

摘要

随着世界商品经济一体化的发展,现代广告作为国际商业活动的推动力,其地位不断提升。广告利用各种传播媒介广泛地传递信息,旨在达到宣传目的,即引发公众的消费欲望和购买行为。双关语,作为一种体现文化和语言特征的修辞方式,成为广告中常用的修辞技巧。广告双关语作为一种专门用途文体,有其特殊的功能和语言特征,这决定了广告双关语的翻译有其独特的标准和特点。

基于对以往研究的综述,本论文的研究目的为以下三个方面:(1)本文试图以语用顺应论为理论框架来分析广告双关语翻译的可行性。(2)通过例举大量实例,本文作者旨在给读者展现广告双关语翻译的动态顺应。(3)作者期望通过本文的研究,能够在实践中引导商家创作出更多经典的双关语广告。本文语料选自许多中外知名品牌的广告标语,例如苹果电脑、百事可乐、海尔电器、美的空调,等等。

本文研究的理论框架为 Verschueren 提出的顺应论。根据该理论我们可以得出,广告双关语的翻译过程是译者为达到推销商品的目的而在不同的意识程度下不断做出语言选择的过程。译者之所以能够在翻译语言的过程中不断做出选择,是因为语言具有变异性,商讨性和顺应性。语言的选择要从以下四个方面来描述和解释:语境关系的顺应,语言结构的顺应,顺应的动态性和顺应过程的意识程度。这四个方面是语用学方法论中的一个统一体。

本文共包括六章:第一章作为引言,简要概述了论文选题意义、研究目的及结构框架;第二章是文献综述,分别介绍了广告双关语的定义、类型、功能,和国内外对此领域的研究成果;第三章阐述了本文的理论基础。本文以 Verschueren 的语用顺应论为理论基础,并尝试建构一个广告双关语翻译的操作模式;第四章分析了广告双关语的翻译在语言语境中的顺应。语言语境的顺应指从多方面对语言做出选择:选择语码、语体、语音、词汇;第五章论证了译者在翻译过程中如何使这些广告实例顺应交际语境,即顺应消费者的心理世界、社交世界、物质世界;第六章总结了本文的研究发现、不足之处以及研究发展方向。

关键词:顺应论 语境关系顺应 语言结构顺应 广告双关语翻译

Abstract

With the development of economic integration, modern advertising, as the impetus of internal business activities, whose status is enhanced little by little. Advertisements employ various communication media to disseminate information with the aim of propagating, that is to say, to trigger consuming desires and purchasing behaviors. Puns, as a rhetorical device possessing cultural and linguistic characteristics, have become a kind of rhetoric skill often used in advertisements. As a language for specific purpose, puns in advertisements have their special functions and linguistic features. Thus advertising pun translation has its own rules, criteria and approaches.

The objectives of the present research lie in the following aspects. First, the present study intends to explore possibilities of establishing a pragmatic perspective for advertising pun translation. Second, by presenting a detailed and systematic analysis of advertising pun translation process, the present study aims at revealing the dynamics of advertising pun translation process as well as the complexity and peculiarity of this linguistic phenomenon. Furthermore, the author hopes that this approach can be helpful for translators to reproduce more attractive advertising puns under the guidance of Adaptation Theory. The data in this thesis is selected from abundant well-known brands domestic and abroad, such as Apple, Pepsi Cola, Haier, Media, etc.

The rationale of the study is the Adaptation Theory proposed by Verschueren. According to this theoretical foundation, pun translation in advertisements must consist of the continuous making of linguistic choices, consciously or unconsciously, for language-internal and/or language-external reasons. The fact that translators can make linguistic choices in translation process is because language is characterized by three hierarchically related and fundamentally inseparable notions, i.e., variability, negotiability and adaptability. The choice of language can be investigated from four angles: contextual correlates of adaptability, structural objects of adaptability, dynamics of adaptability and salience of adaptation process. These four angles are integrated in pragmatic methodology.

The thesis is composed of six chapters: Chapter One is a general introduction of the research including significance of the study, objectives of the study, rationale of the study and

organization of the study. Chapter Two first defines and introduces characteristics and functions of puns, and then it provides a review of the research work conducted in China and abroad so far. Chapter Three is the theoretical foundation of the whole thesis. This chapter explains the major contents of Adaptation Theory proposed by Verschueren and establishes a tentative model to interpret the process of adaptation in advertising pun translation. Chapter Four provides a linguistic analysis of adaptation in advertising pun translation. It analyzes how the translators adapt their translations to linguistic realities at codes and styles, sound structure and diction. Chapter Five analyzes how the translators adapt their translations to extra-linguistic elements at psychological world, sociological world and physical world. Chapter Six draws a conclusion for the present study, lists the limitations of the study and offers some suggestions for further studies.

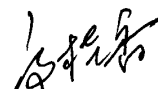
Key words: Adaptation Theory; contextual correlates of adaptability; structural objects of adaptability; pun translation in advertisements

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论文作者（签名）：张媛媛
2009年5月30日


指导教师确认（签名）：
2009年5月30日

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论文作者（签名）：张媛媛
2009年5月30日

指导教师（签名）：
2009年5月30日

Chapter I Introduction

1.1 Significance of the Study

Currently, with the frequency of exchanges on economic and social-political fields between China and the outside world, Chinese products penetrate into world market while foreign products are imported into China. It is well known that advertisers usually take advantage of language to attract people's attention and affect their buying decisions. Thereby, advertisers will select novel and humorous language in advertisements. Puns, as a rhetorical device possessing cultural and linguistic characteristics, have become a kind of rhetoric skill often adopted by advertisers. Therefore, it is of great significance to study pun translation in advertisements. Translators may also make progress in the perpetual practices.

As a relatively new discipline, pragmatics is concerned with language in use. Some theorists attempt to analyze pun translation in advertisements with theories of pragmatics, from speech act to conversational implication, applying pragmatic approaches to advertising pun translation. Whereas, most of the pragmatic approaches to translation can hardly involve every aspect of pragmatic implications of translation. There is no systematic and overall pragmatic perspective offered to translation studies, let alone advertising pun translation studies. The present research intends to explore and describe pun translation in advertisements from a new pragmatic perspective—Adaptation Approach. In terms of Adaptation Approach, a dynamic overall view can be reflected in the process of pun translation in advertisements.

This thesis aims at giving proper direction to translators in their practice of advertising pun translation, and promoting sales in global markets. On the one hand, it makes a suggestion that translators should have a good mastery of the two languages and cultures. On the other hand, it helps to build up translators' confidence in their advertising pun translation by providing some examples. A translator might undergo a process from rusty practice to wonderful translation.

1.2 Objectives of the Study

The objectives of the present research consist of three aspects as follows. In the first place, the present study intends to explore possibilities of establishing a pragmatic perspective for advertising pun translation. In the second place, by presenting a detailed and systematic analysis of advertising pun translation process, the present study aims at revealing the dynamics of advertising pun translation process as well as the complexity and peculiarity of this linguistic phenomenon. Pun translation in advertisements, like general communication, is actually a process of continuous choice-making and adaptation to the linguistic reality and extra-linguistic elements with different degrees of salience for certain desired purposes. The author also offers an advertising pun translation model within the framework of Adaptation Approach, trying to explore what occurs in the process of pun translation in advertisements. Moreover, the author hopes that this approach can be helpful for translators to reproduce more attractive advertising pun slogans under the guidance of Adaptation Theory.

1.3 Rationale of the Study

In recent years, more and more scholars pay attention to studying translation from the pragmatic perspective. Nevertheless, certain pragmatic implications for translation in certain aspect can be only addressed in these studies and there is hardly a coherent and overall perspective offered to translation studies, let alone pun translation in advertisements. To enhance skills of advertising pun translation, this thesis intends to explore a new approach for advertising pun translation study by combining theory with strategies and taking culture into consideration. Inspired by Verschueren's Adaptation Theory, a new approach is applied to advertising pun translation, that is, the adoption of Adaptation Theory to pun translation in advertisements including both linguistic realities and extra-linguistic elements.

In this thesis, the Adaptation Theory, advanced by Jef Verschueren, is adopted as the theoretical framework. Jef Verschueren holds that "the general concern for the study of linguistic pragmatics is to understand the meaningful functioning of language as a dynamic process operating on context-structure relationships at various levels of salience." (Verschueren, 2000: 69) According to Verschueren (2000: 68), the use of language is regarded

as a continuous linguistic choice-making process. Translation can be also in agreement with this opinion. Like other linguistic activities, translation is also considered as a process of continuous making of choices. (Yang Junfeng, 2005: 48) This view is supported by Song Zhiping (2004: 20) who assumes that the choice-making happens during the whole translation process, including the choice of text translation, the preference of translation strategy and method, the implied meaning during decoding and the choice of linguistic devices in the target language. Consequently, advertising pun translation can be unfolded in a full scale in terms of Verschueren's Adaptation Theory.

1.4 Organization of the Study

The thesis is composed of six chapters:

Chapter One is a general introduction of the research including a brief introduction to significance of the study, objectives of the study, rationale of the study and organization of the study.

Chapter Two defines and introduces characteristics of puns at first, and then it provides a review of the research work conducted in China and abroad so far, including semiotic, functional equivalence, pragmatic and other approaches toward the translation of puns, as well as studies on pun translation in advertisements.

Chapter Three is the theoretical foundation of the whole thesis. This chapter explains the major contents of the Adaptation Theory, and then explores its application to pun translation in advertisements. According to Verschueren, language use is a process of choice making, which refers to adaptation with regard to context and linguistic structure in a dynamic way at various levels of salience. It also establishes a tentative model to interpret the process of adaptation in advertising pun translation.

Chapter Four provides a linguistic analysis of adaptation in advertising pun translation. It analyzes how the translators adapt their translations to linguistic realities in codes and styles, sound structure and words. In a word, this chapter investigates how to apply Adaptation Theory to advertising pun translation from the perspective of linguistic reality. In this chapter, various examples are given and analyzed in detail.

Chapter Five analyzes how the translators adapt their translations to extra-linguistic elements in psychological world, sociological world and physical world. This chapter exemplifies advertising pun translation at length.

Chapter Six draws a conclusion for the present study, lists the limitations of the study and offers some suggestions for further studies.

Chapter II Literature Review

This chapter aims to make a brief review of the relevant studies on pun translation in advertisements. In the first part of this chapter, it presents the notions and characteristics with regard to puns in advertising, and then reviews various approaches toward advertising pun translation. It also suggests a new and overall approach to advertising pun translation. A better understanding of advertising pun translation can be achieved in this chapter.

