



# **A Dyadic Model for Analyzing Humorous Advertisements with Reference to Translation**

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## **Abstract**

This study investigates the use of "text" and "image" in "humorous advertisements" taken from different internet websites .These texts have been analyzed from two perspectives : the semiotic and pragmatic perspectives. The semiotic perspective of analysis serves to find out how the image is designed to produce the humorous effect .As for the pragmatic perspective of analysis, word and image explicature, implicated premises and implicated conclusion work together to reach mutual understanding. Five advertisements have been chosen as the data of the present study. Proposed translations are presented according to the semiotic and pragmatic perspectives of analysis

The study arrives at the findings that when words are used to steer readers' attention to the image employed to direct them to a specific written message, the text-image interaction is pragmatic in nature, and the link between text and image is indexical (semiotic) in both cases. The translator preserves implicatures in his translation, letting the audience to deduce the underlying meaning of the amusing advertisement based on their existing experience and background knowledge.

## انموذج ثنائي لتحليل الاعلانات الفكاهية مع الاشارة للترجمة

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### المستخلص

تستقصي الدراسة استعمال " النص " و " الصورة " في الاعلانات الفكاهية المأخوذة من مختلف مواقع الانترنت . أذ تم تحليل هذه النصوص على وفق منظورين : المنظور السيميائي و المنظور التداولي. أما المنظور السيميائي فهو يتوخى التوصل الى كيفية تصميم الصورة بغية تقديم التأثير الفكاهي.وأما المنظور التداولي فيتضمن الوضوح اللفظي والصوري والمباني الضمنية والنتيجة الضمنية التي تعمل معاً للتوصل الى فهم مشترك. أذ أختبرت خمسة اعلانات لتكون مادة هذه الدراسة. وتم اعطاء ترجمات مقترحة وفقاً للمنظور التحليلي للانموذجين السيميائي والتداولي.

ومن بين النتائج التي توصلت اليها الدراسة هي انه حينما تُستعمل الالفاظ لتوجيه انتباه القارئ الى الصورة المستعملة للفت انتباه القارئ الى رسالة محررة معينة فان التفاعل بين النص والصورة هو تداولي بطبيعة الحال، ويكون الارتباط بين النص والصورة سيميائياً في كلتا الحالتين. لقد حافظ المترجم على الالفاظ الضمنية في الترجمة، تاركاً فهم الاعلان الفكاهي للقارئ بما يتناسب مع خبرته وخلفيته المعرفية.

### 1. Introduction

Oral, written, and other sign systems are used to communicate in both verbal and nonverbal modalities. One such system is the pictorial mode of expression, which includes graphics, photographs, and photographic images (Torresi,2008:2). As a result, dividing a text into its many dimensions is an entirely artificial operation that should only be used for analytical purposes. This is something that translators must keep in mind, and it should be made clear to anyone who believes that translation is by definition limited to the verbal dimension, and who may even submit texts for interpretation without providing briefs on the visual elements that will be included, or the graphic conventions used in the advertisement (henceforth advert) version (ibid.:1).

Multimodal genres in translation, both as a process and as a product, are highlighted in translation studies. According to Torresi (ibid.:2), "the physical dimension is inherent in

language: every lexical or syntactical item a 'word,' or a 'sentence' remains "an abstract event 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 oral ( i.e., the spoken word). "

The diversity of variables covering the communicative settings of advertising and the various tactics taken by the marketers themselves necessitate a vast scope of investigation. There is an remarkably innovative use of pragmatic means in adverts and a notable element of complex semiotic interaction between written text and image.

Up to now, the great majority of adverts. have solely relied on the written word. If there is a strong link between the visual and the verbal, this may not be feasible, especially if there is an image play that does not work in the target language (TL). As an example of word by image translation, Baker (1992:40) offers a box of teabags sold in an Arab country that contains a picture of the product rather than a description .On their parts, Mcquarrie and Mick (1999:37), say “visual elements are an important component of adverts. It is only recently that visual elements began to receive the same degree and sophistication of research attention as the linguistic elements in advert”.

