مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

247

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation

دراسة اشاراتية تداولية للإعلانات الفكاهية مع الإشارة إلى الترجمة

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المستخلص

يتناول هذا البحث دراسة مفهومي "النص " "الصورة" التي توظفها الاعلانات الفكاهيه الموجودة في الصحف او المجلات والصعوبة التي يواجهها المترجم عند ترجمة هذا النوع من الاعلانات.تم تحليل الاعلانات بأسلوب اشاري تداولي. اذ اختيرت خمسة اعلانات لتكون مادة هذه الدراسة وتم اقتراح الترجمات في ضوء التحليل الاشاري التداولي .

ان من نتائج هذه الدراسة انه عندما توجه النصوص اهتمام القارئ الى الصورة او عندما تقوم الصورة بجذب اهتمام القارئ الى النص المكتوب على الصورة تصبح العلاقة ذات ارجحية تداولية كما توصلت الدراسة الى Indexical وفي كلتا الحالتين تكون العلاقة بين النص والصورة اشارية ان المعنى الضمني للاعلان يجب ان يحافظ عليه المترجم تاركا فهم الاعلان الفكاهي للقارئ بما يتناسب مع خبرته و خلفيته المعرفية.

Abstract

This paper sets out to investigate the concepts of ' text' and ' image' employed in ' humorous advertisements ' found in newspapers or magazines and the translations of such discourse genres .A semiopragmatic approach is adopted to scrutinize the subject matter in question . Five advertisements are selected to be the corpus of the study. Proposed renditions are suggested in accordance with the results of the semiopragmatic analysis.

مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

248

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

It is found that when texts are used to direct the readers' attention to the picture, or when pictures are used to direct the readers' attention to a specific written message, the text-image relationship is predominantly a pragmatic one; and in both cases the relationship between text and picture is an indexical one (semiotic) .It is also found that implicatures : a special kind of pragmatic inferences, have been kept by the translator in his rendition leaving the reader to interpret the implicit meaning of the humorous advertisement depending on experience or background knowledge.

1.Introduction:

Communication is achieved not only through verbal language, viz., aural or written , but also through other sign systems. The visual mode of expression , including graphics, pictures and photographic images , is one such system (Torresi,2008:2).Thus, splitting a text into its several dimensions is a completely artificial procedure that should be carried out for analytical purposes. This cannot be ignored by translators and should be made clear to anyone who may think that the act of translation is by definition limited to the verbal dimension , and may go as far as submitting texts for translation without providing briefs about visual elements that will be completed with, or the graphic conventions that will be adopted in the advertisement(henceforth adv.) version (ibid.:1).

The interdependence of the different modes of expression in multimodel genres has been highlighted in translation studies and related disciplines.According to Lepilova (2002), the physical dimension is inherent in language : any lexical or syntactical item 'a word' , 'phrase' or 'sentence' remains "an abstract phenomenon as long as it is isolated from concretizing feature " which can be visual (i.e., the written word , or the sign in sign language) or aural (i.e., the spoken word)(Cited in Torresi,2008:2).

The multiplicity of variables surrounding the communicative contexts of advertisements (henceforth advs.), and the different approaches of the advertisers themselves require a daunting breadth of analysis. There is an amazingly creative use of pragmatic resources in advs. and a notable element of complex semiotic interaction between written text and image.

مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

249

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

Up to now , the vast majority of advs. have focused on the written word alone. This may not be possible if there is an indissoluble link between the visual and the textual , and particularly an image play that does not work in the target language (henceforth TL) . Baker (1992:40) includes an example of translation of word by image , a box of teabags sold in an Arab country featuring a picture of the product rather than a description .In other words, visual elements are an important component of advs. It is only recently that visual elements began to receive the same degree and sophistication of research attention as the linguistic elements in adv. (Mcquarrie and Mick , 1999:37).

This paper investigates the process of translation when the translator faces not only written texts, but a text associated with other communication media ,viz., pictorial image .The translator's task is completed and at the same time constrained by the latter (or vice versa). Such a complex phenomenon demands an interdisciplinary approach : A semiopragmatic analysis , one that addresses the semiotic and pragmatic aspects of the adv. In other words ,a semiotic analysis can accommodate anything that has meaning , anything that signifies : a word , a sound , a photo , an illustration, a movement, a posture , or a gesture,… etc.. A pragmatic analysis , on the other hand , in nature , has to do with our ability to " do things with words " .

