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Problems of Translating Zeugma in English Literary Texts into Arabic

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Abstract

This study explores zeugma in English and the difficulties involved in the process of translating it into Arabic. Zeugma is an essential rhetorical device usually used in English literary texts. It is based on the semantic alignment between the governing word, which is often a verb, and its two incompatible words (literal and figurative). The study notes that zeugma has no exact equivalent term in Arabic that covers its full mechanism. The study aims at investigating zeugma and its types in English, analyzing the translations of zeugma into Arabic, exploring the methods that are followed in the process of translation, and to what extent they preserve its appropriate meaning and structure. It is hypothesized that translators may face difficulties in translating zeugma into Arabic due to the unexpected connection of words or the use of words out of their literal meaning. The study reveals that

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most translators failed to convey the rhetorical aspect of zeugma owing to their unfamiliarity with this stylistic device. Zeugma translation requires a literal method when a direct equivalent existed, a metaphorical one is adopted when no direct equivalent existed, and paraphrasing is adopted when neither existed, at the expense of its aesthetic aspect.

Keywords: figurative translation, literal translation, paraphrasing, zeugma, English literary texts

مشكلات ترجمة الزيوكما في النصوص الأدبية الإنكليزية إلى العربية

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المستخلص

تستكشف هذه الدراسة الزيوكما في اللغة الإنكليزية والصعوبات التي تتطوي عليها عملية ترجمتها إلى اللغة العربية. الزيوكما هي أداة بلاغية جوهرية تُستخدم في العادة في النصوص الأدبية الإنكليزية. وهي مبنية على التوافق الدلالي بين الكلمة الحاكمة، والتي على الاغلب تكون فعلاً، وكلمتها غير المتجانستين دلالياً معها (حرفية ومجازية). تبين الدراسة أنه لا يوجد مصطلح مكافئ دقيق للزيوغما في اللغة العربية يعمل بنفس مبدأها بالكامل. تهدف الدراسة إلى بحث الزيوغما وأنواعها في اللغة الإنكليزية، وتحليل ترجمات الزيوغما إلى العربية، واستكشاف الأساليب المتبعة في عملية الترجمة، وإلى أي مدى تحافظ على معناها وبنيتها المناسبة. تفترض الدراسة أن المترجمين قد يواجهون صعوبات في ترجمة الزيوغما إلى العربية بسبب الاقتران غير المألوف للكلمات أو استخدام الكلمات بعيداً عن معناها الحرفي. كشفت الدراسة أن معظم المترجمين فشلوا في نقل الجانب البلاغي للزيوغما بسبب عدم إلمامهم بهذا الأسلوب البلاغي. تطلبت ترجمة الزيوغما ترجمة حرفية عند توافر مكافئ حرفي مباشر في لغة الهدف، وترجمة مجازية في حال عدم وجود مكافئ حرفي مماثل لنقل المعنى وإن لم يكن مطابقاً حرفياً، واعتماد إعادة الصياغة وذلك عند عدم توافر كل من المكافئ الحرفي والمجازي في اللغة الهدف لنقل المعنى وذلك على حساب جانبها الجمالي.

الكلمات المفتاحية: الترجمة المجازية، الترجمة الحرفية، إعادة الصياغة، زيوكما، النصوص الأدبية الإنكليزية

Introduction

Little attention has been paid to the translation of zeugma into Arabic as most studies focus on other rhetorical devices such as metaphor and idiom. Thus, this study seeks to fill this gap by exploring how zeugma is rendered into Arabic, particularly in literary texts. This study aims to explore structure and types of zeugma, examine its renditions into Arabic, and evaluate the effectiveness of these renditions. Validity and reliability are ensured through the analytical framework applied to these instances of zeugma. Tackling this area contributes to a deeper comprehension of zeugma and its translation practice.

Concept of zeugma

Zeugma is an intriguing rhetorical device, where a single word is used to denote two or more words, even though it may not grammatically or logically apply to both (Dupriez, 1991, p. 44). It is also defined as the management of two substances by one verb, or the modification of two substances by one adjective. The suitability of the verb to each substance or of the adjective to each one is, in one instance, literal, in the other either metaphorical or analogical (Smith, 2011, p. 111). This rhetorical device, like most other figures of speech, derives its name from the Greek word 'zeugma', which means yoking or 'bonding' (Liddell & Scott n.d.).

Baldick (2004, p. 276) provides a wider definition for zeugma by stating that it is a state of parallelism and ellipsis acting together in a way that a single word modifies two or more other parts of a sentence, as explained in the following sentence.

“Lust conquered shame, audacity, fear, madness, reason”.