Humorous adverts. comprise a true problem for translators for they involve a text associated with other communication media ,viz., pictorial image . Such a complex phenomenon demands a dyadic model of analysis , one addresses the semiotic features of the advert and the other addresses the pragmatic ones.

The study seeks to find answers for the following research questions : 1-To what extent does the pictorial meaning affect the indexicality of the advert?

2- What are the aspects 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?

3-How do both pragmatics and semiotics contribute to the understanding and translation of the SL adverts. into TL.

Moreover, the study hypothesizes that a dyadic model of analysis assists in explaining the complexity of humorous adverts. and thus makes easier the process of translating them.

## **2. Humorous Advertisements and Translation**

The purposes of humour per se determine its definition . Accordingly, Attardo et al. ( 1994:4) argue that in the realm of literary criticism, for example," a fine – grained categorization is required, whereas linguists have been content with broader definitions, saying that anything provokes laughter or is perceived to be funny is humour, i.e. humour may be determined from its effect." Laughter, on the other hand, is not always a prerequisite for humour.

On their part, Warren and McGraw (2016:1) define humour as “a psychological response characterized by the positive emotion of amusement, the appraisal that something is funny, and the tendency to laugh” .They state that “ Humor can be divided into three different categories, behavioral (laughing), cognitive (appraising something as funny) and emotional (experience the positive feeling of amusement)” (ibid). At least one of the three categories must be fulfilled for something to be defined as humorous (ibid).

The pragmatic definition of humour as a text whose perlocutionary result is laughter, according to Attardo et al. (1994:13), is a fruitful approach. As a result, humour is defined

as anything meant to be amusing, even if it is not always recognized or interpreted as such (ibid.).

Elwood(2007:1) maintains that advert is one arena in which humour is fairly common , used around 10% of print adverts.

The act of translating spoken or written text into another language, or focusing on the output of such an act- a text or word that is translated- where the association of "text" with "picture" to include non-verbal means of expression is commonly described as a verbal activity in its non-metaphorical usages( Crowther et al. ,1995:1270).In other words, non-verbal factors that may contribute to the development of the meaning of the text as perceived in a broader semiotic perspective are often ignored in translational studies, which focus on the verbal and written dimensions of a text that are significant to linguistics. Although the non-verbal approach to translation is not unmotivated in the sense of reducing the textual variables that would need separate or special treatment, yet concentrating on the verbal or written dimensions makes things much harder.

### **3.Barthes's (1977) Paradox : Visual as Universal**

The option of translating or changing the visual component of a text is rarely considered during the creation of the target text (henceforth TT.) Barthes(1977:27) says that “translation is often thought of as a verbal-only activity, but it is actually restricted to the necessity to classify an image in order to assist its production; the option of translating and changing the visual component of a text is rarely considered during the TT process .” The common view is that visual signs , unlike verbal ones, do not constitute a problem to

interlinguistic and intercultural communication. Barthes (ibid.) argues the questionability of translating photographs , referring to the fact that photographs cannot be described in words( intersemiotic translation). The paradox is seemingly expounded by assuming 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.

A humorous advert is one of the many genres that can be used to study the interaction of verbal and visual elements. As a result, a translator must have critical thinking skills in order to have better critical comprehension during the interpretation process.

The meaning of photos, according to communication theorists, is not in the pictures themselves, but in what they bring to them. Because visual interpretation is reliant on perception through cognition and language, a semio-pragmatic model of analysis is thought to be useful in explaining the complexities of amusing adverts.

A few other thoughts concerning 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 known .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.

Furthermore, not only is intersemiotic translation of advertising information theoretically possible, but it is also a reality. It is less common than interlinguistic and intersemiotic translation (i.e., re-encoding only the verbal elements of the ST in a different verbal language).

#### **4. Advertising :Some Challenges to Translation Theory**

Advertising is a distinguished 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 . Likewise ,Arens (2002:430) stresses that a translator in addition to working completely between two languages, should be a good copywriter; understands the product, preferably lives in the target language country and receives " easily translatable copy".

