mentioned only once but has two meanings (ibid: 475), e.g.

Ask for me tomorrow and you shall find me a grave man

[Shakespeare's Romeo and Juliet]

"grave" is mentioned once but it has two meanings: "serious" and "tomb", according to the events of the play the second meaning is intended.

Usages of Pun in Literature

Pun is a widespread in world's literatures and gives rise to a fairly universal form of humor. Puns are very often intended humorously but not always. Donne, for example, puns elaborately and quite seriously in his Hymn to God the Father on his own name which is pronounced /dʌn/, thus: And having done that, Thou hast done; I fear no more

Lewis and Altenbernd (1966: 25) show that pun is a familiar kind of words with more than one possible meaning for a comic effect. Puns are ranging from those exploiting vague similarities in sound through plays on distinctly separate meanings of what appears to be the same word in various settings, to the use of such etymological and metaphorical relations. Shakespeare, for example, puns on his own first name in line 13 of his "Sonnet CXL III"

So will I pray that thou mayst have thy will,
If thou turn back, and my loud crying still.

This example is little more than good fun.

A pun can contribute to the idea of a poem. In a poem written during the depression, Day Lewis puns on two words "tire". In this case pun contributes to the poem's bitter comedy (Lewis and Altenbernd, 1966: 26). An archaic sense of the word is "attire" to cloth ("recall tiring – houses" in "what Is our life?" not silken dress
But toil shall tire thy loveliness.

Types of Pun in English

In the following section, Leech 's classification is considered one of the most prominent classifications of puns and punning methods. He provides a list of punning methods which is presented as follows:

a. Punning Repetition

It is a popular way of punning which involves repeating a word while shifting from one of its meaning to another, e.g.

Till thou the lie-giver and that lie to lie
In earth as quiet as thy father's skull.

(Shakespeare, Richard the second, 1958: 376)

The use of the word 'lie' in this example is an instance of punning repetition where 'lie' is used as 'tell lies' and then as 'lie down'.

b. Play on Antonyms

It is another way of punning which involves using two words that are normally antonymous in non-antonymous sense, e.g.

And not impute this yielding to light love,
Which the dark night hath so discovered.

(Shakespeare, *Romeo and Juliet*, 1958: 902)

The word 'light' is used here in the Shakespearean sense of 'frivolous', and at the same time the reader is made aware of it as an antonym to 'dark'. As an antonym to 'dark', 'light' would take the senses of 'bright' or 'shining' and the connotation of 'intense' which is a contrast to 'frivolous'.

c. A Syntactic Pun

It means that one of the meanings does not actually fit into the syntactic context as illustrated in the following example:

Ask for me tomorrow and you shall find me a grave man.

(Shakespeare, *Romeo and Juliet*, 1958: 907)

In this example, pun lies in the word 'grave' which can only occur as an adjective meaning 'serious'. The context of Mercutio dying invites the reader to view the word as a noun as well, i.e. a man in the grave or 'dead'.

d. The Etymological Pun

This method invites a comparison between an etymological and current meanings of one word both of which are usually in contrast with one another. For example:

... AND the fire that breaks from thee then, a billion.

Times told lovelier, more dangerous, O my chevalier!

(Gerard, Manly Hopkins, *The Windhover*, 1967: 69)

The poet uses the word 'dangerous' in order to draw upon the current and non-current meanings of 'perilous' and 'dominant' respectively.

e. Syllepsis

It occurs when two superficially alike constructions are collapsed together, so that one item is understood in disparate senses (Leech, 1969: 211). For example:

Dost sometimes counsel take - and sometimes tea.

(Alexander Pope, *The Rape of the Lock*, Canto III, 1963: 227)

Pun lies in the word 'take' where the similar constructions in this case are 'take counsel' and 'take tea'.

f. Play on Similarity of Pronunciation

According to Leech (1969: 211), it is technically not pun, although its effect is similar, e.g.

A young man married is a man that's marred.

The words 'married' and 'marred' are not identical in pronunciation but they are approximately similar.

Translation of Poetry

The translation of poetry is not an easy task. Ilyas (1989: 65) mentions that form, in works of literature, acquires significant importance as does content. If the translator of a certain literary work concentrates on the content as a priority, he will do harm to the text.