This sentence would be typically phrased: Lust conquered shame, audacity conquered fear, and madness conquered reason. The verb (conquered) is the shared element in each clause. Thus, this sentence includes three parallel clauses, and each has the same word order. Although the second and third instances of (conquered) are removed, the meaning can be comprehended by the context of the remaining words, which is called ellipsis. Dupriez (1991, p. 80) explains that zeugma depends on two different meanings of

the word due to the use of a word in a similar formal (grammatical) but different semantic relations with the surrounding words in the context of its literal and figurative senses, e.g.,

He took his hat and his leave.

It seems grammatically incorrect at first sight, but it is grammatically correct. Thus, its effect is created by using nuances of the meaning in a word or phrase.

Shen (1998, p. 31) adds that there is a normal order of nouns when the meaning of the verb differs in relation to the nouns that follow; the first noun takes the most typical literal meaning of the verb and is followed by the noun or nouns that take less typical or more metaphorical meaning of the verb. Contrast the following:

‘The boys swallowed milk and kisses’ with ‘the boys swallowed kisses and milk’, the second sentence provides a comic effect since the first noun ‘kisses’ has a figurative meaning while the second one ‘milk’ preserves literal meaning in relation to the verb ‘swallowed’.

Functions of zeugma

Zeugma is a valuable literary device that adds a flavor to literary texts as it helps with its dual function to show the word magic of the double meaning (Froland, 2024). According to Vickers (1989, p. 78) and Quinn (2010, p. 326), its main functions can be involved in the following:

1. Stylistic flair

zeugma works as a bridge between the literal and figurative language, by connecting different concepts through a single word to provide a vivid and concise picture with minimum words, e.g.,

Or stain her honor, or her new brocade.

Here, the verb (stain) governs both (honor) and (brocade), combining an abstract concept with a concrete element, to make the text richer and precise.

2. Surprise or humor

A surprising or humorous effect can be created by the unexpected combination of words, e.g.,

In the valley, the farmers grew potatoes, peanuts, and bored.

In this example, (potatoes) and (peanuts) make the reader anticipate that the third word (bored) violates this anticipation and surprises the reader.

3. Structural patterns of zeugma

Zeugma is used unexpectedly to create complex, effective, and evaluative sentences. Therefore, the perception of these patterns helps to recognize zeugma and appreciate its stylistic impact. Four patterns mentioned by Fanhnestock (1999, p. 126) and Corbett & Connors (1999) as follows:

1. One verb + two or more objects to combine, for example:

Kill the lady and the luggage

V. O. O.

The verb (kill) applies to both (lady) in a literal sense and to (luggage) in a figurative sense.

2. One adjective + two or more nouns to focus on a contrast or similarity, for example,

She is having a blue coat and a heart.

Adj. N. N.

The adjective (blue) applies to both (coat), referring to the literal meaning and (heart), referring to the metaphorical one.

3. One preposition + two or more objects to form a unified relationship, for example

He is known for his wealth and generosity.

Pre. O. O.

The preposition (for) connects both (wealth), denoting material connection and (generosity), moral quality.

4. One subject + two or more predicates to make a contrast or add complication to the verbs, for example

She dashed down the stairs and out of the house.

S. V. V.

The two actions dashed (down) and (out) are performed by one subject, i e., (she), expressing a rapid succession of happenings.

In addition to these four patterns, Du-Mo (2006, p. 28) states another one, which consists of the following:

5. Two subjects + one verb

For example, either you or your head must be off!

S. S. V.

Types of zeugma

Types of zeugma include different ways in which one word in a sentence may relate to two or more others; even the following sentence:

This is easy and comprehensive.

It has been regarded as a zeugma as the verb (is) governs both (easy) and (comprehensive), according to the Literary Devices Editors (n.d.).

Different types of zeugma have been distinguished depending on the governing verb position, whether it is at the beginning, middle, or end of the sentence (Quinn, 2010, p. 417), as shown in the following:

1. Prozeugma: this type depends on the verb as the governing word at the beginning of the sentence, e.g.,

Fear makes us cautious, resentful, and sometimes dangerous.

2. Mesozeugma: it occurs when the verb is also the common term occurring in the middle and governing clauses on either side, e.g.,

Nothing would cause him fear, not threat nor danger.

3. Hypozeugma: this type, which is also called adjunction, occurs when the governing verb is placed last, e.g.,

What makes a person think carefully and what makes them cautious is fear.

The three types mentioned previously have been regarded as verb zeugma, and the two following types are regarded as noun zeugma, based on the governing verb or noun and its position at the beginning, middle, or end of the sentence (Techniques for Using Language, n.d.).

4. Diazeugma (disjunction): this type happens when a subject governs multiple verbs occurring at the beginning of the sentence, e.g.,

The Roman people destroyed Numantia, razed Carthage, demolished Corinth, and overthrew Fregellace.