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

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.

As far as humorous adverts are concerned , there are similarities and differences between English and Arabic adverts. Al- Agah ( 2006: 24) , for example, Arabic adverts. tend to be more serious than British press adverts. As regards English adverts, they sometimes depict a wider range of relationship between the advertiser and the reader than do Arabic adverts (ibid.) .

Valdes (2000:272) achieves that the main cause affecting the translation of an advert. 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, sexual 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 adverts can indeed be translated, and that the translation is often at least as complex as the ST.

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

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

## **5.A Semiotic Perspective of Humorous Advertisement**

Semiotically, humorous adverts consist 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 adverts seeks to find out how the messages are formed and given meaning. In the semiotic approach , the meanings of adverts designed by their creators give shape and significance to our experience of reality. To study humour in



advert may mean to decode the frame of meaning since it is always produced in a special context . Bignell(2002) states that " a semiotic analysis needs to identify the visual and linguistic sign in the advert. to perceive 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 adverts. is to infer meanings from linguistic and visual signs .

Essentially, the semiotic method assumes that communication is accomplished by the encoding and decoding of a message. Semiotics, on the other hand, is concerned with the structure of meaning-producing events, with the sign (verbal or nonverbal) as the basic unit ( McQuarrie and Mick,1992:181). Messages and texts are formed through the combination of signs (e.g., words, clothes).

Barthes(1984,cited in Tanaka,1994:2 ) is one of the most eminent scholars tackling the language of advert. from such a perspective. He argues that semiotic approaches are based on the assumption that communication is achieved by encoding and decoding a message (ibid.).

Furthermore, he (ibid.) asserts that there are three types of messages: "linguistic message," "coded iconic message," and "non-coded iconic message." The caption and labels make up the linguistic message. He emphasizes that there are two levels of linguistic message interpretation: denotational and connotational. Take for example an advertised product's name refers to the pasta and implies 'Italianicity' ,leaving the language content aside, we are left with the pure visual. The iconic equivalents of connotation and denotation can be separated into two types. The former is also known as a coded, symbolic, and cultural message, whilst the latter is described as a non-coded, perceptual, and literal message. Barthes's insight that "one can derive different pieces of information from a

single advert is valuable, but the way in which he sets out to analyze it is problematic” (ibid.) .

In contrast, Pierce divides sign meaning patterns into three categories: iconic, symbolic, and indexical. A symbol in today's context refers to traditional signs such as those used in speech and writing. An iconic sign is one that is similar to the object it represents in one or more aspects; a symbol, as Pierce described it, is something "thrown together" that forms a connection or convention ( cited in Lechte:2000:34). A sign that is physically linked to, or impacted by, its object is called an index. A call for aid, for example, could signify that someone is at the door. As a result, visual communication employs all three sorts of indicators ( Bulut , 2005:48).

A different form of analysis will be used to investigate the complexities of semiotic meanings. In other words, all of the statements explaining the impact will be analyzed for each message piece. At its most basic level, the amusing message about a lousy president being elected (see appendix advert 1) is an iconographic element. However, at a deeper level, he might be regarded as having a variety of metaphorical meanings. For this analysis , the phrases used to note the message elements were categorized as being iconic ( typically representational such as a caption ) , indexical ( a signal for actual event) , or symbolic ( something that stands for something else ).

## **6. Elements of Implicature in Translation**

Translation is undeniably significant as a medium of communication. Its main purpose is to create linguistic connections between speakers of different languages by transmitting a message from an unknown to a known language. While it has been assumed that the core difficulty of translation is determining the best appropriate translation technique for the material, there are additional issues that require more thought and

analysis. When translating a conversational text, for example, such issues arise. In any discussion, the speaker (S) makes an utterance (U) that he addresses to the listener (L) in a specific context (C), with the goal of transmitting a certain meaning (Mn) to H. The listener, on the other hand, decodes the speaker's words in context. As a result, it is expected that participants in a communication activity follow a set of norms and principles, which includes the "cooperative principle" (cf. Grice 1975). One of the most challenging difficulties we encounter while translating a conversation is determining how to represent the message from ST to TT in a way that is appropriate for the context. "How this complex reflective communicative purpose is expected to be recognized by the recipient," ( Levinson 1983: 17).