2.1 Puns in Advertising

2.1.1 Definition of Advertising

The English word “advertise” derives from the Latin word “advertere”, which means “a means to draw attention from the public to something and lead them to some direction”. (Li Haibin, 2003: 1) Because of the extensive use of advertising, various researchers define advertising with different perspectives or purposes. Definition of advertising, explained by American Marketing Association, which is the most widely adopted:

“Advertising is the non-personal communication of information, usually paid for and usually persuasive in nature, about products (goods and services) or ideas by identified sponsors through various media.” (Bovee and Arens, 1992: 7)

Several aspects of this definition carry the meanings as follows. To begin with, the idea of “paid” reflects that it exchanges space or time for advertisements with money. Second, the “non-personal” indicates that certain people of the public should be included in advertisements, however, no opportunity for immediate feedback can be obtained from the information recipients—the advertisement receivers. Third, the notion of “communication” is considered as the exchange of ideas, the transferring of information, or as the process of establishing communication between a sender and a receiver. In addition, “persuasive” means that the advertisers do their best to persuade the information recipients of the merits of the particular products or services. Ultimately, “media” refers to the channels like radios, magazines, newspapers, books, TV, internet, etc, that can make the information reach consumers.

2.1.2 Definition of Puns

Puns, as a specific language item, have been interpreted by substantial sources and authorities. Some of the meanings are listed as follows:

Webster's New World Dictionary carries a pun as "the humorous use of a word, or of words which are formed or sounded alike but have different meanings, in such a way as to play on two or more of the possible applications; a play on words."(Li Xinhua, 2000: 189)

The Longman Dictionary of Contemporary English 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. (Li Xinhua, 2000: 189)

The Webster's Third New International Dictionary (1981: 1842) defines a pun as a "humorous use of a word in such a way as to suggest different meaning or applications, or of words having the same or nearly the same sound but different meanings: a play on words."

The Oxford English Dictionary provides the definition as follows:

"A pun is the use of a word in such a way as to suggest two or more meanings or different associations, or the use of two or more words of the same sound with different meanings, so as to produce a humorous effect, a play on words." (The Oxford English Dictionary, 1989: 832)

Guanggao Xiezu Cidian has its own definition as follows:

"A pun skillfully employs phonemic or semantic conditions and deliberately makes the utterance bear a double meaning, that is, by saying one thing while meaning another, one meaning being explicit and the other meaning implicit, one true and one false." (Shi Yujing, Chen Yintao, 2000: 659-660)

As Richard Lederer explains puns in his essay *A Primer of Puns*, punning is largely the trick of combining two or more ideas within a single word or expression. Puns challenge people to apply the greatest possible pressure per square syllable of Language. Punning surprises people by flouting the law of nature which pretends that two things cannot occupy the same place at the same time. Punning is an exercise of the mind in being concise. (1981: 32)

As a matter of fact, all these above definitions of puns can be summarized as the definition in Princeton Encyclopedia of Poetry and Poetics, that is, “a figure of speech depending upon a similarity of sound and a disparity of meaning”. (Li Xinhua, 2000: 190) Consequently, the criterion to judge puns is what has been stated above.

2.1.3 The Characteristics of Puns

In the present paper, puns have two characteristics: 1) ambiguity; 2) the double context.

Ambiguity

Ambiguity is a language phenomenon which may have two or more than two cognitive meanings. In the daily communication, people try their best to avoid ambiguity because it may cause misunderstanding. Therefore the purpose of communication cannot be achieved. However, people deliberately create ambiguity in puns. That is because ambiguity is the essence of a pun. For example,

Example 2.1:

-What kind of money do girls like the most?

-Matrimony.

-女孩子喜欢什么样的钱?

-姻缘。(Li Xinhua, 2000: 193)

Although the Chinese version is not as artistic as the SL, it is a real typical English pun to play sarcasm. The ending part “mony” of the word “Matrimony” has the similar pronunciation with that of the word “money”. Generally speaking, the majority of girls look forward to changing their social and economic status through marriage. Accordingly, the word “Matrimony” here achieves satisfactory effect. By adopting this pun, this sentence is full of irony. Another example is analyzed as follows:

Example 2.2:

King: ...my cousin Hamlet, and my son how is it that the clouds still hang on you?

Hamlet: Not so, my lord, I am too much in the sun. (Shakespeare: *Hamlet*)

国王: 我的侄儿哈姆雷特, 我的孩子为什么愁云依旧笼罩在你的身边?

哈姆雷特: 不, 陛下, 我已经在太阳里晒得太久了。(Translated by Zhu Shenghao, Li Xinhua, 2000: 193)

This example is chosen by *Hamlet* which is considered as one of significant masterpieces. In the dialogue, “sun” and “son” are ambiguous words though they share the same pronunciation. It reveals Hamlet’s indignation in his sentences. The king calls Hamlet “his son”, and the response of Hamlet is “too much in the sun (son)”, which shows clearly that he has been staying in the sun for a long time, actually it is a pun which implies he has been the son of the king for a long time. The vivid psychological intention described here bears out that Shakespeare is a master of puns.

The ambiguity of puns has the theoretical support in practice. Li Xinhua (2000: 195) explains that the language unit consists of both form and content. In other words, one phonemic form may contain one or more meanings, and one meaning is probably represented by one or more language forms.

The Double Context

The double context is another striking characteristic that a pun contains. According to Li Xinhua, three elements are involved in analyzing and composing a pun: a double context, a hinge and a trigger. A hinge can be regarded as the pun itself, and a trigger refers to the intention and background that exist behind the exploitation of puns, which is often adopted when making use of puns. Some examples are analyzed as follows:

Example 2.3:

We must hang together, or we shall all hang separately. (Li Xinhua, 2000: 194)

我们必须紧紧地靠着，不然我们会被一个个铐着。

American politician Benjamin Franklin gave this famous saying during the Independence War. The same word “hang” in the sentence appears twice with different meanings. That is to say, the word “hang” is a polysemy word. In this sentence, the former one means “united” while the latter one refers to “death by hanging”. This is an example that one speaker creates the double context, sometimes which is created by speakers and listeners respectively as in the following example:

Example 2.4:

A man sits down at a table in a restaurant and asks, “Do you serve crabs here?” the waiter says, “Sure, sit down, we serve everybody”.

某人坐在餐桌上问侍者：“你们这招待客人螃蟹吗？”侍者回答：“我们这什么客人都

招待”。(Xu Ke, 2005: 11)

The dialogue takes place in a restaurant. This is a typical dialogue created by a speaker and a listener. In fact, the guest here intends to inquire whether the restaurant has the dish of crabs, while the waiter interprets the word “crab” into “grumpy person” in his own context. Although the answer has no relationship with the question, the pun achieves a humorous effect due to the double context.

Puns are the essence of human wisdom. If the advertiser applies puns into advertising, consumers will easily be captured by the charm of the language and the artistic effect conveyed by them. Thus, the advertiser is fond of adopting puns for the purpose of selling products.

2.1.4 Status of Puns in Advertising

The status of puns in advertising is doubted by many scholars. Puns are looked upon as one of the lowest forms of wit. Pope’s dismissal of puns is quoted by Culler, “He that would pun would pick a pocket”. (1988: 4) Redfern wanted to ascertain the status of wordplay within the trade of advertising. Then, he wrote to twenty of the largest international agencies. Finally he drew a conclusion that the majority of them allege that puns in adverts were out of date. A more charitable reason was that they were reflecting the age-old embarrassment related to puns. Punsters in companies habitually apologize for their activities. In addition, the dignity of the profession is strongly held by some practitioners. Redfern mentions American copywriter Claude C. Hopkins’ remark in *My Life in Advertising*: “Frivolity has no place in advertising. Nor has humor. Spending money is usually serious business...People do not buy from clowns.” This comment was strongly supported by David Ogilvy. (Roderick, 1988: 78) And another standard warning is mentioned like this: Do not be ‘clever’; it’s distracting. (Redfern, 1984: 131)

White Roderick (1988) argues that it is difficult to deal with the sameness of meanings. When advertising makes words interpreted in several ways, a receiver may be confused. In other words, if the receiver accepts misleading information, it takes passive effect on commerce. He believes that semantic features are strongly encoded, so when consumers come across homonym or polysemy, it immediately evokes several meanings of the word. And

errors may definitely increase in comprehension in translation process.

Because of the seemingly low status of puns, there are few attempts to investigate them within any academic framework. Books that focus on either advertising language or rhetoric often contribute a few words to puns.

Although there are many doubts about puns in advertising, arguments for the usefulness of wordplay are stronger than such doubt. Joel Sherzer regards puns nowadays as “most often considered to be humorous in intention, inappropriate for serious discourse but highly appropriate for advertising”. (Joel Sherzer, 2002: 34)

As far as homonym and polysemy are concerned, just as one practitioner mentioned, “It is difficult to find many words in English language that possess only one meaning.” This phenomenon of playing word is enlarged by Anthony Burgess, “Ambiguity is a vice of words... A scientific age like ours tends to worry about this aspect of Language...Meaning should be mathematical, unambiguous. But this plurality of reference is in the very nature of language, and its management and exploitation is one of the joys of writing.” According to this, puns, as a natural linguistic phenomenon, are applied frequently in everyday life. (Redfern, 1984: 131)

Redfern in his book *Puns spares a chapter Guano of the Mind: Puns in Advertising* discussing punning in advertising. The essence of advertising is likely to be perceived by Redfern. He mentions that association is ubiquitous in advertising: associating a particular product with a particular firm and with an idea of quality; and so word and thought associations, such as echoes, jingles and puns obviously come into useful play. From his point of view, puns are highly economical and they are much more of a “labor-saving device” than many of the products they seek to promote. He reckons that puns lead to foreshortened texts. Redfern confirms puns’ effects in ads. His remarks on puns are like this: “as a devious rhetorical technique, puns are a way around those rather stuffy rules of the advertising watchdogs: adverts should be legal, decent and true.” He regards puns as “a recipe for mass production.” In the eyes of Redfern, puns are also considered as attention-grabber.

In addition, the essay of *Figures of Rhetoric in Advertising Language*, written by McQuarrie and Mick (1996), proposes that puns are the most deviant figure of speech in advertising. In terms of McQuarrie and Mick’s research, when the advertising message is

associated with semantic and background knowledge, puns are widely used.