5. Diazeugma (conjunction): it occurs when the governing subject is in the middle of the sentence, e.g.,

Afraid and unhappy, the boy stood alone in the world.

Zeugma and syllepsis

There is a big disagreement among rhetoricians about the difference between zeugma and syllepsis. According to Saloane, (2001, p. 788) and Croft (2004, p. 245), the confusion arises from the relative meaning of zeugma compared to syllepsis in their former and current meaning. Both terms are used alternatively to explain a figure of speech in which the two readings come from the connection with the existence of a word. Vickers (1989, p. 209) shows that this vagueness exists even in the Oxford Dictionary, where zeugma and syllepsis are defined as in the following:

Zeugma is a figure of speech in which a word applies to two others in different meanings, e.g.,

John and his license expired last week, or to two others of which it semantically suits only one, e.g.,

With weeping eyes and hearts.

Syllepsis is a figure of speech in which a word is applied to two others in different senses, e.g., Caught the train and bad cold;

or to two others of which it grammatically suits only one, e.g., Neither they nor it is working.

Taking into account the previous explanation, there is a kind of overlap between zeugma and syllepsis. Fowler (1996, p. 896) states that although the rhetoricians distinguish between zeugma and syllepsis, they have been confused in their general use; zeugma is a more common word applied to both. The following is a syllepsis example

She was seen washing clothes with happiness and Pear's soap. An example of zeugma

Kill the boy and the luggage.

What zeugma and syllepsis have in common is that both use a single word, in each example mentioned above, in relations that seem to be but are not identical with a pair of others. However, the variation is that syllepsis is syntactically proper but needs one word to be comprehended in a different meaning with each of its pair, e.g., the first (with) refers to accompaniment (happiness), but the second refers to instrument (Pear's soap). While with zeugma, one word really fails to express meaning with one of its pairs, and a suitable word has to be provided from it, such as destroy or plunder the luggage. The popular use of zeugma and syllepsis, as explained above according to Fowler (1996), is agreed on currently.

Garner (2000, p. 1036) mentions that it is better to use the term zeugma in its broad meaning and not make matters overlap by using syllepsis, which is an uncommon term and not even the experts can agree on its meaning.

Obviously, there is a lack of clarity on these two terms; some researchers distinguish between them, and others show that the two are combined. In a point of fact, the meaning of these two terms has become inseparably linked over time.

Data collection and analysis:

The zeugma type of connecting a single verb to both a literal and a metaphorical object, is selected for analysis for its commonality and difficulty, providing sufficient examples for highlighting challenges in preserving rhetorical balance in Arabic. Eight Iraqi forth-year undergraduate students majoring in Translation Department at Mosul University have been selected to translate 8 zeugma sentences from various literary books. Tables are utilized to help the reader to have an obvious vision of the data, which contain SLT and TLT analysis.

This study is based on two analytical frameworks. To determine the degree of conceptual agreement between the source language (SL) and target language (TL) in translating zeugma, Mandelbit's (1995) cognitive translation model is adopted, which identifies three types of mapping:

1. Similar Mapping Condition: it exploits the same source domain of experience to conceptualize the same TL domain, even by using the same words.
2. Similar Mapping Condition with Different Words: the SL and TL exploits the same source domain and target domain of experience but with different words.
3. Different Mapping Condition: the SL and TL exploit different domain to conceptualize the domain of experience.

To classify the translation strategies, the study adopted strategies derived from Newmark's (1988) procedures for metaphor translation: the reproduction of the same original metaphor

in the TL (literal), the replacement of SL metaphor by a different one in the TL (metaphorical), and the SL metaphor is converted into sense in the TL (paraphrasing).

Although these models were proposed for the translation of metaphor, they are applicable to zeugma because of its reliance on the literal and figurative association. This framework allows systematic accuracy and rhetorical preservation, treating the verb and both of its objects as a single analytical unit.

ST (1)

Mr. Pickwick took his hat and his leave.

(Dickens2008,p.33)

SLT (1) Analysis

In this sentence, the writer means that Mr. Pickwick prepared and left politely. He describes both actions rhetorically by applying the verb ‘took’ to two different words:

1. “His hat” refers to the physical action of taking the hat.
2. “His leave” refers to the metaphorical departure.

TLTs

1. أخذ قبعته و غادر سيد بك و بك.
2. غادر السيد بيكوك و أخذ قبعته.
3. أخذ السيد بيكوك قبعته و إجازته.
4. أخذ السيد بيكوك قبعته و خرج.
5. أخذ السيد بيكوك قبعته و غادر.
6. اعتمر السيد بيكوك قبعته و غادر.
7. أخذ السيد بيكوك قبعته و غادر.
8. أخذ السيد بيكوك قبعته و ودع.