Newmark (1988: 170) believes that the translation of short stories and novels comes in the second most difficult form of literature after poetry. Therefore, many translators consider poetry the most difficult genre to translate.

Literary translation should pay attention to both form and content which means that the form of literary text supports the aim of its content in order to show the aesthetic aspect appropriately.

Data Analysis:

Regarding the above explanation, seven lines of verse from Arabic poetry along with four renditions (by lecturers at the Department of Translation) of each have been analyzed. The analysis is made within the framework of rhetoric and it is carried out by utilizing comprehensive tables, which are analysis of SLT which includes: SL pun, type, near and intended meanings and the analysis of TLT which includes TL pun equivalent, translation method and appropriateness according to aesthetic value of pun. Two lines of verse are chosen for the absolute, nominative, demonstrated and one line of verse for the prepared type, because it is a less common type. The analysis is based on Newmark's model (1988) since this method seems more accurate than others as far as the content is concerned. The purpose is to assess the translators' strategies and to suggest new renditions whenever necessary.

SLT (1)

لَوْ لَمْ تَكُنْ بَدْرًا لَمَا أَهْدَى لَكَ التَّوْرُ الحَمَلَ
(Ibn-Zeilaq – cited in Al-Suyūṭi)

Interpretation:

The poet has bestowed a load of pearls to Badr – Aldīn. Pun lies in /badr/ which has two meanings: the near (unintended) /badr/ "full moon" and the far (intended) the eulogizing name "Badr". Also the words /thawr/ "ox" and /hamal/ "lamb" have two meanings: the near (overt) related to the constellation "Taurus" and "Aries" and the far (covert) related to the two animals. [This type of pun is absolute, because there is no reference to near or far meanings]. Table (1) illustrates the analysis of SLT 1.

No.	SL PUN	TYPE	NEAR UNINTENDED MEANING	FAR INTNDED MEANING
1	Badr	absolute	full moon	Badr
2	Thawr	absolute	Taurus	ox
3	hamal	absolute	Aries	lamb

Table (1): Analysis of SLT (1)

Renderings

TLT (1)

Had you not been a full moon
The bull wouldn't give you the lamb as a gift.

TLT (2)

- Were not so shiny like the moon
- The stars would've lost their grace

TLT (3)

To you I offer the moon
Hoping you accept it soon

TLT (4)

If you were not a moon
The Taurus wouldn't have granted Aries to you

Discussion:

All the translators have rendered "Badr" /badr/ semantically into "full moon". Thus, they have mismatched the poet's intention. Regarding the two words of pun /thawr/ "ox" and /hamal/ "lamb", translator (1) has produced communicative translations as "bull" and "lamb". Translator (2) has produced inappropriate renderings of pun. Thus, he has manipulated the exact sense of SLT. Also translator (3) has ignored the meaning of "ox" and "lamb" in order to produce a rhymed rendering at the expense of

metaphorical image which expresses perfection. Translator (4) has rendered them semantically into "Taurus" and "Aries". All the translators have failed in producing appropriate renderings in showing the aesthetic value of pun. Table (2) illustrates the analysis of TLT (1).

SL PUN	TLT No.	TL PUN EQUIVALENTS	SEMANTIC METHOD	COMMUNICATIVE METHOD	APPROPRIATENESS (AESTHETIC VALUE OF PUN)
Badr	1	full moon	+	-	-
	2	full moon	+	-	-
	3	full moon	+	-	-
	4	a moon	+	-	-
Thawr	1	the bull	-	+	-
	2	the stars	+	-	-
	3	(ignored)	-	-	-
	4	Taurus	+	-	-
hamal	1	lamb	-	+	-
	2	(ignored)	-	-	-
	3	(ignored)	-	-	-
	4	Aries	+	-	-

Table (2): Analysis of TLT (1)

SLT (2)

أَقُولُ وَقَدْ شَنُّوا إِلَى الْحَرْبِ غَارَةً
دَعُونِي فَإِنِّي أَكُلُ الْعَيْشَ بِالْجَبِينِ
(cited in Fayūd, 2008: 144)

Interpretation:

The poet plays on the word /ḡubn/ which has two meanings: near one (unintended) "cheese" and far (intended) "cowardice". The poet has used a reference to the far meaning "they have waged a war" and a reference to the near one "I am eating bread". [This type of pun is absolute because two references have been mentioned by the poet to the far and near ones]. Table (3) represents the analysis of SLT (2).

