

# Utilizing Cultural Conceptualizations as a Literary Translation Strategy and Framework in Rendering Arabic Culture-Specific Puns in the Poetry of Ghazi Al-Gosaibi

Mohammed H. Albahiri

Faculty of Education, King Khalid University, Abha, Asir, Saudi Arabia

Ali Albashir Mohammed Alhaj

English Unit, Applied College, Dhahran Aljanoub, King Khalid University, Saudi Arabia

Majda Babiker Ahmed Abdelkarim

Department of Translation, College of Languages and Translation, King Khalid University, Saudi Arabia

**Abstract**—Translating pun discourse comparatively across languages and cultures is an arduous and challenging task that involves a more than competent level of language proficiency and dexterity. It demands advanced knowledge and apprehension of the cultural origin, social setting, and sociocultural context of the source language and translated language. This study explores cultural conceptualizations as a literary translation strategy in Arabic culture-specific pun discourse found in the poetry of the Saudi poet Ghazi Al-Gosaibi, translated into English. The study uses a descriptive qualitative approach to investigate the selected Arabic pun discourse in two poems, “Love... and the Black Ports” and “Song in a Tropical Night.” The study also suggests a literary translation strategy for rendering culture-specific puns into English cultural conceptualizations. The utmost significance of this study is how cultural conceptualizations, such as patterns, types, and social allegory, play a pivotal role in translating culture-specific puns. Results show that the translators, Sargon Boulus and Joon-Stubbs, are accurate and faithful to the original wording of the Arabic culture-specific puns in the two poems. The study found that the translators use several different translation strategies, such as literal translations and faithful translations. The study reveals that utilizing cultural conceptualizations as a literary translation strategy plays a central role in rendering Arabic culture-specific puns that lead to bridging communication gaps and minimizing the cultural gap. Such utilization helps translators adequately render puns among various cultural and language boundaries. Some significant implications and recommendations are offered.

**Index Terms**—Arabic culture-specific puns, cultural conceptualizations, literary translation strategy, Ghazi Al-Gosaibi, utilization

## I. INTRODUCTION

Many people from around the globe are interested in the Arabian Peninsula, “the cradle of the Arabs,” either due to its strong Islamic roots and rich cultural legacy or because of its immense fortune and strategic location. Indeed, the area is the center of attention for many, whether they have religious yearnings or seek other interests. The Arabian Peninsula was never isolated from the mainstream culture of the world due to its unique position bridging the three continents that made up the whole of the ancient world (Lassner & Troen, 2007; Baker, 2007); the region was at the crossroads of these civilizations and played a significant role in global trade and international commerce.

Rendering Arabic works of literature into English and vice versa creates difficulties for translators, especially in translating culture-specific puns and humor into English cultural conceptualizations (CCs) (Abdelkarim & Alhaj, 2023). Rendering puns from Arabic to English and vice versa, for example, requires susceptibility to cultural subtleties, linguistic nuance, and linguistic situation to accomplish effective and successful communication (Olohan, 2018; Merakchi, 2020). Failing to address these problems can result in mistranslations, translation loss of the pun’s meaning and implication, potential misinterpretation, and probable miscommunication, thereby causing a problem in the translating process.

Translators of literature face significant obstacles when the pun is transferred into English because translators must intercede between two divergent cultures and their affiliated patterns of thinking (Dickins, 2012; Olk, 2001). Social references also comprise lexemes or specific terms that can be nonexistent in the culture of the translated language or carry implied or connotative meanings that are not similar to their equivalents in the translated language (Qassem & Gurindapalli, 2019). These linguistic and cultural impediments and constraints constitute considerable obstacles for translators in general and translators of literature in particular. Misrendering puns into English can give rise to a meaning

loss, cultural clashes, and even possible insults (taboos) and feasible affronts (Katan, 1999). One innovative method to address the problems of rendering culture-specific puns is the application of CCs (Tisgam, 2009; Popa, 2005). This translation strategy comprises determining and rendering the pun's rudimentary elements of culture, ethics, moral code, and implications to sustain its humorous influence in the culture of the translated language (Low, 2011; Chiaro, 2010). By employing CCs, translators of culture-specific puns can bridge the gulf between cultures, thus boosting intercultural communication and cultural communication.