Table (1) TLTs (1) Analysis

SLT (1)	No.	TLTs	Literal	Metaphorical	Paraphrasing	Zeugma effect
Took his hat and his leave	1.	أخذ قبعته وغادر	-	-	+	-
	2.	أخذ قبعته وغادر	-	-	+	-
	3.	أخذ قبعته وإجازته	+	-	-	+
	4.	أخذ قبعته وخرج	-	-	+	-
	5.	أخذ قبعته وغادر	-	-	+	-
	6.	اعتمر قبعته وغادر	-	-	+	-
	7.	أخذ قبعته وغادر	-	-	+	-
	8.	أخذ قبعته وودع	-	-	+	-

TLTs (1) Analysis:

All subjects, except 3, misrepresented zeugma appropriately. Although its metaphorical image is highly conventionalized in the TL domain, they did not preserve its meaning and style. They used a paraphrasing method by replacing the verb “took” in the SLT with two different verbs in the TL while preserving the tangible word “hat” (قبعة) only and neglecting the figurative SL word “leave”, as follows: (أخذ and غادر) by subjects 1, 2, 5, and 7, (أخذ and خرج) by subject 4, (أخذ and اعتمر) by subject 6, and (أخذ and ودع) by subject 8. Thus, zeugma lost its meaning and rhetorical value and became a clear and straightforward translation. Whereas, subject 3 produced an appropriate literal translation by applying the verb (أخذ) to two different objects: the material (قبعة) and the figurative (إجازة). Therefore, he preserved the intended meaning and style of zeugma in the TL.

SLT (2)

Yet, time and her aunt moved slowly and her patience and her ideas were nearly worn out before the tete -a- tete was over.

(Austen, 2001, chapter 43)

SLT (2) Analysis

Sympathetically, the writer shows how long and boring a conversation between two people can be; therefore, they are running out of time, patience, and ideas. Zeugma is employed when the verb “moved” is applied to two different objects:

1. “time” refers to the slow movement of time metaphorically.
2. “her aunt” refers to the slow physical movement of her aunt.

TLTs (2)

1. ومع ذلك مر الوقت ببطء و عمتها كذلك، وكان صبرها وافكارها على وشك النفاذ قبل أن ينتهي الحديث بينهما.
2. ومع ذلك سار الوقت و عمتها ببطء وكأصبرها وافكارها ان تنتهي قبل المحادثة النهائية.
3. ومع هذا قد سار الوقت ببطء و عمتها وكذلك صبرها وفكرها نفذ قبل انتهاء الحديث بينهما.
4. ومع ذلك مر الوقت مع عمتها ببطء وكان صبرها وافكارها على وشك الانتهاء قبل أن ينتهي الحديث الخاص.
5. بالرغم من ذلك، كان الوقت يمر ببطء كعجوز كهل وشارفت افكارها و صبرها على النفاذ قبل ان ينتهي حديثهما.
6. ومع ذلك ، مضى الوقت و عمتها ببطء وكان صبرها و افكارها قد استنفذت تقريبا قبل أن ينتهي اللقاء.
7. مع ذلك فقد مر الوقت و عمتها ببطء وكاد صبرها وافكارها أن ينتهيا تماما قبل أن تنتهي المحادثة بينهما.
8. مضى الوقت و عمتها بطيئين حتى كاد صبرها وافكارها أن تنفذ قبل انتهاء المحادثة.

Table (2) TLTs (2) Analysis

SLT (2)	No.	TLTs	Literal	Metaphorical	Paraphrasing	Zeugma effect

Time and her aunt moved	1.	مر الوقت وعمتها	+	-	-	+
	2.	سار الوقت وعمتها	+	-	-	+
	3.	سار الوقت وعمتها	+	-	-	+
	4.	مر الوقت مع عمتها	+	-	-	+
	5.	الوقت يمر كعجوز	-	+	-	-
	6.	مضى الوقت وعمتها	+	-	-	+
	7.	مر الوقت وعمتها	+	-	-	+
	8.	مضى الوقت وعمتها	+	-	-	+

TLTS Analysis

Most subjects conveyed zeugma appropriately because its metaphorical element had a similar mapping in the TL domain. . Thus, subjects 1,2,3,4,6,7, and 8 resorted to literal translation and preserved the same intended meaning rhetorically by linking the following verbs (سار, مر, and مضى) to two different objects(وقت) and (عمة)by subjects (1,4, and 7), (2and 3), and (6and 8) respectively. However, subject 5 failed to convey zeugma by comparing the movement of time to that of an old man (i.e., simile). Thus, he uses inaccurate metaphorical translation (الوقت يمر ببطء كعجوز), which is a different rhetorical device.