SL PUN	TYPE	NEAR UNINTENDED MEANING	FAR INTENDED MEANING
بالجين	absolute	cheese	cowardice

Table (3): Analysis of SLT (2)

Renderings:

TLT (1)

I say when they have waged an attack
 Let me aside with my suffer of poverty

TLT (2)

See them all dressed up for war
 Just let me be! Too scary for me

TLT (3)

Determined to wage the war
 Everyone they started to call
 Alone I shouted you leave me
 Nothing but the bread and butter shakes me

TLT (4)

Called up to launch a war raid I respond
 Had it not been for life. Chicken out I would have

Discussion:

Translator (1) has mistranslated the word of pun /ḍubn/. He has rendered it into "suffer of poverty", which provided different meaning from the original text. Translators (2), (3) and (4) have managed to approach the intended meaning of pun by giving renderings that are half way acceptable communicatively though not properly exact, which are "too scary", "chicken out" and "bread and butter" respectively. All the translators have failed in producing the aesthetic value of pun. Table (4) shows the analysis of TLT (2).

TLT No.	TL PUN EQUIVALENT	SEMANTIC METHOD	COMMUNICATIVE METHOD	APPROPRIATENESS (AESTHETIC VALUE OF PUN)
1	suffer of poverty	+	-	-
2	too scary	-	+	-
3	chicken out	-	+	-
4	bread and butter	-	+	-

Table (4): Analysis of TLT (2)

SLT (3)

هل أبصرت منه يدأ تشكرها قلت ولا راحة
(Şalāh Al-Şafdi cited in Al-Dimashqi, 1996: 375)

Interpretation:

In this line of verse, the poet puns upon the word /rāḥa/ which has two meanings: the near meaning /raḥat'ālyad/ "the palm" and its reference "a hand to thank", but the far one (the intended) is /raḥat alḡism/ "the relief of body and mind". Pun is nominative in this line of verse, because there is a reference to the near meaning. Table (5) shows the analysis of SLT (3).

SL PUN	TYPE	NEAR UNINTENDED MEANING	FAR INTNDED MEANING
raha	nominative	the palm	the relief of body and mind

Table (5): Analysis of SLT (3)

Renderings:**TLT (1)**

Ever have perceived from him a hand
To be thanked! not even a palm!

TLT (2)

Did he, with thanks, share you a lot?
I said Oh my, not even a bit!

TLT (3)

Have he offered a helping hand they just wondered
"Not even seen his palm" their queries I answered.

TLT (4)

Has not he never given relief to you' they ask.
It is my relief to get relieved of him' I reply.

Discussion:

It can be noted that the translators (1), (2) and (3) misinterpreted the reason behind using the word play /raḥa/. Translators (1) and (3) have rendered it semantically into "a palm" and "his palm". Translator (2) has failed in rendering the sense of SLT and maintained some of its stylistic effect through ending the lines with rhyme between the two words "a lot" and "a bit" at the expense of the content. Translator (4) has succeeded in his communicative rendering as "to get relieved of" and provided a close image to the SLT in addition to some of its stylistic value of pun through producing a contrasted construction between "given relief" and "to get

relieved". None of the translators managed in producing the aesthetic value of pun. Table (6) represents the analysis of TLT (3).