This study seeks to find answers for the following questions : Firstly , how is pictorial meaning related to ordinary perception and to what extent can indexicality account for this relationship? Secondly: what are the aspects that a translation has to achieve when the text is influenced by the occurrence of other communication elements in the light of translation as a communicative process ? Thirdly: how do both pragmatics and semiotics contribute to the understanding and translation of the SL advs. into TL. Moreover, the study hypothesizes that semiopragmatic analysis assists in explaining the complexity of humorous advs. and thus makes easier the process of translating it.

2. Humorous Advertisements and Translation

Defining humour ultimately depends on the purpose for which it is used. Attardo et al (1994:4) points out , in the field of literary criticism , for example, there is a need for a fine – grained categorization , whereas linguists

مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

250

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

have been happy with broader definitions, arguing that whatever evokes laughter or is felt to be funny is humour , i.e. that humour can be deduced from its effect. However , laughter as such is not necessarily a condition for humour.

Elwood(2007:1) maintains that adv. is one arena in which humour is fairly common , used around 10% of print advs (Gulas and Weinberger :2006 cited in Elwood.2007:1).

Attardo et al (1994:13) regards Kerbat-Orecchioni's (1981) pragmatic definition of humour as a text whose perlocutionary , i.e. intended effect is laugher , to be a more fruitful approach. Therefore , humour is whatever intended to be funny, even if it might not always be perceived or interpreted as such (ibid.).

Scholars of semiotics include " pragmatic competence such as conversational implicature and intertextuality " into humour research (Attardo et al,1994:180).

Translation , in its non-metaphorical usages, is usually defined as a verbal practice ,viz. the act of changing spoken or written text into another language or focusing on the product of such an act- a text or word that is translated - where the association of a" text" with "image" to cover non-verbal modes of expression (Crowther et al. ,1995:1270). In other words, translation works tend to focus on the verbal and written dimensions of a text that are relevant to the science of linguistics , treating any non- verbal elements that may nonetheless contribute to the construction of the meaning of the text as would be understood in a broader semiotic perception . This kind of translation, however, is included in this paper to deal with humorous adv.. Although the non-verbal approach to translation is not unmotivated in the sense of reducing the textual variables that would require separate, or special, treatment, yet focusing on the verbal or written dimensions makes things much harder.

مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

251

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

3.Barthes' Paradox, and The Visual as Universal

The reason why translation is usually seen as a verbal- only activity is not limited to the need of facilitating the production of the target text (henceforth TT.) by compartmentalizing it; very possibility of translating, modifying the visual dimension of a text is seldom taken into consideration anywhere along the TT making process (Barthes, 1977:27). The common perception is that visual signs , unlike verbal ones, do not constitute an obstacle to interlinguistic and intercultural communication. Barthes provides an argument for the implausibility of translating photographs , and actually pointing out that photographs cannot be described in words(intersemiotic translation). The paradox is apparently solved by postulating that the icon (i.e., non-verbal) dimension of the image can carry two kinds of messages one of which is not coded; the other is coded.

Humorous adv. is one of the multimodal genres which is most suitable for analysing the interplay of verbal and visual elements. Hence, a translator must be equipped with critical thinking skills that may have more efficient critical comprehension in the interpretation process.

Communication theorists claim that the meaning of pictures is not in the pictures, but rather in what brings to them. Since visual interpretation is based upon perception through cognition and language, it is strongly believed that a semiopragmatic analysis will help to explain the complexity of humorous adv.

A few other considerations regarding the translatability of meaningful visual elements are necessary here. First, visual elements ,like language, convey cultural values and stereotypes ,and sometimes clear indexical and symbolic relationships can be recognized.For instance , cultures have different high modality colours (Scollon and Scollon , 2003:91), and colours may make up political , social or even commercial indexical values that are relevant in one community only.

Moreover,the intersemiotic translation of advertising material is not only theoretically possible , but it is a reality. It may not be as frequent as interlinguistic, intersemiotic translation (i.e., re-encoding only the verbal elements of the ST in a different verbal language).

مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

252

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

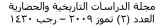# 4.Advertising :Some Challenges to Translation Theory

Advertising is a prominent discourse type in virtually all contemporary societies. It is one of the best examples of what Scollon and Scollon (2003:xii) call: " semiotic aggregates,…very complex examples of the interaction of multiple semiotic systems ". In the same vein ,Arnes (2002:430) stresses that a translator in addition to working completely between two languages, should be a good copy writer; understand the product, preferably live in the target country and receive " easily translatable copy".