#### *A. Statement of the Problem*

A pun is a thorny use of a word or phrase that has a different meaning that is nearly interrelated or of words with a congruent sound but a different sense (Pollack, 2012; Kuiper & Allan, 2024). The pun is a wordplay in which two or several meanings are conveyed in one form. One characteristic feature of a pun is that it comprises two or more various yet alike communications in one form, and the form is pivotal (Khanfar, 2013; Koochacki, 2016). Hence, the ultimate nature of a pun is having two or more senses in one form.

Puns have been alleged to be one of the first kinds of paronomasia that occur in different types of literature and construct the pivot of a standard form of rhetoric (Chiaro, 2010; Shao et al., 2013). A pun's effect hinges on playing upon words that have the same or nearly identical sounds but differ in a sense (Aarons, 2017; Delabastita, 1993). This indicates that the facet of punning is plausible in any language because all languages have words with more than one meaning or numerous words with the same spelling and expression.

A pun results in an equivocation in texts in general and literary texts in particular because it bears two senses in its underlying notion (Yus, 2003; Al-Aabedi, 2015). Thus, employing puns in any text induces dilemmas and causes stylistic and cultural problems for translators who seek to convey it into another language. Many experienced translators of Arabic and English fail to render puns effectively because of the underlying differences between the languages' punning. Various studies have revealed that puns induce numerous stylistic and cultural problems for the translator, who may render it inaccurately into the translated language. Rendering puns from Arabic, therefore, raises numerous stylistic and cultural problems for the translators who endeavor to render them into English.

Translators of Saudi literature from Arabic into English are presumed to encounter many stylistic and cultural problems and hindrances in rendering Arabic culture-specific puns. These stylistic problems and obstacles are embedded in the process of translating Arabic culture-specific puns to the extent that translators of modern Saudi literature assume that the translation of Arabic culture-specific puns is an insurmountable goal.

#### *B. Objectives of the Study*

This study aims to identify the role played by the practicability of cultural conceptualizations (CCs) as a literary translation strategy in rendering into English culture-specific puns in two selected poems of the Saudi poet Ghazi Al-Gosaibi: "Love... and the Black Ports" and "Song in a Tropical Night." By analyzing the discourse of these culture-specific puns through CCs, the authors aim to evince how this literary translation strategy can tackle and resolve the lexical and cultural difficulties encountered by translators of literature while rendering culture-specific puns into English.

This study seeks to attain the following objectives:

1. Exploring the lexical and cultural difficulties caused by the task of the Arabic–English rendering of Arabic culture-specific puns in selected works of the Saudi poet Ghazi Al-Gosaibi into English.
2. Examining the roles played by the applicability of CCs in rendering culture-specific puns in these works.
3. Investigating how the utilization of CCs as a literary translation strategy affects the translation of Saudi culture-specific pun discourse in situational and cultural contexts.

#### *C. Significance of the Study*

The significance of this study is its investigation into some lexical and cultural difficulties that translators of literature encounter in translating culture-specific puns in the Saudi poet Ghazi Al-Gosaibi's two poems, "Love... and the Black Ports" and "Song in a Tropical Night," into English, an argument that has been scarcely debated in translation studies. The researchers give prominence to the significance of appropriate cultural conceptualizations (CCs) in translation, which play a pivotal role in rendering puns. This study contributes to the comprehensive discussion on translation strategy because CCs, as a literary translation strategy, can operate as a bridge between divergent cultures and assist translators in rendering puns across cultural and linguistic boundaries adequately. The findings of this study would have a significant impact and powerful implications for translators who seek to convey humor and puns effectively and expeditiously across multiple languages and cultures.

## II. LITERATURE REVIEW

This section reviews the scope of matters connected with the issues of employing CCs as a literary translation strategy and framework in the translation of culture-specific puns into English in some selected Saudi literary texts. The section ends with the relevant previous studies.

#### *A. Translation of Literature*

Literature is perceived as one of the most difficult and intricate genres to render because literary texts are rich with rhetorical elements, puns, and humorous expressions that the translator needs to consider in sustaining the cultural values and aesthetic concerns of the genre (Kotthoff, 2007). Additionally, when it comes to translation problems, literary texts usually epitomize the source culture and therefore comprise a vast array of unique cultural traits and culture-specific puns. To render culture-specific puns and humor, the translator needs to be acutely aware of the source culture to make the rendered work vibrant and accurate (Toghoj, 2013; Arsun & Kübra, 2020). Hence, rendering between languages that are from different family groups, such as Arabic and English, can be arduous lexically, oratorically, linguistically, stylistically, and culturally.