TLT No.	TL PUN EQUIVALENT	SEMANTIC METHOD	COMMUNICATIVE METHOD	APPROPRIATENESS (AESTHETIC VALUE OF PUN)
1	a palm	+	-	-
2	(ignored)	-	-	-
3	his palm	+	-	-
4	to get relieved	-	+	-

Table (6): Analysis of TLT (3)

SLT (4)

مَا حَالُ مَنْ دَرَّهْمٌ إِنْفَاقِهِ يَأْخُذُهُ مِنْ أَعْيُنِ النَّاسِ
(Ibn dānyāl cited in Al-Şuyūṭi, 2010: 261)

Interpretation:

The poet is an oculist. He is talking about his profession. He plays on the word /aḥyuni-nās/ "people's eyes" that has two meanings: the near (unintended) meaning is /alhasad/ "giving unwillingly". The far (intended) meaning is /aḥyuni-nās/ "people's eyes". The poet intends the latter one because he is an oculist. This type of pun is nominative and its reference /dirhamu infāqih/ "spending money" refers to the near meaning. Table (7) illustrates the analysis of SLT (4).

SL PUN	TYPE	NEAR UNINTENDED MEANING	FAR INTENDED MEANING
aḥyuni-nās	nominative	giving willingly	people's eyes

Table (7): Analysis of SLT (4)

Renderings:

TLT (1)

You think what of a man whose penny
is taken forcefully from others

TLT (2)

What came of a man whose every dime
is begged of good people's pity

TLT (3)

If you inquire about my walk of life
"The people's eyes I dye and beautify"

TLT (4)

How should he be that who
All he has is the upper crust

Discussion:

One can recognize that translators (1), (2) and (4) have not realized the poet's intention. Therefore, they have produced semantic renditions, which are "forcefully from others", "of good people's pity" and "the upper crust" respectively. Translator (3) has managed in rendering the wordplay communicatively. He provided a less specific and faithful rendering to the SLT, in that he has used "the people's eyes" which is the intended meaning of SLT and maintained its aesthetic aspect through ending the lines with rhyme. The aesthetic aspect of pun has not been produced appropriately by the translators. Table (8) shows the analysis of TLT (4).

TLT No.	TL PUN EQUIVALENT	SEMANTIC METHOD	COMMUNICATIVE METHOD	APPROPRIATENESS (AESTHETIC VALUE OF PUN)
1	forcefully from other	+	-	-
2	good people's pity	+	-	-
3	the people's eyes	-	+	-
4	the upper crust	-	-	-

Table (8): Analysis of TLT (4)**SLT (5)**

أرى العقدَ في ثغره محكماً يُرينا الصّاحَّ من الجوهرِ

Interpretation:

The poet plays on /ālsīhāh/ which could mean either the near meaning "a title of Al-Jawahri's book on Linguistics" or the far one "his beloved teeth", but it is clearly, the poet refers to the second meaning by using the reference /fī thaghri hi/ "in his mouth" in order to complete his metaphor for his beloved teeth being perfect like pearls. This pun is demonstrated, because its reference belongs to the far meaning. Table (9) shows the analysis of SLT (5).

SL PUN	TYPE	NEAR UNINTENDED MEANING	FAR INTNDED MEANING
ālsīhāh	demonstrated	a title of Al-Jawahiri's book on linguistics	his beloved teeth

Table (9): Analysis of SLT (5)

Renderings:

TLT (1)

I see her teeth aligned in a row
 Showing the sound one from the real

TLT (2)

Not words but pearls that just come out
 The true essence of gems he found

TLT (3)

The words from his mouth are like the genuine pearl

TLT (4)

I see her mouth ornamented with pearly
 Showing the best of pearls teeth

Discussion

The translators (2) and (3) have mismatched the poet's intention, because they have provided semantic renditions for the wordplay /ālṣiḥāh/, which are "the true essence" and "the genuine pearl" and provided free rendering of SLT in order to come up with an effective TLT. Translators (1) and (4) have provided a closer rendering of the same image to some extent, and managed in rendering the intended meaning of pun communicatively in TLT. All the translators have not realized the content and form of the double meaning of pun. Table (10) shows the analysis of TLT (5).