The translation of adv. adds new insight into what has become rather staid term in translation theory , such as translatability and the unit of translation (Hatim and Munday: 2004 cited in Munday ,2004: 203). For instance, in case of producing an adv.that has no word at all , apart from the same or a photo of the product , or not translating a transnational English – language adv. , here zero-translation of a whole text would be an option (Munday,2004:204).

Lambert (1977:60) is of the opinion that translation is an activity which involves " a kind of verbal , but never strictly verbal communication", which is " norm- bound and cultural- bound ". It is clear that the act of translation involves more than language ; it involves non- verbal signs and cultural bound ones.

Valedes(2000:272) concludes that " the main factor influencing the translation of an ad. is the receiver. All translation decisions depend on the presupposition the translator has about the target consumer's interpretation of the message". In other words, people differ greatly in terms of their education , socioeconomical level , race , religion , ethnicity , gender, sextual orientation , politics , and so on .

Nord (1993:60) states that adaptation is sometimes a way to make sure that the translation fits into the target culture situation.So, to achieve adaptation in the TL, translators should have a general understanding about the text to be translated in order to determine the text function as in the humorous texts. Smith(2002:43) ,on the other hand, maintains that humorous

مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

advs.can indeed be translated, and that the translation is often at least as complex as the ST.

As far as humorous advs. are concerned , there are similarities and differences between English and Arabic advs. . For example, Arabic advertisements tend to be more serious than British press advs. As regards English adv., sometimes they portray a wider range of relationship between the advertiser and the reader than do Arabic advs. (Al agha,2006:24).

It flows from the above views that the intentions of the author of a text are not of the utmost significance for different readers , based on their individual tendencies , get different things out of a given text.

In sum, it is with the development of new forms of communication, which are increasingly marginalizing the conventional formal written words, translation needs to take on broad some of the recent theories regarding the system underlying visual.

5.A Semiotic Perspective of Humorous Adv.

Semiotically, humorous adv. consists of language and image information (both verbal and nonverbal signs) and provides particularly effective environment for examining the ambiguous nature of inferences (Langrehr, 2003:54).

A semiotic analysis of humorous advs.seeks to find out how the messages are formed and given meaning. In the semiotic approach , the meanings of advs. designed by their creators give shape and significance to our experience of reality. To study humour in adv.may mean to decipher the framing of meaning since it is always produced in a special context (Bulut , N.D.:50).In the same line, Bignell(2002) states that a semiotic analysis needs to identify the visual and linguistic sign in the adv. to see how signs are organized by paradigmatic and syntagmatic selection, and notes how the signs relate to each other through various coding systems. In other words,the semiotic analysis of humorous adv. is to infer meanings from linguistic and visual signs (ibid.).

مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

Basically, the semiotic approach is based on the assumption that communication is achieved by encoding and decoding a message. On the other hand, semiotics focuses on the structure meaning-producing events , with sign (verbal or nonverbal) being the fundamental unit(Mcquarrie and Mick,1992:181).Signs (e,g., words, clothing) combine to form messages and texts.

Barthes(1984) is one of the most distinguished scholars to have tackled the language of adv. from such a perspective. He argues that semiotic approaches are based on the assumption that communication is achieved by encoding and decoding a message.

Barthes (ibid.)argues that there are three kinds of message : the linguistic message , the coded iconic message , and non- coded iconic message . The linguistic message consists of the caption and the labels. Barthes points out that there exist two levels of interpretation of the linguistic message, namely, denotational and connotational. The name of the advertised product denotes the pasta, and connotes 'Italianicity'. Putting aside the linguistic message, Barthes argues that we are left with the pure image. This is divided into two categories, which are the iconic equivalents of connotation and denotation. The former is also categorised as a coded, symbolic, and cultural message, while the latter is said to be the non-coded, perceptual and literal message. Barthes' insight that one can derive different pieces of information from a single advertisement is valuable, but the way in which he sets out to analyse it is problematic (Tanaka,1994:2).

Pierce, on the other hand, categorized the pattern of meaning in sign as iconic , symbolic , and indexical .An iconic sign is one which is , one or more respects , the same as the object signified ; a symbol, as Pierce said something ' thrown together ' making a contact or convention ; in a contemporary setting , a symbol refers to conventional signs used , for instance , in speaking and writing (Lechte:2000 cited in Bulut, 2005:2).An index is a sign physically linked to , or affected by , its object. For example , a cry for help may indicate that there is someone at the door. Therefore , all these three types of signs are used in visual communication (Bulut , 2005:48).

مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

255

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

For the analysis of the intricacies of the semiotic meanings , a different type of analysis will be conducted; in other words , for each message element, all the phrases explaining the impact will be examined. For example , the funny message about *a bad president being elected* (see the appendix adv.1)is an iconographic element at the simplest level. Nevertheless , at the more complex level, he can be interpreted as having different symbolic meanings. For this analysis , the phrases used to note the message elements were categorized as being iconic (mostly representational such as a caption) , indexical (a signal for actual event) , or symbolic   (something that stands for something else).

6. The Elements of Implicature in Translation

There is no doubt that translation is an important means of communication. Its principal function is to establish linguistic links among speakers of different languages , by means of transferring a message from an unknown language to the known one.

While it has been considered that the central problem of translation is how to choose the translation method that is most adequate to the text , there are other problems that need more consideration and analysis . Such problems come out when , for instance , we translate a conversational text. In any conversation , the speaker (S) produces an utterance (U) which he addresses to the hearer (H) in a given context (C) , with the intention of conveying into H a given meaning (Mn) . The hearer , on his part, decodes the speaker's utterance in context . Thus , it is assumed that participants in a communication activity observe a set of rules and principles including the ' cooperative principle' (cf. Grice 1975) . One of the most intricate problems that we face when translating a conversation is how to render the message adequately from ST into TT in accordance with its context of use . In other words , " how this complex reflexive communicative intention is meant to be recognized by the recipient " (Levinson 1983: 17).

مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

256

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

Implicature is 'a notion that can explain how a speaker may mean more than what he/ she says' and 'Grice's use of "conversational" is broader than the ordinary sense of this word; it includes all types of social interaction, whether written or spoken" (Aziz 2003: 63).

Sperber and Wilson (1986:56) state that the only difference between the explicit content of an utterance and its implicature is supposed to be that the explicit content is decoded, while the implicatures are inferred .

Since the defining function of translation is ' rendering the meaning of a text into another language in the way that the author intended the text' (Newmark 1988:5) ;and as long as the shift in language necessarily requires a shift in culture , then every process of translation entails a change in terms of culture .

The difference between what a speaker says and what he means eludes us to make a distinction between the nature of a sentence and that of an utterance. 'A sentence is an abstract theoretical entity defined within a theory of grammar' . It is in other words a unit of grammatical analysis. Meanwhile, an utterance is the actual use of a given sentence in a given situation or an actual context. The following sentence :

"there is a table missing here!" is an abstract linguistic form that has grammatical elements (verb , subject , adverbial, ...etc.) which have paradigmatic and syntagmatic functions. However , if we put this sentence into a context like the following :" the manager of a restaurant enters at the main hall and finds out that one of the tables is missing ". He utters ' there is a table missing here !' the meaning or meanings that we might infer from this utterance may be as follows:
1- the utterance constitutes a mere statement .
2- the speaker by virtue of this utterance implicitly condemns his assistants of being responsible for this loss.
3- he warns them to be more vigilant and cautious ..etc.
4- Similarly, the distinction between what the speaker says and what he means in a conversationally implicated utterance is a relation of abstract to concrete.

مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

257

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

On the analogy of implicature, Sperber and Wilson (1986:182) define an explicitly communicated assumption as an explicature . As Grice (1975:44) defines it – " In the sense in which I am using the word ' say ', I intend what someone has said to be closely related to the conventional meaning of the words he has uttered", is taken to be the proposition explicitly expressed by the utterance of a linguistic expression . They distinguish three subtasks in the comprehension process (Sperber and Wilson, 2004:615) :

1. Constructing an appropriate hypothesis about explicit content (EXPLICATURE) via decoding , disambiguation , reference resolution , and other pragmatic enrichment procedures .
2. Constructing an appropriate hypothesis about the intended contextual assumptions (IMPLICATED PREMISES).
3. Constructing an appropriate hypothesis about the intended contextual implications (IMPLICATED CONCLUSIONS).

The use of implicatures leads to the consequence :" The more information (the communicator) leaves implicit , the greater the degree of mutual understanding she makes to exist between her and her hearer "(Sperber and Wilson ,1995:218). That is , by the use of implicatures, the communicator can aim intimacy (cf. Cohen,1979:7).