### B. *Translating Literature From Arabic Into English*

In terms of literary translation, particularly of works of fiction, many Western readers are eager to learn more about Arabian Peninsula culture, intellectual work, and how creativity has dealt with the myriad of problems and variations caused by impromptu changes in its circumstances. Moreover, the ideal and proper way people from the outside can authentically and thoroughly explore Arabia's hidden consciousness in general and Saudi Arabia in particular is through reading and studying its literature (Cohen-Mor, 2018).

As one reads this literature, or its translations, one becomes inspired by the fact that all these authors were the heirs of Arabia's new affluence, with a message that is profoundly glorifying, cultivating, enlightening, and humanizing in its significance, and as challenging as that of any author in the greater Arab world. Therefore, translating this literature across languages plays a part in forming a perception of other cultures. A novel or short story, for example, is regarded as a self-portrayal for others as its window opens to another culture (Washbourne, 2013; Baker, 2007).

The rendering of Arabic works of literature in general and modern Saudi literature in particular is a contemporary occurrence; many works are increasingly rendered and published in numerous languages. Readers and language receptors around the world are eager to learn more about Arab and Saudi literature and read its poetry and prose. Moreover, at present, interest in Arabic culture and writings is considerable. This keen interest is not only in conjunction with literature but in the Arabic language in general as well. Many reasons can explain this interest, one of which is associated with factors such as politics and globalization. Many international universities, overseas universities, and colleges offer Arabic-English translation courses or Arabic degrees, which can be seen as an aspiration and expectation to learn more about the politics, writings, and cultures of Arab countries and the Arabian Peninsula in general and Saudi Arabia in particular.

### C. *The Concept of Puns*

A pun, also known as a paronomasia through the lens of linguistics, is a sort of equivoque that utilizes the polysemous meaning of a word, or equivocal word, for an intended hilarious or impressive effect (Bader, 2015). Nida (1993, p. 87) describes a pun as "playing on the meaning and formal resemblance of words; (punning) is a universal phenomenon, and in some languages, this rhetorical device is extensively encouraged and practiced." A pun bears a humorous and yet equivocal angle to the text. Grasping a pun varies between individuals, cultures, genders, and contextual factors, as well as the method in which a pun is rendered (Abdelkarim & Alhaj, 2023; Balci, 2005). Culler (1988, p. 14) notes, "Puns present a model of language as phonemes or letters combining in various ways to evoke prior meaning and to produce effects of meaning." The similarity of sound passes into or gives rise to semantic relationships. A pun is part of the individual nature that is meant for a sense of humor or irony when interacting with other people (Vandaele, 2002; Cuddon, 2012).

Puns have many definitions. For example, the *Oxford Dictionary of Literary Terms* defines a pun as "an amusing use of a word or phrase that has two or more different meanings, which is called 'polysemy,' or of words with the same sound and spelling but different meanings, which is called 'homonymy'" (Baldick, 2015). Cuddon (2012, p. 645) defines a pun as a "play on words which uses similar or identical phonemes for its effect".

These many definitions also have particular comprehensions mutually. First, a pun is a play on words (Lucas, 2004; Meltzer & Meltzer, 2008). In other words, a pun always employs words that have similar sounds or identical pronunciation, or a word that has two or more meanings (Hempelmann & Miller, 2017; Partington, 2009). In the second place, a pun is a rhetorical element that creates certain language implications, particularly humor (Alexander, 1997; Dynel, 2009). These definitions indicate that a pun is defined as "a hilarious use of a word" or "a funny usage of a word or phrase" (Wang, 2021; Cuddon, 2012). All in all, wordplay, or paronomasia, is one of the eloquent expressions that is broadly utilized in English, making the English language more succinct, amusing, jocular, witty, and unique, leaving a profound effect and impression on readers and audiences with comprehension and humor (Wales, 2014; Baldick, 2015).

### D. *Culture-Specific Puns and Translation*

Rendering puns between cultures is an intricate task, especially when closing loopholes between Arabic and English sensitivities. These two cultures present multidimensional flavors that profoundly impact their specific humorous landscapes. The challenge is in navigating the convoluted relationship between cultural references, linguistic nuances, humor and pun styles. Arabic puns and humor often adhere to domains of metaphorical expressions and indirect puns, obtained from a wealthy heritage of poetry and prose. This poetic cornerstone infuses Arabic culture and penetrates its

humor and puns with a unique style and specific flavor. The subtleties of Arabic puns and the profound meaning in poetry and prose can give rise to problems in translation, as much can be lost when rendered directly into English.