Grice's use of "conversational" is broader than the conventional use of the word; it embraces all sorts of social interaction, whether written or spoken, according to Aziz (2003:36).

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 .

Because the defining role of translation is "to translate the meaning of a text into another language in the way that the author intended the text" (Newmark 1988:5), and because a shift in language necessitates a movement in culture, every translation process implies a cultural shift.

The disparity between what a speaker says and what he means makes it difficult to distinguish between a phrase and an utterance. "A sentence is a theoretical abstract entity specified within a grammar theory." In other words, it is a grammatical analysis unit. An utterance, on the other hand, is the actual use of a sentence in a specific setting or context.

"There's a table missing here!" is an abstract language construct with paradigmatic and syntagmatic functions for grammatical elements (verb, subject, adverbial, etc.). However, if we put this line in the context of "the manager of a restaurant enters the main hall and discovers that one of the tables is gone," we get "the manager of a restaurant enters the main hall and discovers that one of the tables is missing." Following are some of the possible interpretations of this utterance:

- 1-The speech is nothing more than a simple declaration.
- 2- The speaker essentially accuses his assistants of being to blame for the loss by this phrase.
- 3- He warns them to be more cautious and watchful, and so on.
- 4- In a conversationally implicated speech, the contrast between what the speaker says and what he means is an abstract-to-concrete relation.

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 communicated 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 he/she makes to exist between the communicator and the receptor .

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

## **7.Data Analysis**

In this section the data will be analysed pragmatically and semiotically , then translations for them will be proposed:

### **The Pragmatic Perspective of Analysis:**

#### **Advert 1( see the appendix )**

**1-Word and Image Explicature** : a man in the forties with a long hair and a beard standing before a cliff ( wall , rock ) , seems very depressed and almost naked ; and on the rocky wall is written " I have been here 1500 days. Heard Bush stole election-Have decided to stay."

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

**3-Implied Conclusion** : By virtue of implicature , the English text uses 1500 days instead of four years which constitute 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 shall 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 advert prefers to stay other four years than to return to a country ruled by Bush!

### **The Semiotic Perspective of Analysis:**

The advert. presents a man standing before a rock or a cliff. His gloomy face depicts that he spent very terrible moments( time) .However, he chose to stay in a remote isle when he heard that Bush had stolen 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 semiopragmatic analyses the proposed rendering is :

أنا هنا منذ ١٥٠٠ يوم , وعندما سمعت بأن بوش سرق الأصوات الانتخابية ، قررت البقاء.

### **Advert 2( see the appendix )**

#### **The Pragmatic Perspective of Analysis:**

**1-Word and Image Explicature** :A man with a road painter doing a "sotp " sign. An advert. 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 imposed by the government .

**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 advert. 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.

### **The Semiotic Perspective of 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 an ironical symbol of the bad way of spending the money deducted by the government from the citizens .

The proposed translation is :

انه لشيء رائع أن ترى ثمار الاستقطاع الضريبي!!!

### **Advert 3( see the appendix )**

#### **The Pragmatic perspective of 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 taking 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 die every year because of smoking .In order for the translator to overcome the pragmatic gap between both texts he is required to employ the exclamation marks (!!!) to show implicitly that if the sums of money spent by the US government on the invasions of Iraq and Afghanistan were spent on anti-smoking campaigns ,they would save as many as possible of the lives of its citizens.

#### **The Semiotic Perspective of Analysis:**

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

Accordingly the following translation is proposed :



هل تعلم أنه يموت سنوياً بسبب التدخين ٤,٥ مليون شخص

أي ٢٠٠٠ مرة أكثر من الذين قتلوا في أحداث ١١ أيلول !!!