For the present purposes , the above model is adopted in analysing five humorous advs. which is selected from varied Internet Web Sites.

7.Data Analysis

In this section we shall analyse the data pragmatically and semiotically , then propose renditions for them.

Pragmatic Analysis:

Adv.1(see the appendix)

مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

1- Word and Image Explicature : a man in forties with a long hair and a bear standing before a cliff (wall , rock) , seems very depressed and almost naked ; and on the rocky wall is written " So and So ".

2- Implicated Premises : Tom Hank is Chuck Noland in the film , a systems analyst for a world courier company whose plane crashed and stranded him on a desert island four years ago. He preferred staying on a desert island than staying on a country governed by Bush.

3- Implicated Conclusion : By virtue of implicature , the English text uses 1500 days instead of four years which is the term of the presidential period,a case of time deixis .Moreover, The spatial deixis (Here) does not express the place of the person which is a remote island . In the case of time deixis, the inference comes if 1500 days are divided by 360 days , we get 4 years and a month and six days. While in the case of spatial deixis the situation differs , it could not be portrayed unless one has a background knowledge about the context viz, one has seen the film.The implications of both contexts depicted the fact that the man in the adv. prefers to stay another four years than to return to a country ruled by Bush!

Semiotic Analysis:

The adv. presents a man standing before a rock or a cliff. His gloomy face depicts that he passed very terrible moments
(time) .However, he chose to stay in a remote isle when he heard that Bush had stole the election . The man is a sign , the signifier being his appearance ; he has a very terrible look that signifies upsetness – code of misery. His image is iconic in that it represents the signified. The indexicality of the situation portrays the situation in a country governed by Bush which is harder than what he suffered in this isle. Additionally , the man symbolically signifies an ironical humour of a bad president election .

According to the semiopragmaic analyses the recommending rendering is :

مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

259

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
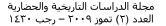**Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood**

انا هنا منذ ١٥٠٠ يوم ، وعندما سمعت بأن بوش سرق الاصوات الانتخابية ، قررت البقاء.

Adv.2(see the appendix)

Pragmatic Analysis:

1- Word and Image Explicature :A man with a road painter doing a "sotp " sign. An advertisement of a cool feeling to show that the government is doing the best for the welfare of the public.

2- Implicated Premises : Governments conduct taxes to be spent later for the sake of public facilities as employing competent workers to maintain a good living style. They want to see the result of the obligatory taxes that the government imposed .

3- Implicated Conclusion : The government has misemployed the sums of taxes via employing stupid employees. He is making a glaring mistake by the blooper which is unforgivable by the public. The intended meaning of the SL text can be conveyed to the TL readjusting the SL text in such a way as to make things clearer through adding the word " ثمار " which is more explicit in the target language culture. In other words , the adverbial phrase " well spent" is the implicit meaning of the adv.,i.e., which adds an air of humour to the ST that depends on SL social circumstances ; on the other hand the phrase " ثمار الاستقطاع الضريبي " is considered more appropriate to attain the same implicit meaning to some extent .Hence the translator may convey the original author's intention as that of the origin . Eventually, the reader would infer the intended ironical meaning that the government has not fulfilled its commitments towards public welfare.

Semiotic Analysis:

The picture is an iconic sign of a man who is trying to make a stop sign. He signified a bad worker from the spelling mistake which he committed ,i.e. as he wrote ' sotp" instead of ' stop". The sign that says " it's always comforting seeing taxes well spent" is ironically symbolized

مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

260

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

a bad way for spending the money that the government has deducted from the citizens .

The proposed rendition is :

انه لشيئ رائع ان ترى ثمار الاستقطاع الضريبي.!!!

Adv.3(see the appendix)

Pragmatic Analysis:

1- Word and Image Explicature **:** Two cigarettes have been set on fire with a caption " 5.4 million die of smoking related causes every year. That's 2000 times a 9/11".
2- Implicated Premises : The two cigarettes represent the two International Trade Towers .
3- Implicated conclusion: The author of this text has made a comparison between the event of 11.9.2001 and the statistics that shows " 2000" cases of death take place every year for different causes related to smoking. This implicates that the strict procedures taken by the USA government after the event of 11/9 which resulted in the death of 2700 persons are naïve compared with those who dies every year because of smoking . The translator has to overcome the pragmatic contextual gap between both texts and as a result he is required to employ the exclamation mark !!! to show implicitly that if the government spent the sums going to the invasion of Iraq and Afghanistan spent on anti-smoking campaign,it would save as many as possible of the lives of its citizens.