The dilemma of translating culture-specific puns arises from the asymmetries between Arabic and English. For example, a word that has a type of heterogeneous meaning in one language may have an equal word with only one meaning or with various types of myriad interpretations and meanings in another (Sadza, 2023; Kim, 2013; Alhaj, 2022). Newmark (1988) refers to the translation of puns as of “marginal importance and of irresistible interest.” On the challenge of translating puns in poetry, he asserts that “puns made by punning poets are most difficult to translate since they are limited by the meters. Often the pun simply must be sacrificed” (p. 32).

#### E. *The Concept of Cultural Conceptualization and Cultural Linguistics*

Language comprises cultural modes, styles, and classifications that typify the cultural awareness of a particular linguistic group and function as a carrier and storehouse of knowledge for their cultural conceptualizations (CCs) (Münch & Smelser, 1992; Robertson, 1988). The cultural background of language can therefore assist and ease communication between those who are unfamiliar with CCs while it can hinder communication or smooth communication between those who are not familiar with them (Sharifian, 2017; Sharifian, 2010; Risager, 2020). This situation dives into even greater complexity when dealing with CCs at a cross-linguistic, cross-cultural level. Shared meanings, also called CCs (Sharifian, 2002), result from human cognitive processes of categorizing observations and experiences under familiar conceptual categories. These categories are intrinsically linked to language that conveys cultural knowledge and allows individuals to understand each other’s perspectives when communicating (Allwood, 1985).

Cultural linguistics is currently an advanced field with multidisciplinary roots that probes the relationship between language and CCs (Ojalehto & Medin, 2015; Ellis, 2019). Mainly, cultural linguistics delves into the traits of individual languages that put into code culturally formed conceptualizations of the broad range of humankind’s experience. It gives a theoretical and analytical framework for exploring the CCs that underlie the utilization of individual languages (Goddard & Wierzbicka, 2013; Boyacigiller et al., 2004; Sharifian, 2017). Cultural linguistics also pertains to, and has reaped the benefits of, various fields of applied linguistics, comprising cross-cultural communication, multicultural pragmatics, global English varieties, teaching English as a foreign language, and text linguistics. To conclude, intercultural and multicultural discrepancies in conceptualizations do not always give rise to divergences in linguistic usage, as well as cross-cultural similarities in using the language.

#### F. *Previous Studies*

To date, a small number of studies have been carried out to examine the utilization of cultural conceptualizations (CCs) as a literary translation strategy and framework in rendering culture-specific puns. Hence, this study is among the first to probe the application of CCs in translating culture-specific puns from Arabic into English, particularly within the context of modern Saudi literature. Many studies have investigated the phenomena of culture-specific puns in literary texts. For example, Abdelkarim and Alhaj (2023) explored stylistic and cultural problems faced in rendering Quranic Arabic culture-specific puns into English and identified the translation strategy used in rendering them from Arabic into English. The findings showed that the literal translation, zero translation, and pun-to-non-pun strategies often failed to sustain the identical meaning of Quranic Arabic culture-specific puns in English translations. This resulted in a loss of the stylistic and cultural wealth of the original wording.

Al-Hajjaj and Ali (2013) studied Arabic culture-specific puns in translation, finding that Arabic culture-specific puns as an eloquent figure of speech make Quranic Arabic texts more vivid and striking and their theme and essence more gorgeous in connotative values. Quranic Arabic culture-specific puns are impediments to translatability because they are mainly Quranic Arabic culture-specific terms.

Al-Kwaaz (2013) explored the phenomenon of punning in English in an endeavor to find out what represents it in Arabic. The findings of the study showed that the term pun may include the tropes called *tariya* and *jinās* in Arabic rhetoric in that it does not depict one of them, whether *tariya* or *jinās*, but the two devices jointly.

Mohebbi (2023) studied the utilization of CCs as a translation strategy for culture-specific humorous discourse. The findings have significant implications for translators and cultural conversationalists who seek to communicate humor, puns, and other types of cultural matters effectively across languages and cultures. Low (2011) conducted a study on translating culture-specific jokes and puns. The article ends with a list of eight strategies available to any translator faced with a joke and keen to rise to the challenge.

Al-Kaabi (2012) examined a frequently occurring element of the unique style of Holy Quranic puns, showing how practicable the strategies suggested by Delabastita (1993) in his conceptual framework are concerning the (un)translatability of puns regarding the Holy Qur’an.