SLT (3)

He was alternately cudgeling his brain and his donkey, when passing the workhouse, his eyes encountered the bill on the gate.

(Dickens,2008, chapter28)

SLT (3) Analysis

In this sentence, the writer shifts between thinking excessively and hitting his donkey (to urge it forward). And his attention was caught by a notice on the gate, that would change the course of events. This stylistic clever use of zeugma applies two words to one verb differently as follows: the verb “was cudgeling” is applied to

1. “His brain” refers to overthinking metaphorically.
2. “His donkey” refers to beating the donkey literally.

TLTs

1. كان يفكر بعقله بعمق ويضرب حمارة بالتناوب ، وعند المرور بجانب مأوى الفقراء لاحظ الإعلان على البوابة.
2. كان يضرب دماغه وحمارة بالتناوب ، وعندما مر بجانب مصنع العمل لفت انتباهه الإعلان على البوابة.
3. كان يضرب دماغه وحمارة بالتناوب ، و عند مروره بمصنع العمال وإذا به يلاحظ الإعلان على البوابة.
4. كان يضرب دماغه تارة وحمارة بالعصى تارة أخرى ، وعندما مر بورشة العمل وقعت عيناه على الفاتورة المعلقة على البوابة .
5. كان يقسو على دماغه وحمارة بالتناوب ، وعند مروره بموقع العمل وقعت نظاره على الإعلان على البوابة.
6. كان يعذب عقله تارة وحمارة تارة أخرى ، وعند مروره بمعمل عمله وقعت عيناه على الفاتورة المعلقة على البوابة.
7. كان يضرب دماغه وحمارة بالتناوب وعندما مر بموقع العمل رأى الإعلان عن المشروع على البوابة.
8. كان يضرب دماغه وحمارة بالتناوب وعند المرور بجانب ملجأ وقع نظره على الإعلان الموجود على البوابة.
- 9.

Table (3) TLTs (3) Analysis

SLT (3)	No.	TLTs	Literal	Metaphorical	Paraphrasing	Zeugma effect
	1.	يفكر بعقله بعمق ويضرب حمارة	-	-	+	-
	2.	يضرب دماغه وحمارة	+	-	-	-

He was cudgelling his brain and his donkey	3.	يضرِب دماغه وحماره	+	-	-	-
	4.	يضرِب دماغه وحماره	+	-	-	-
	5.	يقسو على دماغه وحماره	-	+	-	+
	6.	يضرِب عقله وحماره	-	+	-	+
	7.	يضرِب دماغه وحماره	+	-	-	-
	8.	يضرِب دماغه وحماره	+	-	-	-

TLTs Analysis

Most subjects failed in conveying zeugma meaning and style appropriately due to the deficiency of a conventionalized conceptual mapping of the verb “cudgel” with the brain metaphorically in the TL domain. Subjects 2, 3, 4, 7, and 8 produced inappropriate similar mapping condition in their translation because they literally rendered the SL zeugma as يضرب دماغه وحماره, in which the verb (يضرِب) does not align with (دماغه) in the TL domain. Subjects 5 and 6 adopted accurate similar mapping condition but by using different words in their metaphorical translation into (يقسو على دماغه وحماره) and (يعذب عقله) because the two verbs (يقسو) and (يعذب) are used metaphorically in an appropriate way with the body parts دماغ and عقل in their renderings, referring to excessive thinking contrary to their literal meaning of feelings. Although subject 1 appropriately transferred zeugma meaning by providing different mapping condition, he paraphrased zeugma pairs as (يفكر بعقله بعمق ويضرِب حمارة). Thus, he failed in preserving zeugma style by splitting it into two verb - object pairs.

SLT (4)

They tugged and tore each other's hair and clothes, punched and scratched each other's noses, and covered themselves with dust and glory.

(Twain, 2009, chapter 12)

SLT (4) Analysis

It can be noted, a wild fight is described between two young people, in which physical violence continues with their fists and nails. Zeugma is used sarcastically by applying the verb “covered” to two different words:

1. “dust” refers to covering in dust literally.
2. “glory” refers to a heroic combat with a noble tone metaphorically.

TLTs

1. غطوا انفسهم بالغبار وشعروا بالفخر.
2. تغطوا بالتراب و المجد.
3. غطاهم الغبار والمجد.
4. غطوا انفسهم بالوحل وبكل فخر.
5. غطوا انفسهم بالغبار والمجد.
6. سالت دماءهم في سبيل المجد.
7. غطوا انفسهم بالغبار والمجد.
8. غطوا انفسهم بالغبار والمجد.