Semiotic Analysis:

This adv. is an iconic of two fired cigarettes and together with the caption portrayed that these two cigarettes symbolically signified the 9/11 events. Hence it signifying indexically a sort of black irony interpreted by the translator in a humorous way.

مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

261

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

Accordingly the following rendition is proposed :

هل تعلم أنه يموت سنوياً بسبب التدخين ٥.٤ مليون شخص

اي ٢٠٠٠ مرة اكثر من الذين قتلوا في أحداث ١١ ايلول !!!

Adv. 4 (see the appendix)

Pragmatic Analysis

1-Word and image explicature: A photo of crocodiles with a warning placard entitled " Those who thrown objects at the crocodiles will be asked to retrieve them".

2- Implicated Premises : It seems that the authority of the park does not allow people to throw any thing to the crocodiles. Therefore , they resorted to use a humorous adv. to avoid inconvenient .

3- Implicated Conclusion : This Adv. portrayed an air of threatening in an ironical way to those who intend to throw something . Humour does not incline us to believe that the authority is ever going to implement the threatening , but prevent people to throw any thing .Hence. the rendition of this adv.has attained the same intended meaning of that of the SL related to the use of the same word ' thing ' in the SL and its corresponded equivalent in the TL ' اشياء ' to achieve the intended meaning of the origin so as to be inferred by the SL reader. The word 'Thing ' and ' اشياء' conveyed indirectly all types of throwing such as : food and other stuff .

Semiotic Analysis

This adv. is an iconic sign of crocodiles swimming in a pool .The crocodiles symbolically signified ' fear '.The adv.sign indexically signified that the visitor should not throw any thing to the crocodiles .

مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

262

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

The proposed rendition is :

ان الذين يرمون" الاشياء" الى التماسيح سيطلب منهم استعادتها بأنفسهم.

Adv.5(see the appendix)

Pragmatic ⊙Analysis :

1-Word and image Explicature : a picture of a pench at a park with a sign " Use Only What You Need".
2- Implicatated Premises : Water consumption awareness which is part of a caption that advises people to use what they need from water.
3- Implicated conclusion : this adv. depicts that in all aspects of life , you have to use only what is needed , even if you were sitting at a park, leave a room for others to sit beside you. Therefore , the proposed rendition has maintained the ST implicit meaning by translated it literally .As result, the TT readers will infer the implicit meaning of the caption when the put it in all of their life aspects.

Semiotic analysis

A picture of a pench is the iconic in that it represent the signified ; the caption on the pench indicate the need to Water Consumption. In this case, the small part of the pench symbolically signified the performance of consumption in every thing ,i.e., Water and electricity consumption , or even to sit in a pench and leave enough room for others to sit .

The proposed rendition is

استعمل ما تحتاجه فقط ...

Conclusion

Humour is a creative form of communication that plays a pivotal role in nowadays newspaper and magazine advertisements. Iconic, symbolic and indexical have been helpful tools for portraying the effect of visual images in the process of translation and explaining how image depends on outside information to be interpreted.If the translator is aware of the importance of the nonverbal elements together with the intended meaning of the caption , he can present a better rendition.

It is found that the plain sense of humour in adv. is not necessarily considered an important condition in this genre. Yet, it could be interpreted and inferred by virtue of implicature and indexicality, respectively.As for the implicature , " the more information is left implicit, the greater degree of mutual understanding the translator takes to exist between him and his hearer.

The main factor influencing the interpretation of humorous advs. is the receiver.In other words, the translator's decisions depend on the presupposition of the TT receiver ,viz. background knowledge and individual tendencies.

It is found that implicatures have been attained in the TL as that of the SL. inasmuch as the interpretations of such genres rely on the receiver's individuality and background knowledge.

Finally, it has been found that the humorous nature of the representation is a result of combining picture and text, and would be lost if either of them was eliminated.

مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

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مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

265

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

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مجلة الدراسات التاريخية والحضارية
العدد (٢) تموز ٢٠٠٩ – رجب ١٤٣٠

A Semiopragmatic Study of Humorous Advertisements with Reference to Translation
Asst.Prof.PhD.Mazin Fawzi Ahmed   Lect.Ziyad Fadil Himood

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