Mehawesh et al. (2023) investigated the problems translators may encounter when rendering pun expressions in some selected Arabic poems into English. The study explored the strategies utilized to render puns, the selection of a pun’s meaning, and the tenacity of the stylistic function of puns in English. The study revealed that the knowledge of the pun’s explicit meanings and the unfamiliarity with its hidden ones create major problems for inappropriately rendering puns, thereby deforming the pun’s stylistic function in the target text.

None of these studies explored such a phenomenon and how to cope with it. Instead, they dealt with the translation procedures meant for the English rendition of culture-specific puns in literary texts. They also explored the phenomenon

of punning in English in an endeavor to find out what represents it in Arabic. Only one study probed the utilization of CCs as a translation strategy for culture-specific humorous discourse. Hence, the present study tries to bridge the gaps by investigating the applicability of CCs as a literary translation strategy and framework in rendering Arabic culture-specific puns in selected modern Saudi literature, in this case, the poetry of Ghazi Al-Gosaibi, into English.

### III. METHODOLOGY

#### A. Research Questions

In harmony with the threefold objective of the study, the questions guiding this research are:

1. How far does the Arabic–English rendering of Arabic culture-specific puns in selected works of the Saudi poet Ghazi Al-Gosaibi create some lexical and cultural difficulties?
2. What are the roles played by the utilization of CCs in rendering Arabic culture-specific puns in these selected works?
3. To what extent do CCs as a literary translation strategy affect the translation of Saudi culture-specific pun discourse in their situational and cultural contexts?

#### B. Research Design

Given its ability to give sound results and conclusive findings, the qualitative method was utilized in this study. This approach includes interpretive frameworks, wide-ranging searches, and detailed explorations of the translation to identify how far the Arabic-English rendering of culture-specific puns in some selected works of modern Saudi literature creates some lexical and cultural difficulties and the extent to which cultural conceptualizations (CCs), as a literary translation strategy, affect the translation of Saudi culture-specific pun discourse in its situational and cultural contexts. A qualitative procedure is also suitable because this study aspires to gain a deep and precise knowledge of the quandary of those CCs, such as cultural schemas, cultural types, and social allegories playing a pivotal role in rendering Arabic culture-specific puns in selected modern Saudi literature into English by determining and employing CCs in the translation process, thereby making translators sure that the puns of the original literary texts are maintained in the translated language (English).

#### C. Study Data

The data for the study were taken from selected modern Saudi literature, more specifically a work by Saudi poet Ghazi Al-Gosaibi's poetry translated by Sargon Boulus and Joon-Stubbs (as cited in Jayyusi, 2016). Moreover, two English examples were selected from Ghazi Al-Gosaibi's (1987) *The Complete Poetry Collection* to explore the utilization of CCs as a literary translation strategy and framework in rendering Saudi culture-specific puns in his two poems, "Love... and the Black Ports" and "Song in a Tropical Night".

#### D. Data Analysis

This study adopts cultural linguistics as an investigative framework (Sharifian, 2017) to analyze two culture-specific puns in some selected works of modern Saudi literature and give a strategy for translators to adhere to when rendering Arabic culture-specific puns encompassing CCs. This framework comprises three phases: determining the source language (Arabic) CC, detecting the equivalent CC in the target language (English), and rendering culture-specific puns to ensure that the puns of the original literary texts are sustained in the translated language.

### IV. RESULTS AND DISCUSSION

The research data on which this study hinged included two examples retrieved from the work of Saudi poet Ghazi Al-Gosaibi's poetry translated by Sargon Boulus and Joon-Stubbs (as cited in Jayyusi, 2016). Each example is first provided in Arabic together with an explanation of its cultural significance and meanings within the context of the poems. This is accompanied by the English translation and transliteration to offer the English reader or translated language receptor a detailed translation of each particular culture-specific pun to identify the extent to which the translators under the study convey the meaning of the poem appropriately and faithfully.

#### *Examples of Culture-Specific Puns (CSP) in the English Translation of Ghazi Al-Gosaibi's Poetry*

##### A. Example One

ST: (564: والبغل الفحل: المجموعة الشعرية الكاملة لغازي القصيبي)

TRL: *walbaghl alfahl*

TT: "the potent mule" (Jayyusi, 2016, p. 90).