## **Advert 4 ( see the appendix )**

### **The Pragmatic Perspective of Analysis**

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

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

**3-Implicated Conclusion :** This Advert. portrays 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 from throwing anything .Hence the translation of this advert.is required to attain the same intended meaning of that in the SLT 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 'Things ' and ' اشياء ' conveyed indirectly all types of throwing such as : food and other stuff .

### **The Semiotic Perspective of Analysis:**

This advert. portrays crocodiles swimming in a pool as a sign. The crocodiles resemble an iconicity of 'fear'. Accordingly, the indexical meaning of the advert. sign signifies that the visitor should not throw any thing to the crocodiles .

The proposed translation is :

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

## **Advert 5( see the appendix )**

### **The Pragmatic Perspective of Analysis :**

**1-Word and image Explicature :** a picture of a bench at a park reads " Use Only What You Need"

**2- Implicatated Premises :** Water consumption notice advises people to use only what they need from water.

**3- Implicated conclusion :** This advert. portrays that in all sides 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 translation is required to maintain the ST implicit meaning by translating it literally .As a result, the TT readers will infer the implicit meaning of the caption when they put it into practice.

### **The Semiotic Perspective of Analysis:**

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

The proposed translation is

استعمل ما تحتاجه فقط ...

## **Conclusion**

Humour is a creative form of communication that plays a pivotal role in nowadays newspaper and magazine adverts. 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 translation.

It is found that the natural sense of humour in advert is not essentially considered an important condition in this genre. Yet, it could be interpreted and inferred by the interpretations implicature and indexicality, respectively. As for implicature , the more information is left



implicit, the greater degree of mutual understanding the translator takes to exist between him and his hearer.

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

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

Finally, the study has arrived at the fact that the humorous nature of advert is a result of combining picture and text, and would be lost if either of them was eliminated.

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# Appendix



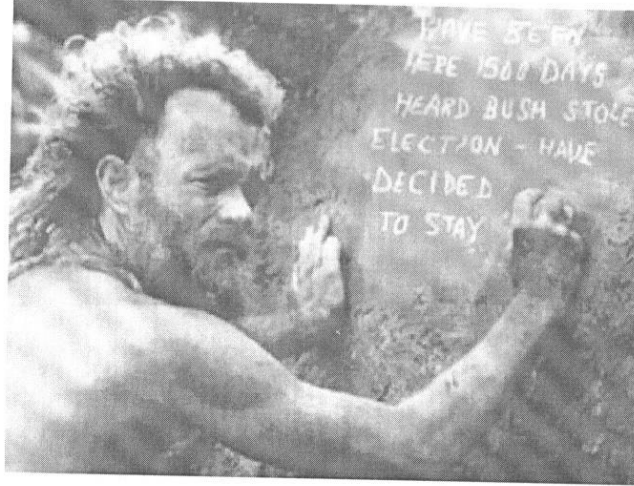
مجلة أبحاث كلية التربية الأساسية ، المجلد ١٩ ، العدد (٣) ، لسنة ٢٠٢٣

*College of Basic Education Researchers Journal. ISSN: 7452-1992 Vol. (19), No.(3), (2023)*



## 1313 Email goodies

### Advertisement No.1



The proposed translation:

انا هنا لمدة 1500 يوم ، وعندما سمعت بان بوش سرق الاصوات الانتخابية  
قررت البقاء .

Description Only

A funny message picture and George Bush joke in a Tom Hanks humor pic and Castaway movie comedy photo about a bad president being elected.

1313 Email goodies

Advertisement No.2



It's always comforting  
seeing taxes well spent.

The proposed translation :

انه لشيئ رائع ان ترى ثمار الاستقطاع الضريبي !!

A shocking anti-smoking ad!

<http://www.funny-potato.com/anti-smoking-ad.html>

# A shocking anti-smoking ad!

## Shelters Direct

Guard Booths & Smoking Shelters GSA  
Schedule and Bullet Resistance

## Smoking

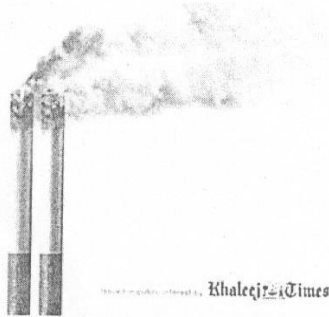
Do You Know the Impacts of Smoking?  
Smoking and Tobacco Use, More...