Table (4) TLTs (4) Analysis

SLT (4)	No.	TLTs	Literal	Metaphorical	Paraphrasing	Zeugma effect
Covered with dust and glory	1.	غطو بالغبار وشعرو بالفخر	-	-	+	-
	2.	تغطوا بالتراب والمجد	+	-	-	+
	3.	غطى بالغبار والمجد	+	-	-	+
	4.	غطى بالوحل وبكل فخر	-	+	-	-
	5.	غطى بالغبار والمجد	+	-	-	+
	6.	سالت دماءهم في سبيل المجد	-	+	-	-
	7.	غطى بالتراب والمجد	+	-	-	+
	8.	غطى بالغبار والمجد	+	-	-	+

TLTs Analysis

Obviously, most subjects preserved zeugma meaning and style in the TL because its metaphorical image is highly conventionalized in the TL domain. Thus, subjects 2, 3, 5, 7, and 8 succeeded in providing similar mapping condition leading to appropriate translation of zeugma. They literally apply the verb (غطى) to two different words (غبار), the material part and (مجد), the metaphorical one, which align with the TL culture. Subject 1 failed in preserving zeugma because he separated zeugma pairs into two verb-object pairs: (the verb غطى with الغبار) and (the verb شعر with الفخر). Although subject 4 applied the verb (غطى) to two different words (الفخر and الوحل), he failed in achieving its intended meaning accurately in the TL since the word الوحل refers to humiliation instead of غبار, referring to courage in the TL. Subject 6 provided inappropriate metaphorical translation سالت دماءهم من اجل المجد, which is a different symbol of sacrifice in the TL, not a symbol of victory as in the SL (i.e, a different mapping condition).

SLT (5)

They sought it with thimble, they sought it with care, they persued it with forks and hope.

(Carroll,2008:27)

SLT (5) Analysis

Apparently, in this nonsense poem, a group of people seek something with a thimble and forks (wrong tools) with care and hope (real intentions). This ridiculous combination is reflected in zeugma employment of the verb “persued” to:

1. “forks” refers to a literal fork.
2. “Hope” refers metaphorically to their belief in success.

TLTs

1. بحثوا عنه بالكشتبان ، وبحثوا عنه بعناية ، وطاردوه بالشوكات والامل.
2. سعوا وراءه بكل جهد وعناية ، وطاردوه بالعزيمة واقنعوه بالامل.
3. بحثوا عن ذلك بكماشة وبعناية ، واقنعوه بالشوكات والامل.
4. بحثوا عنه بكل قوة وحذر ، واقنعوه بالشوكات والامل.
5. بحثوا عنه باستخدام الكشتبان وبحذر ، ثم طاردوه بالشوكات والامل.
6. لقد بحثوا عنه بالكشتبان ، وبشكل جدي ، واقنعوه بالشوكات والامل.
7. لقد بحثوا عنه بكشتبان الاصابع وبعناية، واقنعوه بالشوكات والامل.
8. بحثوا عنه بالكشتبان ، وبحثوا عنه بحرص ، وطاردوه بالشوكات والامل.

Table (5) TLTs (5) Analysis

SLT (5)	No.	TLTs	Literal	Metaphorical	Paraphrasing	Zeugma effect
They persued it with forks and hope	1.	طاردوه بالشوكات والامل	+	-	-	+
	2.	طاردوه بالعزيمة واقنعوه بالامل	-	-	+	-
	3.	اقنعوه بالشوكات والامل	-	+	-	-
	4.	اقنعوه بالشوكات والامل	-	+	-	-
	5.	طاردوه بالشوكات والامل	+	-	-	+
	6.	اقنعوه بالشوكات والامل	-	+	-	-
	7.	اقنعوه بالشوكات والامل	-	+	-	-
	8.	طاردوه بالشوكات والامل	+	-	-	+

TLTs Analysis

Regarding subjects 1,5, and 8, they used an appropriate literal translation by applying the verb (طارد) to two inconsistent words (شوكات) a physical tool and (امل) an abstract feeling. Thus, this intentional use of similar mapping words is in accordance with the absurdity of the poem's tone and the irrational search in this line. Whereas, subjects 3, 4, 6, and 7 provided inappropriate metaphorical translation because they used a similar mapping but with different word , i.e. the verb (اقنع), as an equivalent to the SL one “persued”, which is related to logic and reason, and it has no figurative or literal connection to (الشوكات and الامل). Thus, zeugma lost its playful irony aspect. Subject 2 used an inappropriate paraphrasing method by applying two different verbs to two consistent words: (طارد) to the word (العزيمة) and the verb (اقنع) to the word (الامل). Thus, zeugma lost its meaning and style.

SLT (6)

Kill the boys and the luggage.

(Shakespeare, 1998, Act 4, Scene 7)

SLT (6) Analysis

In this scene, the British camp is attacked by the French. Therefore, the man reported angrily what they did: they killed the camp slaves and their baggage. This brutality is expressed through zeugma, in which the verb “kill” is applied to two words in different senses:

1. “Boys” refers to the literal meaning of killing.
2. “Luggages ” refers metaphorically to the destruction of their baggage.