As the above-mentioned, the scholars accept that puns in advertising play an important part in real life. In fact, when people turn on the television or skim on the internet, they will discover how puns are frequently used in advertising.

2.2 Previous Studies on Pun Translation

2.2.1 Previous Studies Abroad

Western scholars did researches in advance of their Chinese counterparts in the field of pun translation. In the West, Delabastita is deemed to be the representative of pun translation. He is a Belgium scholar and is now teaching English literature and literature theory as a professor at Facultes Universitaires Notre—Dame de la Paix Namur. Meanwhile, as a student of Professor Jose Lambert, one of the representatives of Polysystem, he mentions that all processes of exchanges between two languages are possible to take place. It means that he ascertains the existence of puns. Accordingly, pun translation of any language is wholly possible. What should people pay attention to is that whether methods for creating puns accord with translation principles or not. In his Ph.D dissertation, He has also made a tentative research on the translation of *Hamlet* written by Shakespeare with German, French, Dutch versions as examples. He once put forward three kinds of translation-method classifications. On the foundation of Delabastita's classification, ten methods of pun translation is presented in *Chinese Translators Journal* (Zhang Nanfeng, 2003: 30-35) which is advanced by Mr. Zhang Nanfeng who is a Chinese scholar teaching at Lingnan University.

There are several advantages in Delabastita's classification of pun translation. To begin with, other scholars may recognize a certain translator's idea on translation or literature by this method. Furthermore, despite any language specificity, any language can adopt this rational and overall classification. What is more, in the translation texts, all translation techniques can be included by this classification. Last but not least, he makes a legible description of the name and definition of the classification. In conclusion, Delabastita's classification is descriptive, concrete and scientific.

Nevertheless, there are also some shortcomings reflected on Delabastita's classification of pun translation. First and foremost, in the classification, it does not explore the translation of punoids into puns. However, Zhang Nanfeng (2003: 33) made a tentative study on this. He mentions that not only a pun can be translated into a punoid, but also a punoid can be translated into a pun correspondingly. Moreover, according to Delabastita, pun translation can only appear outside a text in the form of foot-notes or end-notes rather than in the form of inserted notes within a text. It neglects the significance of pun translation in the text. Otherwise, it is arguable for the classification to assert that making puns disappear in the translated version is also a method of translating puns. If a pun is missing in the target translation version, the rendition will be regarded as an unsuccessful one and lose its original distinguishing features. In addition, literary works also apply puns a lot, so they should not be merely regarded as plays of words but should be given their due functions and roles to play. Consequently, the adoption of several techniques may result in the missing of the characteristics and styles carried by original puns. In conclusion, it is inappropriate for such techniques in Delabastita's classification of pun translation.

2.2.2 Previous Studies in China

Although puns are a kind of rhetorical devices adopted long before in China, scholars at home seldom make an overall and systematic explanation about pun translation. In China, researches have been made in this field to a certain degree. Li Guonan, a professor from Huaqiao University makes a relatively systematic study on pun translation. In his dissertation published on *Foreign Languages* (1986: 54-59), Mr. Li expounds four ways of creating puns in English—lexical pun, grammatical pun, rhetorical pun and contextual pun. He puts forward two methods to solve pun translation, which are maintaining puns and making an adaptation in the target language. (Li Guonan, 1998: 60-65) Other translators have made researches on pun translation from perspectives of various modern theories.

Pun Translation from Social-semiotics

Some scholars made tentative studies of pun translation under the guidance of sociosemiotic approach. Sociosemiotic theory is a science which stems from semiotics, the science that “designates the theory of language and its applications to different signifying

sets". (Larry Crist et al, 1979: 282) As the study of science of sign systems in the context of society, sociosemiotics is primarily concerned with human semiosis as an inherently social phenomenon in its sources functions, contexts and effects. Socio-semiotic approach regards translating as the message transition between two semiotic systems, which takes both the language user and the outside world into sign process. Socio-semiotic approach seems to be practical and helpful for the translator in interpreting and translating puns in a socio-cultural context. Wang Yajuan (2004) points out in her MA thesis entitled *English Pun Translation: from a Sociosemiotic Perspective* that the application of socio-semiotic approach to translation techniques helps to deal with many tough problems the translators come across.

Compared to other approaches of translation, sociosemiotic approach has two advantages. First, this approach attaches importance to the significance of signs, which brings message to receptors and circumstances. Second, it focuses on referential and pragmatic meanings as well.

However, because of language and culture differences, punny sense and aesthetic effects may be lost in some degree in the process of translation. Feasible ways cannot be explored by socio-semiotic approach to deal with linguistic and cultural barriers which translators frequently come across in their translation process. As to overcoming the barriers, more effective methods in other research fields should be probed into by scholars.

Pun Translation from Functional Equivalence

Jian Lihua and Xu Hualing (2006: 135-136) have made a tentative research on pun translation from the perspective of functional equivalence proposed by Eugene A. Nida who is an American translation theorist and linguist. Functional equivalence can be regarded as the core principle of Nida's translation theories. Functional equivalence shall be stated primarily in terms of a comparison of the way in which the original receptors understand and appreciate the text and the way in which receptors of the translated text understand and appreciate the translated text. (Nida, 2001: 86) The application of functional equivalence to pun translation seems to be appropriate and effective. Judging of the validity of pun translation can stop at a comparison of corresponding word meaning, phrases, sentences, structural features, styles, contents and pragmatic connotations and so forth. Consequently, receptors of translated versions will test whether puns are translated well or not. Thereby, in order to make readers

fully understand the message, all kinds of translation methods should be employed subtly, such as paraphrasing, literal translation with annotations and so on.

However, there are some demerits in this principle. In the first place, the equivalence cannot be achieved entirely in the target language. In the second place, this approach cannot or can hardly solve all the problems in translation, such as cultural barriers and psychological differences. In the end, techniques, such as annotation, are hardly applicable to pun translation in some genres, for instance, in advertisements.

Pun Translation from Pragmatics Perspective

Dan Sperber and Deirdre Wilson put forward relevance theory, which is an important pragmatic theory and offers a new research perspective for pun translation. According to Sperber and Wilson (1986: 54), the crucial mental faculty that enables human beings to communicate with one another is the ability to draw inferences from people's behavior. In other words, communication is not a single matter of linguistic encoding and decoding. It crucially involves inference in addition. Wu Xuanmin (2003: 72-74) discusses the pun translation under the guidance of pragmatic inference. He explores the possibility of applying cognitive and relevance principles of pragmatics to pun comprehension. Moreover, the principle proposes a triadic translation strategy. The author considers pun translation as a complicated process that involves double inferences. In the process, the translator should take into account his understanding of the source language as well as the expectation of readers in the target language.

Xiong Jun (2006: 40-43) makes a tentative study on pun translation from the perspective of relevance theory put forward by Wilson's student Gutt. According to him, it is unnecessary for a translator to capture all values of the original. A translator can make a choice on the importance of the original qualities. The principle of relevance heavily constrains the translation with regard to what it is intended to convey and how it is expressed. Consequently, pun translation seems to be effective under the guidance of relevance theory. Although not all the qualities of original puns can be expressed in the target language, the communicative intention of puns may be achieved by supplementary channels of communication, such as introductions, notes and the like.

Guo Xiaoyun (2007: 47-49) explores the pun translation from the perspective of Adaptation Theory. Verschueren (2000) proposes a new pragmatic perspective of adaptation and assumes language use to be a continuous making of linguistic choices with different degrees of salience for the purpose of adaptation. The thesis of Guo Xiaoyun attempts to explore possibilities of establishing a coherent and unified pragmatic framework for pun translation studies. Based on the framework outlined by Verschueren, pun translation is considered as an instance of language use and a special kind of communication. Therefore, it is possible to regard pun translation as a process of adaptation with regard to linguistic reality and extra-linguistic contexts.

Pun Translation from Other Perspectives

Besides the above mentioned perspectives, the translation of puns is also viewed from other perspectives. Zhou Hongqin (2004: 114-116) makes a probe into pun translation from the perspective of intercultural competence. In her view, closely connected with translators' intercultural competence, pun translation is not only a switch of two different languages but also an interchange of two distinctive cultures. She also mentions that the translatability of puns lies in the fact that translators or interpreters have a high intercultural competence.

Wen Jianping (2005: 7) makes a discussion on function mechanism, translatability and restructuring of puns from a cognitive point of view. In her opinion, embedded in puns marking a deviation from language norms, the dual value cannot be dealt with separately, thus constituting a syntagmatic unity of values. In order to reproduce the distinctive effects in the target language, the restructuring of puns lies in the holistic reproduction of the dual value.

2.2.3 Previous Studies on Pun Translation in Advertisements

Taking practical influence of advertising into consideration, more and more scholars attach great importance to translation of puns in advertisements. Moreover, many scholars have gained abundant harvest in this area.

Huang Jie (2004: 107-109) adopts Nida's functional equivalence as a translation principle to give guidance to the translation of puns in advertisements. According to her findings in the translation of puns in advertisement, the function of advertising language should be put in the first place and faithfulness in meaning in the second place. In order to

make equivalent effect between source language and target language, Ms Huang takes advantage of some translation techniques in advertising pun translation.

Chen Yuehong (2004: 125-127) advances that a crucial issue in advertising pun translation is the comprehension of non-linguistic context in advertisements. In the research, she analyzes the characteristics of double contexts and double conversational implicatures of a pun as well as non-linguistic context of any advertisement. In translation process, a choice of the double contexts and double conversational implicatures of puns is made by the translator. Consequently, pun translation in advertisements is different from the translation of puns in other genres.

Lin Jihong (2002: 60-63) studies the translation of puns in Chinese advertisements from the perspective of Skopos theory, which is represented by Hans T. Vermeer. According to Skopos theory, the source language cannot be translated into target language equally. The target language must be modified in line with the social background and cultural custom. Because the language of advertisements ought to be humorous and accurate in order to persuade customers. Under the guidance of Skopos theory, a discussion about the modes of pun translation on the principle of version function in the target language is made by Ms Lin.

Meng Lin and Zhan Jinghui (2001: 48-51) probe into practical skills of pun translation which have been frequently used in advertisements. Analyzing double meanings of a pun and the styles of advertising, the research puts forward some techniques, such as compound translation, emphasizing translation and complement translation, which have the potential to solve problems in pun translation in advertisements.