##### *Comment and Explanation*

The Saudi poet Al-Gosaibi uses imaginative and eloquent language in his poetry; Al-Gosaibi epitomizes the splendor and depth of modern Saudi literature. His poetry has stood out from other literature due to its attractive and enticing lexis. In an extract from the poem "Love... and the Black Ports," Al-Gosaibi (1987) incorporates more than just words with feeling and emotional pictures (p. 564). This line can be imagined as a talk about the certain truth that every child is born

according to nature, but it is life, the people, the qualities acquired from both of them, and the hypocrisy that has spread and filled mouths until no room remains for anything else (Aboud & Ali, 2015).

Al-Gosaibi (1987) employed *walbaghl alfahl* (والبغل الفحل “the potent mule”) as one of the important rhetorical contrivances that has semantic dimensions that play a part in enriching the rhetorical imagery and sharpening the symbolic significance of his creative poem (p. 564). The reader may be submerged in apprehension and be unable to interpret and analyze *walbaghl alfahl* (والبغل الفحل “the potent mule”), but after contemplation and reflection, they will find its creative artistic meaning in the poem. This pun hinges on a single word that has two possible meanings: a close, apparent, unintended meaning and another distant, intended meaning that contains a sort of hiddenness, which is the implied meaning. These connotative meanings are embodiments of imagination and feelings that beautify the semantic facets, particularly if it is employed in caucous with poetic metaphors or lyrically descriptive language to obtain an artistic and aesthetic communicative function that cannot be attained with a direct appreciative demeanor. This impossibility is because of the amusing meanings, the opulence of expression, and the attainment of the component of surprise and excitement, which are among the relevant elements in the semantic facets of constructive forms of *walbaghl alfahl* (والبغل الفحل “the potent mule”).

In the context of utterance, Sargon Boulus and Joon-Stubbs consider the receptor language’s anticipations and potential difficulty with apprehension; hence, the overall style is the same as the culture-specific pun of the target language (English), and the receptor is abstained from obscurity (as cited in Jayyusi, 2016). Using language including CCs leads the translators Sargon Boulus and Joon-Stubbs to produce a faithful and culturally adequate translation for the intended readership (as cited in Jayyusi, 2016). In their renderings, the translators remained loyal and true to the culture-specific pun of the original language (Arabic), *walbaghl alfahl* (والبغل الفحل “the potent mule”), by adding nothing to it. Sargon Boulus and Joon-Stubbs translate it literally and appropriately select the equivalent word, transferring the meaning of this pun explicitly because the translators understand fully the CCs of the Arabic and English languages that help them find appropriate equivalents in the target language (English) (as cited in Jayyusi, 2016). Using CCs also provides the translators a framework for understanding the cultural context and background of the pun. Language receptors and target audiences can grasp the interpretation coupling with this pun because its rendering is unambiguous and adequate for the cultural context. Arab readers can understand the meaning of this pun without problems because all the words in it are literary Arabic and modern standard Arabic.

In their renderings, Sargon Boulus and Joon-Stubbs are accurate to the Arabic culture-specific pun *walbaghl alfahl* (والبغل الفحل “the potent mule”) (as cited in Jayyusi, 2016). They add nothing, and they render it explicitly and perfectly so that TL readers can grasp what it alludes to.

TABLE 1  
THE CATEGORY AND THE CCs STRATEGY OF THE ARABIC CULTURE-SPECIFIC PUN “والبغل الفحل” (WALBAGHL ALFAHL) ADOPTED AND FOUND IN THE ENGLISH TRANSLATION OF GHAZI AL-GOSAIBI'S POEM “LOVE... AND THE BLACK PORTS”

Category	Example of a Culture-Specific Pun		Local Strategy Adapted	Strategy
	ST	TT		
Culture-Specific Pun	“والبغل الفحل” (Al-Gosaibi, 1987, p. 564).	“The mule potent” (Jayyusi, (2016, p. 90).	Literal Translation	Cultural Conceptualizations

### B. Example 2

ST: (771: المجموعة الشعرية الكاملة لغازي القصبي: تنادي زورقي الجزر)

TRL: *tunadi zawraqi aljazur*

TT: “Tomorrow the island will call to my ships” (Jayyusi, 2016, p. 94).

#### Comment and Explanation

Here, Ghazi Al-Gosaibi employs the Arabic culture-specific pun *tunadi zawraqi aljazur* (تنادي زورقيالجزر “Tomorrow the island will call to my ships”) in a manner that joins with poetic kenning to attain an artistic linguistic purpose that cannot be fulfilled by direct appreciative demeanor because of the meanings and riches of expression. The pun accomplishes the startling effect that is among the significant elements in the semantic facets of effective constructions. The nature of the pun and its concord with the requirements of the receiver result in its subsequent position as an indication of semantic breadth because its cause may only be copied by those with rhetorical talent. Also, the characteristic utterances that comprise new lexical patterns with ongoing thematic change can be felt.