## Advertisement NO. 3

5.4 million die of smoking related causes every year.  
That's 2000 times a 9/11.

### The proposed translation:

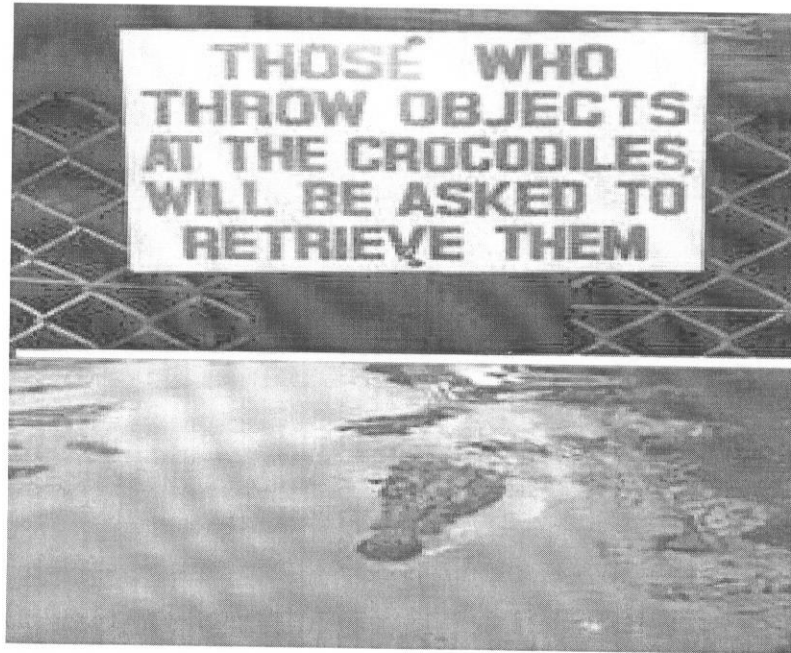
هل تعلم انه يموت سنوياً بسبب التدخين 5.4 مليون شخص  
أي 2000 مرة أكثر من الذين قتلوا في احداث 11 ايلول!!!



Khaleej Times

1313 **Email goodies**

Advertisement No.4



The proposed translation :

سيطلب من الذين يرمون "الاشياء" الى التماسيح باستعادتها بانفسهم

Description Only

A humorous warning placard and a feeding crocodiles sign. This funny message posting says to retrieve your stuff in this billboard comedy picture.

Water Consumption Awareness

Where Luxury Meets Bizarre

# GUSH MAGAZINE

Cover Bizarre Sarcasm Raves Design Art Fashion Style Don'ts Excess Toys Travel Ads Pop Culture About

August 2008

## Water Consumption Awareness

**Water for the World**  
Borealis and Borouge addressing world water & sanitation challenges

**Awareness**  
Tobii - World Leading Eye Tracking solutions for testing ad efficiency

It's definitely difficult to convey what terms like 'use less' and 'conserve' really mean, but I think the people at Sukle agency did a great job of creating water usage awareness in Denver. Great use of media! The copy reads, "Use only what you need" - Denver Water.

**European Water News**  
Information platform on developments in watermanagement

**Bukkehave Trucks & Buses**  
We supply trucks and buses to projects in developing countries

Filed in: Edgy and Innovative Ads  
Source: Link

Previous: Flying Alarm Clock  
Next: Nokia Lamborghini Cell Phone

**Advertisement NO. 5**

The proposed translation:

... استعمل ما تحتاجه فقط ...

**Related**

- Kameleon Technologies - The World of Communicating...
- Scented Dog Food Floor Sticker
- Mini Car Strategically Placed By Subway Exit
- Camera Bus Wheels
- CBS Is Putting Some Of Their Eggs In A Basket

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- June 2007
- May 2007
- April 2007
- February 2007
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- TH/Angela
- Luxury Reviewer

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