Jin Qian (2007: 51-56) explores the pun translation from the perspective of Aesthetics of Reception, which is represented by Robert Jauss and Wolfgang Iser. According to Aesthetics of Reception, translators are endowed with full freedom, which increases the extent to which puns of advertisements are able to be translated. They can fully perform their subjective dynamics so that aesthetic value and sense of beauty carried in puns can be reconstructed in the translated advertisements. Under the guidance of Aesthetics of Reception, the thesis of Jin Qian tries to free itself from the bondage of traditional translation theory, which is text-oriented. Thus, it provides pun translation in advertisements a receptor (translator)-centered angle.

In conclusion, a great many of scholars have contributed to pun translation in advertisements from various approaches. However, it must be pointed out that although some of these scholars have studied advertising pun translation from the pragmatic approach, the inter-linguistic and extra-linguistic aspects were not entirely formulated. For this reason, the author attempts to discover the pragmatic approach of pun translation within the theoretical framework of the Adaptation Theory.

Chapter III Theoretical Framework

As stated in the last chapter, pun translation in advertisements is a linguistic phenomenon involving psychological, sociological and physical factors. Therefore, these three factors of advertising pun translation should be analyzed by using an appropriate theory. It is observed that Adaptation Theory covers the whole range of mental, social, and physical aspects when investigating any given linguistic phenomenon. This chapter sketches out a brief outline of Adaptation Theory and applies it to the discussion on pun translation in advertisements.

3.1 Verschueren's Linguistic Adaptation Theory

It is Belgium linguist Jef Verschueren who establishes the Adaptation Theory. He is the Director of the Research Center of the International Pragmatics Association. His conception of pragmatics is quite different from the traditional Anglo-American school's. Traditionally, pragmatics is regarded as one component of linguistics alongside with phonology, morphology, syntax and semantics "within a properly delimited domain, with well-defined objects and properly established, specific methods". (Mey, 2001: 9) Distinct from this component view, Verschueren (2000: 7) considers pragmatics as "a general cognitive, social, and cultural perspective on linguistic phenomena in relation to their usage in forms of behaviour". In other words, pragmatics is treated as a general functional perspective on all aspects of language. Verschueren (2000) realizes that none of the factors of cognition, society and culture can be ignored when the full complexity of linguistic behaviour is scrutinized. This pragmatic perspective just provides the foundation of his Adaptation Theory.

3.2 Verschueren's Three Properties of Language

The reason why language users are able to make continuous and appropriate choices in the communication process is that language itself has three properties: variability, negotiability and adaptability. (Verschueren, 2000) It can be logically concluded that pun translation in advertisements also possess the three properties. And those properties provide basis for the choice during the process of translation.

Variability

“Variability is the property of language which defines the range of possibilities from which choices can be made.” (Verschueren, 2000: 59) According to Verschueren, the notion of variability must be treated with seriousness, because the range of possible choices cannot be seen as anything static or stable. It does not remain constant once and for all.

Variability means the capacity of language choices, among which intralingual communication can proceed flexibly. On the one hand, an utterance may have different interpretations; on the other hand, the speaker is exposed to a variety of options to express the same idea. As for pun translation in advertisements, Variability is prominent.

The concept of variability may be associated with what is traditionally called “varieties of language”. It means that language is geographical, social, or functional. Moreover, a choice may eliminate alternatives or create new ones. All the possible choices should be negotiate. This naturally leads to the next notion—negotiability.

Negotiability

Verschueren (2000: 60) proposes that, “Negotiability is the property of language responsible for the fact that choices are not made mechanically or according to strict rules or fixed form-function relationships, but rather on the basis of highly flexible principles and strategies.” That is to say, the language user chooses strategies to express himself/herself with purposes. There is a certain reason which leads to choice-making.

From Verschueren’s point of view, there is a strong negotiability in language use. And it is useless to search for the limits of what is possible and what is not possible. To begin with, there is negotiation in the choice-making on the side of speaker. Moreover, negotiation of choices involves interpreter. Third, once choices are made, they can be permanently renegotiated. Since using language is a process of multiple choice-making, variable possibilities can be explored in a manner not governed by rules and can undergo permanent negotiations, it requires the next notion—adaptability.

Adaptability

Adaptability is “the property of language which enables human beings to make negotiable linguistic choices from a variable range of possibilities in such a way as to approach points of satisfaction for communicative needs”. (Verschueren, 2000: 61)

In order to explain the definition of adaptability clearly, Verschueren gives out a few explanations. First, “communicative needs” does not mean that the needs of language use all have to be “communicative” in the strict sense of the word. Occasionally, some ways of using language, which are purely expressive without any communicative intent, should be taken into consideration. Second, the “communicative needs” mostly occur in context and quite specific. That is to say, people from different regions have different backgrounds. When the translator deals with puns in advertisements, he/she has to take context into account. Third, the sheer satisfaction cannot be achieved. Different people have different satisfactory degrees. The interpreter can make choices to approach a certain degree of satisfaction, but not all degrees. Finally, adaptability should not be considered to be unidirectional. In other words, the interpreter can make linguistic choices in terms of context of target audiences. He/She may not comply with the original language entirely.

The three notions mentioned above, Verschueren argues, serve as a conceptual tool to understand linguistic pragmatics. Specifically speaking, variability describes what linguistic choices are available, negotiability describes how linguistic choices are made and adaptability explains why linguistic choices are made. Variability and negotiability are the condition and base, whereas adaptability is the purpose and result. These three notions enable human beings to make negotiable language choices from a variable range of possibilities to meet the needs of communication.

3.3 Verschueren’s four Angles of Pragmatic Investigation

Using adaptability as the starting point, the use of language is described and explained by Verschueren from four angles: Contextual Correlates of Adaptability, Structural Objects of Adaptability, Dynamics of Adaptability, and Salience of the Adaptation process. These four angles are in perfect accordance with the linguistic, social, cultural and cognitive elements involved in the dynamic process of language use.

Contextual Correlates of Adaptability

Contextual correlates of adaptability can be described as:

Potentially include all the ingredients of the communicative context with which linguistic choices have to be interadaptable. The range goes from aspects of the physical surroundings (e.g. distance as an influence on loudness of voice) to social relationship between speakers and hearers and aspects of the interlocutors' state of mind. (Verschueren, 2000: 66)

To be specific, the world of potential correlates of adaptability can be found in mental, social and physical world. The mental world includes cognitive and emotive elements. The social world, another indispensable part, covers social settings, social institutions and principles within which the language user makes choices. As an impersonal part, the physical world contains temporal reference and spatial reference.

For advertising pun translation, three elements as a whole activate in the translation process: the SL (source language), the translator and the TL (target language) customers. In translation process, when the SL is created elaborately, the translator must try his/her best to adapt the rendition to TL customers. The rules translators abide by should be in accordance with contextual correlates. In other words, the translator should take the mental, social and physical world into consideration. Only if the rendition conforms to the sense and behavior of the TL customers, there is possibility for the TL customers to make an attempt at the commodities. Therefore, the translator should keep a balance between adapting contextual context of the SL and of the TL customers.

Structural Objects of Adaptability

Structural objects of adaptability are explained by Jef Verschueren like this: "Since the making of communicative choices takes place at all possible levels of linguistic structure that involve variability of any kind, pragmatic phenomena can be related to any layer or level of structure, from sound feature and phoneme to discourse and beyond, or to any type of interlevel relationship. Not only 'structures' are involved, but also principles of 'structuring'." (Verschueren 2000: 66)

Structural adaptation also take great effect in translation when the translator is making choices at all possible levels of linguistic structure from codes, styles and sound to the words and diction. Choices should be made appropriately by the translator with the purpose that not

only the rendition retains the linguistic feature of the SL, but also it is accepted by the TL customers.

Dynamics of Adaptability

The central task of a pragmatic analysis, according to Verschueren, is to account for the dynamics of meaning generation. Dynamics of adaptability refers to “the development of the adaptability processes over time”. In essence, the fulfillment of dynamics of adaptability lies in the usage of communication principles and strategies in the adaptation processes of production and interpretation.

It has a close relationship between time and processes of inter-adaptability. In a macroscopic sense, translated versions meet the needs of customers from different times or different translation purposes. In a microscopic sense, communication messages are limited in their memory range. Also time will affect the arrangement of communicative content.

Salience of the Adaptation Process

Salience of the adaptation process refers to the varying extent of consciousness to which choices are made. To be simple, mind in society is the basis of language user’s adaptation. All the choices are made equally consciously or purposefully. Thus the language choices can be explained in the aspect of society and cognition. “Salience is basically a function of the operation of the reflexive (or metapragmatic) awareness involved in language use”. (Verschueren, 2000: 67)

Due to the existence of mind in society, the degree of salience in adaptation is different. They are created by different psychological processes. During the translation process, most of the choices are consciously made by the translator. Different degree of salience is presented in the translator’s adaptation process, because of the purpose of translation, translation norms, translation theories, the translator’s motivations, experiences, beliefs, outlook of aesthetics and so on.

Analysis from the above four angles of pragmatic investigation will be helpful in understanding the phenomenon of pun translation in advertisements. Advertising pun translation can be regarded as the meaningful functioning of language as a dynamic process operating on context-structure relationships at various levels of salience. Since the four angles are in perfect agreement with linguistic and extra-linguistic aspects involved in the dynamic

process of language use, advertising pun translation should be analyzed in terms of linguistic, social, cultural and cognitive elements.

3.4 Adaptation Model of Pun Translation in Advertisements

As above-mentioned, language use always concerns the need of making choices. As a specific process of language use, pun translation in advertisements is also connected with a series of choice-making process. During translation activities, in order to approach or realize the communicative goals, negotiable linguistic and non-linguistic choices could be made with varying degrees of consciousness of the socialized mind.

Adaptation Theory, as the theoretical foundation, comprises a full range of elements involved in generating meaning. Thus it provides some parameters to guide advertising pun translation and evaluate target renditions. Language use of advertising pun translation is basically a process of choice making, and the choices are situated at every possible level of linguistic structuring including phonological, morphological, syntactic, lexical, semantic and so on. Meanwhile, they also take language-external elements into consideration, such as mental, social and regional variation. Accordingly, in the adaptation model of advertising pun translation, the translator should take these objects in the communicative context and the structure in the linguistic context as his/her focus. These two aspects are interadaptable and interact with each other in the process of translating puns in advertisements. To be simple, on the one hand, the translator should purify his/her language to cater for internal linguistic conventions of target language. On the other hand, the pragmatic meaning of this particular linguistic form must be oriented to the target setting.