The structure of *tunadi zawraqi aljazur* (تنادي زورقيالجزر “Tomorrow the island will call to my ships”) plays a role here in the unity of the moral flows in the poem, and its chromatism has become, as we know, one of the important stylistic criteria for creating connotative meaning and beautifying the poem’s literary nature. The creative work is in the setting of rebuking the soul and speechifying to it to encourage it to do pretty deeds.

These value connotative meanings of *tunadi zawraqi aljazur* (تنادي زورقيالجزر “Tomorrow the island will call to my ships”) need a special expression detached from the explicitness and facade that impede the imaginative work, so this pun comes in what was built because the words before it directs the mind towards the construction.

In his poem “Song in a Tropical Night,” Ghazi Al-Gosaibi takes us to a dreamy tropical forest to break us apart from the surrounding world and commands his conditions there, where the word “I” is repeated three times, and the speaker’s أيا (Aya) “O” is used many times. He dupes us that he is the old man whom beauty desires and that he is the wreckage of a poet and the remains of a living soul who has experienced the battle of long-term pain and tribulation followed by agony. We therefore go with him in six conversational registers where he tries to hold the lamp and light our way through this noisy forest (Al-Motiry, 2023).

The whole poem is an internal moaning, but it does not blow up. The poem is a funeral song for a defunct heart, replaced by stone and empty purity, with no trace of it. The poet likes to make known what is clandestine until the moment comes when he says “I,” the poet’s overblown ego. Six conversational records are molded in the poet’s plan; six islands are encased in fog, in which the poet alternates between persuasion and appeal, persuading the sweetheart that she is only hung up on him because of the power of nature and enlisting tenderness from her that he is dying and that she is very young and fresh. He does not forget himself in light of this intense emotion, so he says, pretending to be considerate of the sail of the dangerous date and the sea of embers and sparks.

Ghazi Al-Gosaibi threatens the darling with the tomorrow that he forbids her from mentioning. He decides the date of departure. He is not satisfied with this but rather borrows the human being for his poetry by mentioning one of his essentials, which is silence. They are two souls in one, and he is the ego. The first is the poet Ghazi, who will leave when the islands call for his boat, and the second is the poet who stops writing poetry because his best poem is silence.

In rendering *تنادي زورقيا لجزر / tunadi zawraqi aljazur* (“Tomorrow the island will call to my ships”), Sargon Boulus and Joon-Stubbs regard the cultural setting and the targeted audience; hence, they create adequate and effective translations to transfer the implied meaning and the pun (as cited in Jayyusi, 2016). These translators employ a faithful translation strategy to render the pun because the choice of apt translation strategies plays a pivotal role in tackling the challenges of pun translation. Given this faithful translation strategy, the translators were successful in rendering the meaning of this pun correctly: “Tomorrow the island will call to my ships” (as quoted in Jayyusi, 2016, p. 94). Sargon Boulus and Joon-Stubbs’ rendering is faithful, and it clings to equivalence theory in *تنادي زورقيا لجزر / tunadi zawraqi aljazur* (“Tomorrow the island will call to my ships”).

Attaining such linguistic and cultural equivalence by Sargon Boulus and Joon-Stubbs in *تنادي زورقيا لجزر / tunadi zawraqi aljazur* (“Tomorrow the island will call to my ships”) is tremendously arduous because this pun profoundly leans on the culture-bound word (as cited in Jayyusi, 2016). A pun is context-specific and profoundly affected by cultural standards and referrals, making it crucial for translators to guide linguistic and cultural discrepancies successfully. Sargon Boulus and Joon-Stubbs’s rendering of *تنادي زورقيا لجزر / tunadi zawraqi aljazur* (“Tomorrow the island will call to my ships”) adequately conveys its implied connotative meaning (as cited in Jayyusi, 2016). Resonating with the target audience requires meticulous consideration of linguistic and cultural elements with groundbreaking transitions.

Additionally, Sargon Boulus and Joon-Stubbs using CCs bring to light the cultural references and puns presented in *تنادي زورقيا لجزر / tunadi zawraqi aljazur* (“Tomorrow the island will call to my ships”) and help them find appropriate equivalents in the translated language: “Tomorrow the island will call to my ships” (as quoted in Jayyusi, 2016, p. 94).