TLTs

1. يقتلون الأولاد يتخلصون من حقائبهم.
2. يقتلون الأولاد والامتعة.
3. يقتلون الأولاد ويتلفون الامتعة.
4. يقتلون الأولاد ويدمرون الامتعة.
5. يقتلون الأولاد والامتعة.
6. يقتلون الأولاد والامتعة .
7. يقتلون الأولاد والامتعة.
8. يتخلصون من الفتية و الامتعة.

Table (6) TLTs (6) Analysis

SLT (6)	No.	TLTs	Literal	Metaphorical	Paraphrasing	Zeugma effect
Kill the boys and the luggage	1.	يقتلون الاولاد ويتخلصون من حقائبهم	-	-	+	-
	2.	يقتلون الاول والامتعة	+	-	-	-
	3.	يقتلون الاولاد ويتلفون الامتعة	-	-	+	-
	4.	يقتلون الاولاد ويدمرون الامتعة	-	-	+	-
	5.	يقتلون الولاد والامتعه	+	-	-	-
	6.	يقتلون الولاد والامتعه	+	-	-	-
	7.	يقتلون الولاد والامتعه	+	-	-	-
	8.	يتخلصون من الفتيه والامتعة	-	+	-	+

TLTs Analysis

Most subjects conveyed zeugma style and meaning inaccurately. Subjects 1,3, and 4 provided a clear and straightforward translation by applying the verb (يقتل) to (الأولاد) and the verbs (يتلف , يتخلص , يدمر) respectively to (الامتعة). Although they apply each object to a suitable verb, zeugma loses its style as a result of adopting a different mapping condition. Concerning subjects 2,5, 6, and 7, they produced literal translation by applying the same SL verb (يقتل) to both objects (الأولاد) and (الامتعة). However, the verb (قتل) does not align figuratively with الامتعة in the TL; obviously, they violated the TL logic and misrepresented zeugma in the TL. Subject 8 succeeded in conveying zeugma meaning and style since he uses an appropriate metaphorical translation by applying a different TL verb (يتخلص), which

is employed literally to (الأولاد) referring to the brutality of the killing and figuratively to (الامتعة), referring to leaving no trace.

SLT (7)

You are free to execute your laws and your citizens, as you see fit.

(Star Trek: The Next Generation, 1989, TVS3E4)

SLT (7) Analysis

This dramatic text, in which the commander addresses the leaders of the planet, shows a powerful zeugma because the verb “execute” plays on its double meaning, which connects “laws” and “citizens” (legal and violent connotation). This combination creates an ironic and shocking effect on the Listener. So, the verb “excute” combines two different senses:

1. “laws” refers literally to carrying out the laws.
2. “citizens” refers figuratively to putting citizens to death.

TLTs

1. نفذ قوانينك واعدم مواطنيك كما تريده.
2. السلطة بيدك افعل بها ماتشاء .
3. انت حر في ان تنفذ قوانينك و ان تعدم مواطنيك بما تروه مناسباً.
4. لكم مطلق الحرية في ان تنفذ قوانينك و ان تعدم مواطنيك وفقاً لما تروه ملائماً.
5. لك حرية التصرف بما تراه مناسباً.
6. انت حر في ان تطبق قوانينك و ان تعدم مواطنيك كما تريد.
7. لديك مطلق الحرية في ان تنفذ قوانينك و تعدم مواطنيك بالطريقة التي تراها مناسبة.
8. انت حر لتنفذ قوانينك و تعدم مواطنيك بالطريقة المناسبة.

Table (7) TLTs (7) Analysis

SLT (7)	No.	TLTs	Literal	Metaphorical	Paraphrasing	Zeugma effect
Execute your laws and your citizens	1.	نفذ قوانينك و اعدم مواطنيك	-	-	+	-
	2.	السلطة بيدك افعل بها ما تشاء	-	-	+	-
	3.	تنفذ قوانينك وتعدم مواطنيك	-	-	+	-
	4.	تنفذ قوانينك وتعدم مواطنيك	-	-	+	-
	5.	لك حرية التصرف بما تراه مناسباً	-	-	+	-
	6.	تطبق قوانينك وتعدم مواطنيك	-	-	+	-
	7.	تنفذ قوانينك وتعدم مواطنيك	-	-	+	-
	8.	تنفذ قوانينك وتعدم مواطنيك	-	-	+	-

TLTs Analysis

Clearly, the absence of a conventionalized linguistic expression of the SL zeugma in the TL(the double meaning of the verb“ excute”) called for using the paraphrasing method here. Therefore, subjects 1, 3, 4, 6, 7, and 8 used an explanatory rendering by providing two verb-object pairs in an attempt to convey the meaning of zeugma at the expense of its structure, the verb (تنفذ) to the object (قوانين) and the verb(تعدم) to the object (مواطنین). Resorting to paraphrasing here is inevitable and justified because the literal or metaphorical transference is not possible. Concerning translators 2 and 5, they provided inappropriate paraphrasing translation because they generalized the idea of the verb “excute” in their renderings into (السلطة بيدك افعل بها ماتشاء) and (لك حرية التصرف بما تراه مناسباً). Thus, zeugma meaning and style were lost.