In order to translate successful puns in advertisements, the translator should avoid simply decoding the source advertising puns and regenerating the meaning in the target language context. Thereby, the translator should take the process seriously. Pun translation in advertisements involves the generation and selection with the target rendition as the result of adaptation. Due to better understanding the process of the translator's language use in translating advertising puns, the adaptation model will be presented as follows:

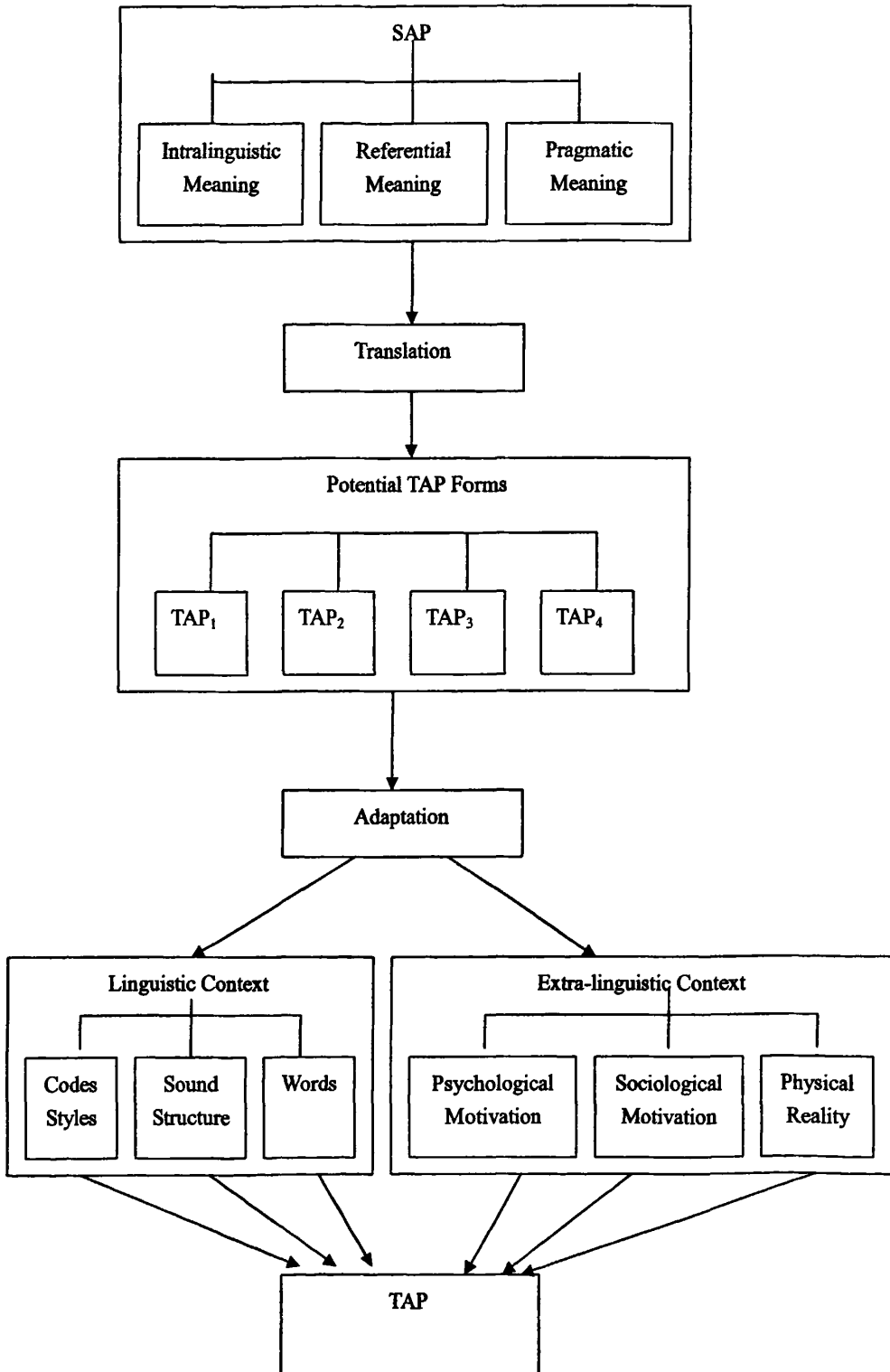


Fig.1 Adaptation model of advertising pun translation

This model describes the process of choice-making by the translator in the final target language. A panorama of all the relevant factors involved in advertising pun translation is presented dynamically.

In the first stage, advertising puns undergoes the process of preliminary translation. Once the source language is negotiated by the translator, he/she may take advantage of various translation techniques to translate many meanings of advertising puns. The three kinds of meaning expounded in the semiotic model can best account for the fact that the translators can adopt different methods in specific translating contexts. Therefore, various meanings of the original induce a series of translation options made by translators. The further operation of adaptation may be derived from these possible options of translating puns. Ultimately, sets of translation options (potential TL) presented by the translator turn into the potential target rendition forms. This stage shows what choices are available. It reveals the language property of variability.

In the second stage, options of translation will go into adaptation process. The language of the target audiences must be negotiated with so as to achieve the closest natural equivalent. Certain parameters should be paid attention to with the purpose of fulfillment of the best reasonable target language. The translator should reconsider and estimate available translation options. Accordingly, the translation options are in accordance with socio-linguistic aspects. To be simple, structural objects and contextual correlates will be adopted to analyze the possible translated advertising puns. Then they constitute the general guidelines directing the translator to choose among the different translation possibilities generated during the first stage of the whole translation operation. As the above figure shows, the choice-making lies in three major levels: codes and styles, sound structure and words. These have a direct influence on choice-making because they belong to structural aspects of advertising puns. The extra-linguistic reality is divided into three aspects: psychological motivations, sociological motivations and physical reality. In order to accord with the tastes of the target audiences, advertising pun translation requires a degree of adaptation to the target extra-linguistic reality. To be simple, the translator should eliminate the foreignness of the original advertising puns.

As a kind of fundamentally cross-cultural communication, advertising pun translation cannot avoid the basic problem of cultural barriers. In a word, the translator takes phonological, lexical and extra-linguistic aspects into consideration to make options.

Chapter IV Linguistic Adaptation in Pun Translation

This chapter will mainly explain aspects of the linguistic adaptation. The correlates discussed in this part are in relation to specific structural objects of adaptability. Due to the special requirement of advertising pun translation, three levels of structural objects are closely related to advertising pun translation, which are codes and styles, sound structure, words.

4.1 Adaptability of Language to the Linguistic Reality

In the interlingual activity of translation, choices are made first on the basis of linguistic dimensions. First, the choices of translation are made at the overarching levels of languages, codes and styles. Second, language users make linguistic options with the ingredients for utterance building ranging from sound, words, clauses and sentences to propositions and utterance clusters. Moreover, when the written channel is used, the translator also makes structural alteration in terms of various levels in the procedure of transfer-discourse structure, sentence structure, word structure, and corresponding sound.

It is well known that English and Chinese belong to different language families. Actually the former one is a member of Indo-European language family while the later one belongs to Sino-Tibetan language family. Since many differences exist between Chinese and English in phonology and morphology, it becomes almost impossible for a translator to find equivalence both in sound and in meaning in the target language. Because structural objects of Adaptation Theory can exactly serve the translator's purpose to make options at every level in phonetics, morphology and semantics, the Adaptation Approach to LT (language translation) becomes a natural translation strategy adopted by the translators.

4.2 Adaptation in Codes and Styles

Codes

Codes and styles are regarded by Verschueren as the overarching level of choice-making, which belong to the domain of sociolinguistics. Verschueren (2000:118) defines codes "as any distinguishable variant of a language, involving systematic sets of choices, whether linked to

a specific geographical area, a social class, an assignment of functions, or a specific context of use”.

It is virtually infinite of the range of codes for any given language spoken in a region. Codes include various forms of dialects, slangs, genres of language. The original language might be spoken either by a standard dialect or by some regional dialects and sociolects, or even by idiolect. There are sometimes special languages, either for the initiated few, such as argots or slangs. For the larger segments of a population, discriminated codes are expressed in advertising pun translation, such as feminine language as opposed to male language, or just distinct ways of addressing women or men.

To sum up, people from different time, geographic and social background speak differently. In most cases, the use of dialects or dialect traces cannot be regenerated in translation exactly since they are so distinctly and recognizably local. Thus the translator has to make a careful exploration and analysis of the linguistic, contextual, social-cultural factors, status of the character in both SL and TL as well as expectations of the TL customers with the purpose of accomplishment of code translation. Sometimes outstanding translation of codes is a necessary standard for a translator.

Styles

According to Verschueren (2000:120), styles can be defined as “to describe variability along dimensions of formality and informality, from casual or colloquial speech to highly formal uses”. Generally speaking, translation of foreign advertisements, which is actually part of effective marketing strategies, is inclined to be direct, colloquial, more casual, and closer to life. The styles of product-oriented translation in advertisements are generally formal, exposing the scientific and accurate property of the products. Conversational styles are diverse in different contexts of situation and culture. Pun translation in advertisements should reflect the original styles.

The revised edition of *A Dictionary of Literary Terms* describes styles as:

The characteristic manner of expression in prose or verse; how a particular writer says things. The analysis and assessment of style involves examination of a writer’s choice of words, his figures of speech, the devices (rhetoric and otherwise), the shape of his

sentences (whether they are loose or periodic), the shape of paragraphs—indeed, of every conceivable aspect of his language and the way in which he uses it. (Cuddon, 1979: 663)

Since styles are fundamental elements of translation, western translation theorists as well as Chinese ones attach great importance to styles in translation. Nida mentions that “Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning, and secondly in terms of style.”(1969: 12) Styles of language may be considered as characteristics of a person. Once people get in touch with a person, they may be interested in the characteristics of a person, such as his/her behavior, taste and attitude. The situation is the same with translation. An outstanding version can be judged by reflection of the styles of the original language. A true translator is able to reveal the meaning of original language and grasp its styles. Some examples are analyzed as follows:

Example 4.1:

Money does not grow on trees. But it blossoms at our branches.

(Ad for Lloyd Bank)

钱长在树上不行，但在我们这“行”就行。(Zhou Xiao, Zhou Yi, 1998: 137)

This is an advertisement for Lloyd Bank which dexterously makes the pun “branch” prominent. As a noun, the word “branch” implies two senses. One refers to “trees”, while the other is “division and subdivision of a bank”. The first sentence expresses that when money is put on the trees, it could not become more. Whereas the latter sentence implies that the money will increase if people deposit it into Lloyd Bank. The Chinese version use one word “行”, which includes two meanings to make equivalent to the source pun. Both the original language and the version present a casual style. It is safely concluded that the translator grasps the style of the original advertisement and makes a successful version.