TLT No.	TL PUN EQUIVALENT	SEMANTIC METHOD	COMMUNICATIVE METHOD	APPROPRIATENESS (AESTHETIC VALUE OF PUN)
1	the sound	-	+	-
2	the true essence	+	-	-
3	genuine pearl	+	-	-
4	the best of pearl	-	+	-

Table (10): Analysis of TLT (5)

SLT (6)

لشهر تموز ألوانا من الحلل كأن كانون أهدى من ملابسه
 فما تفرق بين الجدّي والحمل أو الغزاة من طول المدى خرفت
 (Al-Qadhī-īṣyādh cited in Fayūd, 2008: 149)

Interpretation:

In the first line of verse, reference is made to the far (covert) meanings, that's to say January has given colourful dresses as a present to

July. Thus, this type is demonstrated. The two lines of verse mean that it is a cold summer in which January has bestowed upon July colours of coldness, or the sun has aged instead of being in the warmth constellation "Capricorn", it is in the coldness one "Aries", as if it doesn't distinguish between the two constellations. Pun lies in the word "gazelle" which has two meanings: the near one female "gazelle" and the far one a name of the sun, also the words /ḡadi/ "billy-goat" and /ḡamal/ "lamb" have two meanings: the near one related to the names of animals and the far (intended) one related to the Zodiac "Capricorn" and "Aries" respectively. Table (11) illustrates the Analysis of SLT (6).

No.	SL PUN	TYPE	NEAR UNINTENDED MEANING	FAR INTNDED MEANING
1	gazelle	demonstrated	female gazelle	a name of the sun
2	ḡadī	demonstrated	billy goat	Capricorn
3	ḡamal	demonstrated	lamb	Aries

Table (11): Analysis of SLT (6)

Renderings:

TLT (1)

As if December granted July
a colourful gown to wear
Oh the deer, aged, has got senile
distinguishing not the young goat from the lamb

TLT (2)

As if December has bestowed July
its colours on July
Or the deer from long walks lost
Its mind: A goat or lamb? Oh my!

TLT (3)

As if the winter gave its dress to summer
That the sun shyly shrink and wither

TLT (4)

As if January has bestowed upon July.
of his garments colourful embellishments
Or the deer, due to remoteness, has gone astray
It can no longer tell a lamb from a kid.

Discussion:

All the translators except (3) have provided semantic renditions of pun which lies in the words /ḡazallah/, "gazelle", /ḡadī/ "billy-goat" and /ḡamal/

"lamb". They have mismanaged the intended meaning by the poet. Translators (1), (2) and (4) have rendered the first pun /gazallah/ "gazelle" into "deer" and the second pun /ḡadī/ "billy-goat" into "young goat", "goat" and "kid" respectively, and the third one /hamal/ "goat" has been rendered into "lamb" by the three translators. Translator (3) has produced a communicative short rendering because he has paraphrased the two verses reducing them to one and he has produced a closer translation with the attempt to maintain the exact sense by ignoring the last two puns of SLT. None of the translators have produced the aesthetic value of pun appropriately. Table (12) represents the analysis of TLT (6)

SL PUN	TLT No.	TL PUN EQUIVALENTS	SEMANTIC METHOD	COMMUNICATIVE METHOD	APPROPRIATENESS (AESTHETIC VALUE OF PUN)
gazelle	1	deer	+	-	-
	2	deer	+	-	-
	3	sun	-	+	-
	4	deer	+	-	-
ḡadī	1	young goat	+	-	-
	2	goat	+	-	-
	3	(ignored)	-	-	-
	4	kid	+	-	-
hamal	1	lamb	+	-	-
	2	lamb	+	-	-
	3	(ignored)	-	-	-
	4	lamb	+	-	-

Table (12): Analysis of TLT (6)

SLT (7)

وَأُظْهِرَتْ فِينَا مِنْ سِمَاتِكَ سُنَّةٌ فَأُظْهِرْتَ ذَاكَ الْفَرَضَ مِنْ ذَلِكَ التَّدْبِ
 (Ibn Sanā' cited in Fayūd, 2008: 150)

Interpretation:

In this line of verse, the poet praises the Caliph Umar. He plays on the two words: /fardh/ "duty" and /nadb/ "desirable thing to do" which can refer either to the overt (unintended) meaning "two legitimate rules" or the covert

(intended) ones "giving" and "the fast man in answering the needs". This type of pun is prepared, because if the word /Sunna/ "the tradition of the Prophet" were not mentioned, pun would not be prepared and comprehended in the two words. Table(13) represents the analysis of SLT (7).