To conclude, Sargon Boulus and Joon-Stubbs are able to conceptualize the ST culturally for their TL receptor (as cited in Jayyusi, 2016). They successfully conveyed the SL culture to the TL culture. They are also able to apprehend the connotative meaning and social sense of *تنادي زورقيا لجزر / tunadi zawraqi aljazur* (“Tomorrow the island will call to my ships”) in the SL (Arabic) before making a selection of the ultimate equivalent in the TL (English).

TABLE 2

CATEGORY AND THE CC STRATEGY OF THE ARABIC CULTURE-SPECIFIC PUN “تنادي زورقيا لجزر” (TUNADI ZAWRAQI ALJAZUR) ADOPTED AND FOUND IN THE ENGLISH TRANSLATION OF GHAZI AL-GOSAIBI’S POEM “SONG IN A TROPICAL NIGHT”

Category	Example of a Culture-Specific Pun		Local Strategy Adapted	Strategy
	ST	TT		
Culture-Specific Pun	“تنادي زورقيا لجزر” : (Al-Gosaibi, 1987, p. 771).	“Tomorrow the island will call to my ships” (Jayyusi, 2016, p. 94).	Faithful Translation	Cultural Conceptualizations

## V. CONCLUSION

The current study of utilizing the cultural conceptualization (CC) technique to render culture-specific puns can foster cultural awareness and understanding as people become more familiar with the complexities of divergent cultures and learn to prevent any confusion and misunderstandings. By translating culture-specific puns in a manner that considers cultural references and subtleties, people from diverse cultures can gain a deeper understanding and grasp other culture-specific puns. These effects can therefore result in enhancing cultural communication and relationships. Apart from deeper understanding, utilizing CCs can help sustain the cultural context of culture-specific puns. Translated Arabic culture-specific puns can maintain their intended connotative meaning by preserving the original cultural references and shades. Utilizing CCs to render culture-specific puns can close cultural loopholes, enhance communication, and promote a more universal and inclusive community.

### A. Study Implication

Above and beyond the results, this study reveals the knotty and deciding factors of conveying aesthetic features and facets of cultural artistic elements through the utilization of CCs as a literary translation strategy in translating culture-specific puns. Moreover, several different translation strategies, such as literal translations and faithful translations, may probably have a leading role in grasping Arabic culture-specific puns that lead to surmounting communication challenges and filling the cultural gaps and chasms.

### B. Recommendations

Further studies are required to explore the utilization of CCs as a literary translation strategy and framework in rendering Arabic culture-specific humor, jokes in another genre, and other varieties of literature.

This study suggests that CCs can be closely investigated in detail in future research based on the principle of a multidisciplinary approach joining cultural research, linguistics, translation, and technology to improve powerful and practical translation strategies that maintain puns and cultural milieus between cultures.

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**Mohammed H. Albahiri** is a full professor of Curriculum and Instruction in the Faculty of Education at King Khalid University, Abha, Asir, Saudi Arabia. He received his Ph.D. from The University of Strathclyde in Glasgow, Scotland, in 2010. Currently, Professor Albahiri is the Vice President of King Khalid University, a position he has held since March 25, 2020. Prof. Albahiri received the Saudi Arabian Cultural Bureau (SACB) Award for Scientific Research Excellence in 2010. He has also published numerous papers in indexed international journals.



**Ali Albashir Mohammed Alhaj**, formerly at Jazan University, is currently a faculty member at King Khalid University in Saudi Arabia. He received his first Ph.D. in English Literature from the University of Khartoum in 2003, his second Ph.D. in Translation Studies from Omdurman Islamic University in 2014, his third Ph.D. in Applied Linguistics from Sudan University of Science and Technology in 2018, and his fourth Ph.D. in Pure Linguistics from Bahri University. Drs. Alhaj has published numerous papers in indexed journals and 50 books, 12 of which have been translated into ten languages internationally. Drs. Alhaj received the King Khalid University Award for Scientific Research Excellence (First Rank) in 2020.

**Majda Babiker Ahmed Abdelkarim** is currently a faculty member in the Department of Translation, College of Language and Translation, King Khalid University, Saudi Arabia, and formerly at Jazan University. She received her Ph.D. in Translation Studies from Omdurman Islamic University in 2015. Dr. Majda has published numerous papers in indexed journals and has written and published several books on translation studies.