Example 4.2:

OIC (Ad for glasses)

哇！我看见了！(Meng Lin, Zhan Jinghui, 2001: 51)

In this advertisement of glasses, the three letters “OIC” are not only similar to the shape of the glasses, but also pronounce very much like an exclamation “oh, I see”. Thereby, the advertisement lies in both the visual device and sound effect to draw audiences’ attention. This seems to be a rare case among thousands of advertisements. Due to differences in language, the translator can hardly achieve both audio and visual effects. In terms of pronunciation, he/she can easily recreate the effect of “OIC” by “哇, 我看见了!”. Moreover, the other media, such as the picture, can be resorted to take visual effect. Thus a picture vividly unfolds in sight of customers: a near-sighted reader who is so happy when he/she can see clearly what is written in the book with the glasses, and hence the exclamation. The version is a kind of customer-oriented translation. Meanwhile, the exclamation in the target language is in accordance with the colloquial style of the original language. It can be safely concluded that the style of the target language adapts to the original language.

Example 4.3:

On the window of a washing machine selling center it is written: “Don’t kill your wife. Let our washing machines do the dirty work.” (Ad for a washing machine)

某洗衣机销售中心的玻璃上写着:“不要让您的太太累了, 让我们的洗衣机来做这脏活儿吧。” (Xiong Yao, 2005: 36)

This is a washing machine advertisement in which the word “kill” is the pun with two meanings. One refers to “make somebody dead” in the literal translation, while the other means “make somebody tired”. The latter meaning is selected in this given language environment. The implied meaning of this advertisement is: “Don’t make your wife tired. Let your washing machines wash the clothes.” If the translator still use the literal translation method here, the advertisement can be translated as: “不要谋害您太太, 让我们的洗衣机来干这肮脏的差事吧”。 In this advertisement, a suggestion is provided for those husbands who are concerned about their wives. The conversational style conforms to the husbands’ behavior and requirements of wives. Moreover, the Chinese rendition adapts to the colloquial style of original language.

Example 4.4:

An Apple for everybody keeps worries away. (Ad for Apple Computer)

天天有苹果, 烦恼远离我。 (Zhao Changhan, 2005: 92)

This is a computer advertisement in which the word “apple” has two meanings: one refers to the fruit “apple” and the other means “the computer brand”. At first sight, the reader knows that the advertisement derives from the saying “An apple a day keeps a doctor away”, which is often rendered as “一日一苹果，医生远离我”. The translator makes sure that the reader can recognize the intention of the advertiser to entertain the reader. Meanwhile, the audiences are familiar with the western saying “an apple a day is a healthy way of life”. So along this line of thinking, the Chinese version effectively preserves the pun in the original, i.e. the two layers of meaning in the original are both transferred. The version in the target language is in accordance with the casual style of the original language. It can be safely concluded that the style of the target language adapts to the original language.

4.3 Adaptation in Sound Structure

At the level of sound structure, the translator makes an attempt to translate the intralinguistic meaning with the phonological meaning if it is necessary. Sound effect is a quite significant part of advertising pun translation, and should be taken into consideration in the translation process. First, each language possesses characteristic sound structure. The translator must pay attention to both common and different sound features between the two languages he/she is dealing with. For instance, the stress in English consists of four acoustic factors including loudness, length, pitch and quality. Each English word has at least one stress. In contrast, in Chinese, the syllable with one of the four regular tones is always considered as the stressed syllable, while the syllable with the neutral tone is deemed to be unstressed syllable. Second, the translator must also thoroughly analyze the original language in terms of the aesthetic features conveyed through the arrangement of sound structure and achieve similar effect in the target text. For instance, English has a stress-timed rhythm, whereas Chinese has a syllable-timed rhythm. Stress-timed rhythm refers to an alternation of stressed and unstressed syllables, while syllable-timed rhythm means nearly equal weight and time in all syllables. In the advertising pun translation, the translator must pay attention to the alternation of language in terms of the difference.

Generally speaking, in SL of advertising pun, the slogan must be easy to pronounce and memorize. By the same token, the translated language should comply with the same principle in the target language. In addition, unfavorable association or image cannot be brought about in the target cultural context by the pronunciation of advertising pun translation. Consequently, besides the features of codes and styles, the translator attaches much importance to the variability of sound traits. A slogan should have a pleasant psychoacoustic effect on the hearer so as to make sure the advertisement stick in the minds of consumers. If a translator would like to achieve an equivalent effect at sound level, he/she should strive for the representation of sound effect and rhyme of the original in his work. Some examples are analyzed as follows:

Example 4.5:

享“瘦”的感觉! (健身广告)

To be thin is an enjoyable thing. (Jin Qian, 2007: 48)

This is an advertisement posted up outside a gymnasium in the city of Hangzhou. “瘦” is identical with the pronunciation of “受”, thus the slogan implies that it is a gratifying thing rather than something that has to be endured to lose weight. “享瘦” goes against the normal way of verb-object collocation in Chinese and forms an indeterminate place, which evokes Chinese readers to activate their pre-experience to be filled in their mind. In this process, the advertiser’s intent can be easily associated with connotative meaning. The application of puns in this advertisement could arouse people’s attention and inspire them to participate in exercises organized inside the gym better.

However, in the translation process, the translator will exert himself/herself to find a counterpart of the original pun. The translator at first undergoes a reading process, during which, on the one hand, the translator should consider consumers’ inner expectations since the translated version needs target consumers’ reception. On the other hand, the translator makes choices at the overarching level of language. By adapting to the sound effect in the advertisement, revealing the feature of pronunciation of “瘦” and “受”, the translator may easily translate them into “thin” and “thing”. The translated version “to be thin is an enjoyable thing”, covers the general meaning of the original advertisement. Moreover, “thin” and “thing” constitute a pun, which is the use of these two words with identical pronunciations.

Therefore, the English rendition is regarded as achieving a perfect adaptation to sound effect.

Example 4.6:

随心所“浴”。(洗浴中心广告)

Wash as you wish. (Han Zhaoxia, 2005: 59)

This is a bathhouse advertisement, “浴” is adopted here to substitute “欲”, which shares the same pronunciation with it. The ad proposes that the consumers may take a bath in the way they like. The translator decides to literally translate it in the first step and to make rhetoric regulating in the second step. “Wash” and “wish” show both alliteration and consonance, which create identical sound effect on audiences. The two words possess not only similar sound but also graphic form. Though strictly speaking they are not a pun, the two words carry the features that are very close to that of puns. Meanwhile, the structure of the four English words duplicates similar shape with the four Chinese characters in the original. The original linguistic meaning is well compensated and the successful sound effect is embodied. It is concluded that the translation adapts to the original sound effect and makes itself a great impact on consumers.

Example 4.7:

Ask for MORE! (Ad for More Cigarettes)

摩尔香烟，多而不厌! (Hou Weirui, 1988: 243)

In this advertisement of More cigarettes, the word “More” has dual meanings. One refers to “a brand name” and the other implies the comparative degree of “many”. This indeterminacy of meaning may easily make source language audiences to activate their previous experience and complete the appealing structure in their mind. After making choices, the translator generates “烟” and “厌” with similar pronunciation in the target language.

With “烟” and “厌” (both are pronounced as “yan” in Chinese) rhyming each other, the translated advertisement pronounces with harmonious and rhythmic sound. Target language audiences are quite familiar with their own language, so when it is difficult to find a counterpart in the target language, a translator will take great effort to make full use of a rhyme. Combined with rhymes such as alliteration and consonance, an advertisement is made easier for audiences to read and remember. That is familiar to the Chinese people. Then the version evokes their association easily. It can be safely concluded that the sound of the target

language adapts to the original language.

Example 4.8:

Coke refreshes you like no other can. (Ad for Coca Cola)

清新可口，别无所求。(Hou Weirui, 1988: 244)

In this advertisement for soft drink Coke, the word “can” has dual meanings. One refers to “the metal container for liquids”, while the other means “the modal verb”. So the advertisement can have two interpretations: “Coke refreshes you like no other can (tin, drink) can refresh you”. The pun cannot be preserved, since a Chinese word or phrase may be impossible to find out to cover the two meanings of the original. Under the circumstance, the translator may explore other strategies to render the advertisement, such as compensation, explication or omission, etc. It is known the purpose of an advertisement is to arouse the consumers’ attention and interest to make promotion. So in a sense, at first sight the language of advertisement has to be easily readable and memorable. To make it sweet and short, the translator can take advantage of the well-established four-character phrases in the Chinese version, that is “清新可口，别无所求”. The version is concise and sonorous, though imperfect, it tends to be accepted by consumers with no efforts. Furthermore, With “口” and “求” rhyming each other, the translated advertisement has been harmonious and rhythmic in sound. The short sentence is made easier for audiences to remember.

With the analysis of the above advertising pun translation, it can be concluded that the adaptation of sound is also a linguistic choice-making process. As a fundamental part of the puns in advertisements, pleasant sound can be an efficient vocal form to appeal to audiences’ attention. Thereby, the adaptation of the phonetic features of both the source and the target languages will not be ignored in the translation process. In conclusion, the sound of the target language adapts to the original language.

4.4 Adaptation in Words

At the level of words, word choice is closely associated with the stylistic effect. Adaptation to the words here refers to keeping the structure of the source pun, and remaining the rhyme in the target language. The process of translating advertising puns can be regarded

as the way of finding the match word for the source. Thereby, one of the chief concerns in pun translation is word choice.