No.	SL PUN	TYPE	NEAR UNINTENDED MEANING	FAR INTNDED MEANING
1	fardh	prepared	duty	giving
2	nadb	prepared	desirable things to do	the fast man in meeting the needs

Table (13): Analysis of SLT (7)

Renderings:

TLT (1)

Your characteristics are prevailed as a religious tradition distinguishing the duty from the sunna

TLT (2)

Differentiated in your deeds

Rules of ethics, religion and faith

TLT (3)

You lighted my heart

With your manners and arts

TLT (4)

And by your admirable trait you set an example to others

And develop that defect into perfection

Discussion:

The renditions of this line of verse show that the four translators have not realized the double meanings of "duty" and "desirable" which were prepared by the word "Sunna". Translator (1) has rendered them semantically into "duty" and "sunna" respectively. Regarding translators (2) and (3), their renditions are free to produce more beautiful style at the expense of the contextual tenor. Thus, they have failed to produce the poet's intention and have ignored pun. Translator (4) has misinterpreted the reason behind using the two words and he has rendered them into "defect" and "perfection" respectively. None of the translators have rendered appropriate pun in TLTs. Table (14) illustrates the analysis of TLT (7).

SL PUN	TLT No.	TL PUN EQUIVALENTS	SEMANTIC METHOD	COMMUNICATIVE METHOD	APPROPRIATENESS (AESTHETIC VALUE OF PUN)
farth	1	duty	+	-	-
	2	(ignored)	-	-	-
	3	(ignored)	-	-	-
	4	defect	+	-	-
nadh	1	sunna	+	-	-
	2	(ignored)	-	-	-
	3	(ignored)	-	-	-
	4	perfection	+	-	-

Table (14): Analysis of TLT (7)

Findings:

It is evident that each translator has adopted a certain strategy in rendering pun in translating the poetic texts. Regarding translator (1), he has adopted the strategy of rendering the form with least attention to the poet's intention. As for translator (2), he has followed the strategy of free rendering with no consideration to the form or content of SLT in order to produce an aesthetic element. Translators (3) and (4) have followed the strategy of matching between the form and tenor in an attempt to produce somehow effective renditions. But none of the renderings reflected the SL aesthetic value of pun (double meaning).

Conclusion

Pun in Arabic and English involves a word with two different meanings, one is intended and the other is unintended and deciding which meaning is intended depends on the reference and context of situation.

Pun, as a figure of speech in literary texts, may show a high degree of difficulty for translators. Thus, most of the translators have adopted the semantic method more than the communicative one to render the meaning faithfully at the expense of maintaining the aesthetic and ambiguous aspects of pun. Also it is difficult to find in the TLTs a counterpart of SLT pun, since it is almost impossible to find a word with its same double meaning. Thus, priority should be given to contextual content and the communicative method can be used to produce the original intended meaning. Thus, priority should be given to both the form and the content to produce the

intended ambiguity and the aesthetic aspect of meaning. As a result, pun is untranslatable in such lines of verse, because it is highly culture-specific word. The decisive conclusion is that there will be a loss in some aspects of meaning.

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"التورية في الشعر العربي وترجمتها إلى الإنجليزية"

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المستخلص

تناول البحث دراسة التورية في النصوص الأدبية العربية، وبخاصة (الشعر)، وذلك بتحليل الإطار البلاغي، وترجمتها إلى اللغة الانجليزية. ويهدف البحث إلى تقييم ترجمة هذه النصوص، وإظهار أن التورية تمثل مشكلة لمعظم المترجمين؛ لأنها تتضمن نوعاً من الغموض؛ لذا يحتاج المترجمون أن يدركوا هكذا مشاكل مع الأخذ بنظر الاعتبار الاختلافات بين اللغتين العربية والانجليزية، وبخاصة الثقافية التي تمثل طريقة التفكير، والتعبير لدى الأفراد، ومن ضمنهم الأدباء. وتظهر الدراسة أن المترجمين تبنوا استراتيجيات مختلفة؛ وذلك في محاولة لنقل هذه التوريات، إلى لغة أخرى .