SLT (8)

He carried a strobe light and the responsibility for the lives of his men.

(O'Brien, 1990: 20)

SLT (8) Analysis

Seemingly, the writer describes the lieutenant's physical carrying of the military equipment and his responsibility for his soldier's lives. The verb “carry” is applied to two different words:

1. “light” refers to the tangible things.
2. “responsibility” refers to the intangible feeling of protecting his soldiers.

TLTs

1. كان يحمل على عاتقه مسؤولية حياتهم جميعا.
2. كان يحمل على عاتقه مسؤولية حياة رجاله .
3. كان يحمل مسؤولية رجاله .
4. حمل مصباحا و مسؤولية حيوات رجاله على عاتقه.
5. حمل مصباحا و امضا و تولى مسؤولية ارواح رجاله.
6. تحمل مسؤولية رجاله بشجاعة.
7. كان يحمل على عاتقه مسؤولية حياة رجاله.
8. كان يحمل ضوءا و مسؤولية حياة رجاله.

Table (8) TLTs (8) Analysis

SLT (8)	No.	TLTs	Literal	Metaphorical	Paraphrasing	Zeugma effect
carried a strobe light and the responsibility	1.	يحمل مسؤولية	+	-	-	-
	2.	يحمل مسؤولية	+	-	-	-
	3.	يحمل مسؤولية	+	-	-	-
	4.	حمل مصباحاً ومسؤولية	+	-	-	+
	5.	حمل مصباحاً وتولى مسؤولية	-	-	+	-
	6.	تحمل مسؤولية	+	-	-	-
	7.	يحمل مسؤولية	+	-	-	-
	8.	يحمل ضوء ومسؤولية	+	-	-	+

TLTs

Although this zeugma image is common in the TL, most subjects failed to highlight zeugma meaning and structure in their renderings. Since translators 1, 2, 3, 6, and 7 rendered only the figurative part of zeugma literally by applying the verb (كان يحمل) to (مسؤولية) and ignored the material part of zeugma, “carried a light”. Whereas, subject 5 used an inappropriate paraphrasing method by applying two verb - object pairs (حمل-تولى) to (مصباح-مسؤولية); therefore, zeugma lost its rhetorical aspect. Concerning translators 4 and 8, they applied one verb to two different words appropriately (حمل) to (مصباح and مسؤولية). Thus, zeugma meaning and structure were rendered appropriately by using the same image of SL in the TL.

Findings

The study finds the following:

1. 28% of the subjects used the literal translation appropriately in rendering zeugma. Thus, when the semantic interplay of zeugma is similar between the two languages, the literal translation (the same verb and the same two words) might be used to preserve the SL image and structure achieving a high degree of figurative correspondence, as shown in STs (1), (2), (4), (5), and (8).
2. Only 5% of the subjects used the metaphorical translation appropriately in rendering zeugma. Thus, when the semantic interplay of zeugma is conceptualized differently between the two languages, metaphorical translation (different verb with the same two words) might be used to convey an appropriate deep meaning equivalent in the TL, as shown in STs (3) and (6).
3. 9% of the subjects used paraphrasing translation acceptably when the semantic interplay of SL zeugma has no counterpart in the TL. Thus, demetaphorization is a significant strategy to overcome the cultural and linguistic differences between the two languages, but at the expense of zeugma's rhetorical value, as shown in ST (7).

Table (9) Subjects' Overall Appropriateness of Zeugma

Translation method	Appropriate		Inappropriate	
	frequency	Percentage	frequency	Percentage
literal	16	25%	16	25%
Metaphorical	3	5%	7	10%
Paraphrasing	6	0%	22	34%
total	19	30%	45	70%

Conclusions

The study concludes that the rate of failure in rendering zeugma meaning and structure is higher than the rate of success. Apparently, it is attributed to the fact that translating zeugma is not an easy task and its employment of one verb to two different words (literal and figurative meanings) may not be quite realized by most translators, due to the absence of such rhetorical device in Arabic. Therefore, understanding the semantic interplay of this rhetorical employment is an essential key for selecting a suitable translation strategy.

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