Nida puts forward that "... 'meaning' is to be interpreted in the broad sense of lexical, syntactic, and rhetorical significance." (1982: 51) A word is considered as a minimum free form by Bloomfield. "It plays a very important part in our attitude towards language. For the purposes of ordinary life, the word is the smallest unit of speech." (Saeed, 2000: 57) For the translator, words also attach importance to interpreting and transferring the meaning of the ST. Translated words are lexically conditioned and constrained by collocation and connotation, grammatically by syntax, intonationally by word order, sometimes phonetically by assonance, alliteration, onomatopoeia. Moreover, they are normally referentially bound. Words cannot be translated separately, or be used in their primary sense, unless they appear far and forth. An advertisement for London underground is as follows:

Example 4.9:

Less bread. No jam. (Ad for London Underground)

花更少的钱，走更畅的路。(Xue Bing, Li Yue'e, 2006: 36)

This example is an advertisement for London underground which illustrates its advantages: if somebody travels by London transport, it will cost less and one will not suffer in traffic jams. The pun generates two sets of interpretations, but ultimately conveys a single set of meaning. Originally, "bread" and "jam" refer to "baked food made of flour and water" and "a sweet spread or conserve made from fruit and sugar" respectively. However in the advertisement context, the advertiser intends his audience to consider "bread" as "money" and "jam" as "traffic jam". In line with "labor-saving device" proposed by Redfern, the translator could directly render the words "bread" and "jam" into "money" and "traffic jam". Therefore, audiences accept the meanings of slogan without efforts. Moreover, Chinese rendition here keeps the principle of word selection with the source pun. In translation process, the translator also finds the match word for the source. The translator cannot select the meaning of "jam" and "baked food made of flour and water" because these two meanings are rarely used by Chinese people. Therefore, it is confirmed that the rendition adapts to lexical meaning of source language.

Example 4.10:

The driver is safer when the road is dry; the road is safer when the driver is dry.

(Public Service Ads for Transportation)

路面清洁，司机安全；司机清醒，道路安全。(Lin Hua, 2004: 95)

This is a PSA (Public Service Advertising) slogan presenting across the road. The sense of “dry” bears two meanings in the original: (1) not wet, (2) drinking no alcohol. The translator regards the meaning as: When the road is not wet, the driver is safe; when the driver drinks no alcohol, the traffic is safe. In the Chinese version, the referential and pragmatic meaning is fully translated while the linguistic meaning is partly reserved. This example is a notice, the informative and alert function of which takes precedence over any other language function. Since grabbing attention is regarded as one character of advertisement, the translator adopts parallel structure among all the figures of speech. What is more, in the translation process, the translator looks the match word for the source. It can be safely concluded that the Chinese rendition here accords with the mode of Chinese diction. Accordingly, the Chinese version adapts to the diction and lexical meaning of target language.

Example 4.11:

Try our sweet corn. You'll smile from ear to ear. (Ad for Sweet Corn)

请尝甜玉米，包您岁岁开怀! (Li Xinhua, 2000: 194)

This example is an advertisement for sweet corn, in which the phrase “from ear to ear” has dual meanings, one refers to “being happy, one couldn’t close his mouth” and another is “eating one ear (of corn) after another because one likes to eat them (corns)”. Thereby, this phrase generates a semantic pun in the original advertisement. In the translation process, it is difficult to find its counterpart in the target language. Due to the principle of disappearance in pun in the original advertisement, for target language readers, advertiser’s intent constitutes a blank. The translator can creatively complete it at his/her disposal with his dynamic ability so that the target customers could easily remember it. Consequently, by creating a pun in Chinese so as to fulfill an appealing structure, the translator adopts “岁岁开怀” to bear the two meanings in the source language. “岁岁” is the repetition of words in the Chinese version. Hereby, it can be safely concluded that the Chinese rendition here is consistent with the mode of Chinese diction. Accordingly, the Chinese version adapts to the diction and lexical meaning

of target language.

Example 4.12:

“美的” 家电，美的全面，美的彻底！（美的电器广告）。

Media Products are beautiful

Beautiful from top to toe, Beautiful inside out. (Lin Jihong, 2002: 62)

This is a Media product advertisement in which “美的” is both a brand name and an adjective with the meaning “beautiful”, thus constituting a semantic pun. In English rendition, the translator employs repetition, which not only expresses ideas but also takes vocative effect. Repetition refers to the repeated use of the same word or word pattern served as a rhetorical device. It is a commonly-used figure of speech admired by translators in advertisements. Sometimes, a translator adopts it intended to make up for the loss of pun in the translated advertisements. By repeating the word “beautiful” three times, the translated advertisement is easier to arouse target language consumers’ interest and inspire their buying desire. The well chosen word of “Media” and “Beautiful” bears out that the translator abides by the mode of Chinese diction. Accordingly, the Chinese version adapts to the diction and lexical meaning of target language.

The different patterns are embodied by the way of structuring the vocabulary in each language. The translator must have a clear knowledge of the cognitive reasons for the specific differences of the two vocabularies he is translating from and into so as to make lexical choices adaptable to both languages.

In this chapter, what stated above is concentrated on three kinds of structural correlates of adaptability in linguistic context: codes and styles adaptability, sound structure adaptability and words adaptability. Moreover, all these choices are not made separately at each level or in one aspect, but in an integrated manner. According to Adaptation Theory, pun translation in advertisement not only conforms to structural correlates, but also in compliance with certain contextual correlates for the reason that each text is associated with context. The next chapter will focus on this aspect.

Chapter V Extra-Linguistic Adaptation in Pun Translation

Translation can be reckoned as a process of continuous making of linguistic choices in the light of the Adaptation Theory proposed by Verschueren. In addition to linguistic choices which the translator is making in translation, the choices should be interadaptable to various factors in the advertising puns. This chapter is to elaborate on the extra-linguistic correlates of adaptability of advertising pun translation, namely, the psychological, socio-cultural forces and physical aspects which affect and shape the target consumers' perception of advertising puns.

5.1 Adaptation to the Psychological Activity

5.1.1 The Adaptability of Language to the Mental World

The mental world is described by Verschueren (2000: 90) like this,

It will be clear from these brief remarks that the mental world activated in language use contains cognitive and emotive elements. While the former provide a bridge between the mental and the social in the form of conceptualizations in terms of which social interaction is interpreted, the latter provide a bridge in the form of phenomena usually studied under labels such as affect and involvement, the attitudinal prerequisites for engaging in, sustaining and coloring interaction.

Since the mental world consists of both cognitive and emotive elements. The translator has to take into consideration both the source language and the target audiences' mental world so as to satisfy the consumers' needs successfully. In the following part, the researcher will elaborately analyze this aspect from the two categories: cognitive elements and emotive elements.

5.1.2 Adaptation to the Consumer's Psychological Motivation

With the purpose of selling the goods or service advertised, translators should attach great importance to consumers. The effectiveness of information communication mainly lies in the adaptability of such factors as education background of the consumers, cultural contexts of the consumers, and the expectation of the consumers, etc.

Therefore, the advertiser should make attempt at learning the background in the target region and catering to the national psychology if he/she looks forwards to making sale promotion in a specific market. As a form of language use, translation involves primarily conscious linguistic choice-making. Making linguistic choices is a mental operation activated in a certain context. The mental world in language use encompasses cognitive and emotive elements. Cognitive element constitutes a bridge between the mental world and the social world in the form of conceptualizations. Social interaction can be unfolded by cognitive elements. Emotive element becomes a bridge in the form of phenomena studied as effect and involvement. (Verschueren, 2000: 90)

Consumers are not so willing to give money to the advertiser on their own initiative. In order to persuade them, the advertiser has to make efforts to propagate value of products to confirm that products are worth purchasing. Creating characteristics for products is the only way to improve sales. The consumers' mental world needs to be guided to these specific aspects. According to experiences, people react to the world with emotion more than logic. Under such circumstance, what the translator usually pays attention to is to create impression on the consumers' mind and to invoke their positive feelings. Choice-making has to be adapted to the translator's assessment of the mental world of the consumer. Therefore, the translator should take judgments of the consumers into consideration, such as wishes and desires, motivations and intentions. Some examples are analyzed as follows:

Example 5.1:

Hunts. To be taken in the right spirit. (Ad for Hunts Alcohol)

Hunts 使您情绪高涨, Hunts 恰好助您酒兴。 (Hou Weirui, 1988: 243)

This example is an advertisement for alcohol named "Hunts", in which the word "spirit" embodies of "a kind of alcohol" and "spiritual statement". In this way, the advertisement makes it prominent that "Hunts" is an excellent product.

However, in the translation process, the translator could not select its counterpart in Chinese appropriately. Under such circumstances, the translator may activate his previous experience and compensate the blank by translating the original pun into two meanings explicitly. Consequently Chinese consumers can appreciate it without effort. The translator should undertake this method under the guidance of semantic translation. However, a translator must realize that his translation should attach much importance to practical use motivated by target language consumers' psychology. Accordingly, there is a need to pay attention to the quality of the commodities in the target language. The translator adopts the phrases “情绪高涨” and “助您酒兴” which expressly reflect the functions and high quality of “Hunts”. By this token, the Chinese rendition adapts to the high quality of “Hunts”, chasing after which is consumer's psychological motivation.

Example 5.2:

Make your every hello a real good-buy. (Ad for Telephone)

让您打每个电话时都觉得物有所值。(Li Xinhua, 2000: 191)

This example is an advertisement for telephone, in which the word embodies of “good-bye” and “good-buy”. They mean “farewell” and “high quality” respectively. This pun manifests high quality of the telephone. Generally speaking, one often begins a call with “hello” and ends the call with “goodbye”. If each call from the “hello” to “goodbye” is smooth, this telephone can be regarded as a real “good-buy”. The Chinese rendition picks the phrase “物有所值”, which expressly reflects incomparable value of the telephone. Thereby, the Chinese rendition adapts to the magnificent value of the telephone, which caters for consumer's psychological motivation.

Example 5.3:

The unique spirit of Canada. (Ad for Canada Alcohol)

独具风味的加拿大酒。(Li Guonan, 1986: 54)

This example is an advertisement for alcohol named “Canada”, which contains a pun based on the homograph of the word “spirit”. This word refers to either “essential nature of a person or group” or “alcoholic beverage, especially distilled liquor”, highlighting the unmatched kind of wine in Canada and the essence of Canada simultaneously.

In the translation process, the translator always takes great efforts to reproduce the pun with a word containing the two meanings. Yet, it is difficult for the translator to preserve both of them in one word in Chinese. However, he/she has to take into consideration that the advertiser intends to unfold both of these two interpretations. The first interpretation implies unique quality or flavor of the beverage, while the second one plays the part of a compliment to the beverage, illustrating that it represents the characteristic of Canada, and thus it takes precedence of others. Therefore, the advertisement can be explained by the separate two meanings. In Chinese, “unique” can be translated into “唯一的”, “独一无二”, etc.. Through the repetition of “独一无二的” and “加拿大”, the uniqueness of the beverage is highly emphasized. The beverage is “unique and superb” in the rendition. Accordingly, though unable to preserve the original pun, the translator has successfully regenerated the strength of the original advertisement.

This ad intends to persuade consumers into buying the alcohol, therefore the translator selects the phrase “独具风味” to expressly reflect the unique taste of “Canada” alcohol which highlights the unmatched characteristics of wine. It expresses a mystery, which adapts to the eager of consumers’ psychology.

Example 5.4:

我们的名气是吹出来的。(天仙牌电风扇广告)

Our fans depend on our fans. (Jin Qian, 2007: 47)

This example is an advertisement for electric fan named “Tianshan”. The advertisement constitutes a pun, which means “boost” and “electric appliance”. This sentence may be translated as: products’ fame depends on their high quality. On hearing or at the sight of this advertisement, customers are easily attracted by the language since “boost” is a word with a derogatory sense. Knowing that electric fans operate by blowing, customers can easily realize the advertiser’s real purpose. With two meanings are embodied by one character in this advertisement, the advertisement takes on a sense of humor.

In the translation process, a translator must first fully have a knowledge of its whole meaning in the source advertisement, especially the key point that the advertiser wants to focus on. In the advertisement of the electric fan, the key point the advertiser intends to reveal is that the product is famous because of its superior quality. During the process of translation,

if the translator realizes that the word “fan” has two meanings in English, he/she may create another counterpart in the translated advertisement. When the translator adopts the word “fan”, he/she compensates the blank and leaves a pun for target language consumers to make associations of. Impressed by the created pun, consumers’ memory of the advertised product is strengthened. What is more, with the adoption of the word “fan” in the English version, consumers may receive the information on the high quality and why electric fan makes its fame. That is the thing consumers are concerned about. Thereby, the Chinese rendition adapts to the magnificent value of the fan, which caters for consumer’s psychological motivation.

These examples may show clearly that translator takes great efforts to make translations adapt to consumers’ needs at the emotional level so that they can incite consumers to take action. In order to have a knowledge of consumers’ emotional elements, it is necessary for the translator to examine consumers’ psychology before undertaking the translation.

5.1.3 Adaptation to the Consumer’s Needs and Desires

Due to sales promotion, the advertiser will have a knowledge of psychological desires of consumers, which will trigger consumers’ interest and motivate them to take immediate action. The widely accepted Hierarchy of Human Needs presented by Abraham H. Maslow analyzes this phenomenon. His hierarchy of needs theory puts forward five basic levels of human needs, arranged in a hierarchy in terms of their necessity. As is shown in Figure 2, the five needs are: (1) physiological needs; (2) safety needs; (3) social/love and belonging needs; (4) esteem needs; (5) self-actualization.(Belch, G E., 1995: 101) According to Maslow, the lower-level physiological and safety needs have to be satisfied before the higher-order needs. Once these basic needs are satisfied, the individual moves on to trying its best to satisfy higher-order needs such as self-esteem and self-actualization. Next the hierarchy of needs shows as follows:

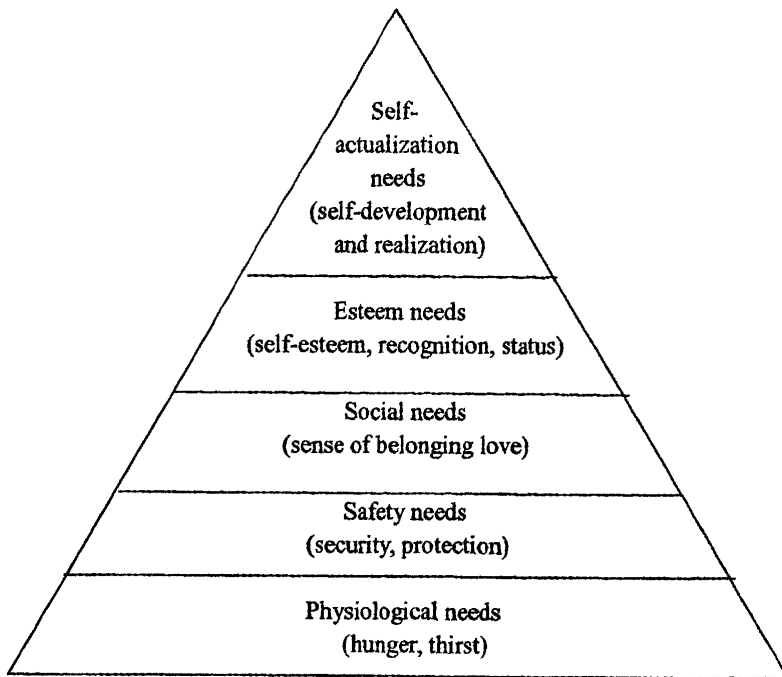


Fig. 2: Maslow's hierarchy of needs

What Maslow reckons is that a motivation can not be stirred by a satisfied need. It is those needs that can influence behavior because they have not been satisfied. That is why advertisers propagate messages that are associated with the needs and lifestyles of consumers. Advertisers also make an attempt to touch one or more of the basic human needs: to be sweet, to be unique, to be popular, to be fashionable, to be healthy, to enjoy life, to have new experiences, to enjoy social admiration, to avoid fear, to have certain properties, or to possess love and happiness, etc. In order to cater for these needs, advertisers always choose to guarantee that products can satisfy one or several of these needs. To serve its purpose, they stir up a belief that consumers already possess somewhere in the depths of their minds. And by some kind of means, advertisers combine products with some specified goals consumers would like to pursue, i.e. advertisers make an attempt to transform consumers' desires to reach the goal into the desires for the product.

What is more, human needs and desires are very common. People everywhere call for value, quality and the latest technology. People would like to have dinner when they are

hungry; people are attached to be loved and respected. People look forward to taking precedence over others, etc.

No matter in western countries or in China, it is an everlasting truth that everyone has the desire to have satisfying relationship with others and to feel a sense of love, affection, belonging, and acceptance, as revealed in Maslow's hierarchy of human needs. Adaptation to the desire for love and being loved hardly receives passive reaction. Based on the comprehension of human needs, advertisers arouse consumers' attention by claiming the satisfaction of human needs and realization of their dreams. By evaluating target consumers' needs, translators will accurately gear to the psychological satisfaction of consumers. Some examples are analyzed as follows:

Example 5.5:

The "in" idea in business travel—Hilton Inns! (Ad for Hilton Inns)

宾至如归—希尔顿旅馆。 (Jin Qian, 2007: 51)

It is an advertisement for inn, which constitutes homophonic pun with the word "in". One refers to "Inn Hotel", while the other means "be friendly to welcome". The advertisement implies that Hilton Inns is as comfortable as your home. In the translation process, an idiom may be adopted containing a simile "宾至如归", which is familiar to target language readers. The Chinese rendition "宾至如归" caters for consumers' needs for hotel services, which adapts to consumers' needs and desires. By this token, the customers have a favorable impression on Inn Hotel. Consequently, consumers are willing to spend on the "Hilton Inns" hotel. Thereby, the Chinese rendition adapts to the consumers' requirement of service, which caters for consumer's social needs.

Example 5.6:

It's up to you —Up2U! (Ad for Up2U Cosmetics)

美, 由你自主—Up2U。 (Jin Qian, 2007: 39)

A one-sentence English advertisement "it's up to you" is designed for one of its newly-manufactured cosmetics introduced by Avon Company. In the advertisement a homophonic pun is formed. The form "Up2U" has the same pronunciation with "up to you". Thereby, the advertisement leaves a deep impression on customers with source language.

When the cosmetics enter into China, its Chinese brand name maintains unchanged. Since it is difficult for the translator to find the counterpart in Chinese, the brand name is also called “Up2U” with three English letters and one Arabic number involved. In order to preserve the original pun in Chinese advertisement, translators may translate one meaning of the pun and compensate an annotation to make the brand name prominent. Thereby, the translator grasps what people need from the cosmetics in the translation.

The Chinese version implies that it is up to people to buy the advertised cosmetics and make them look more beautiful. Moreover, another feature customers have a deep impression on is that the brand name “Up2U” is put right behind the focus of the advertiser’s intention. The beauty, which the women admire most, is unfolded in the Chinese version. Hereby the Chinese rendition caters to the human beings’ needs for beauty. It can be safely concluded that the Chinese rendition adapts to the consumers’ requirement of beauty, which caters for consumer’s social needs.

Example 5.7:

Have a Pepsi day! (Ad for Pepsi Cola)

百事可乐每一天! (Jin Qian, 2007: 37)

This example is a drink advertisement for Pepsi Cola, in which the word “Pepsi” embodies of “a brand name” and “a symbol of vigor”, thus constituting a pair of semantic puns. The advertisement implies that people could be full of energy after drinking Pepsi Cola. The connotative meaning is unfolded in an implicative way, which reveals advertiser’s intention. Mostly on account of the application of the semantic pun, “Have a Pepsi day”, as an advertisement of Pepsi-Cola American Television Commercials running from 1975-1977, takes measures to maintain the spirit of the original campaign alive in the U.S.

In the translation process, the translator should have a good knowledge of the present situation of Pepsi Cola, thus he/she will learn that Pepsi Cola is prevailing in Chinese market and familiar to Chinese people with its Chinese brand name. The ordinary Chinese people even sometimes write “百事可乐” directly to give voice to their wish of recipient cheer with everything. Thereby, considered as a blessing expression nowadays in China, “Pepsi” with its Chinese brand name “百事可乐” can constitute a pair of semantic pun. The advertisement may be translated as: “百事可乐每一天”. In this version, the pun in the original

advertisement has been reserved and regenerated into the pun creatively in Chinese. The pun translated in Chinese is in accordance with Chinese readers' horizon of expectations. Thus the purpose of original pun in advertisements is accomplished. Since people are fond of the words with blessing, luck and wish. It can be concluded that the adoption of “百事可乐” adapts to humans' needs for nice words. Therefore, this version of translated advertisement makes them eventually remember the products.

5.2 Adaptation to the Sociological Facts

5.2.1 The Adaptability of Language to the Social World

It is well known that human beings are socialized creatures who behave in a socialized and civilized way under the various social constraints, constructed and accumulated throughout their development. It is true that there are some invisible rules in society that guide the manner of our behaviors. And if these invisible rules are violated, it will lead to communication failure. In a social world, the rules can be regarded as constraints. Therefore, translators will consciously or unconsciously adapt their language choices to the social world in order to tally with the social convention and accomplish in the advertising pun translation event.

According to Verschueren (2000: 91), there is no principled limit to the range of social factors that linguistic choices are interadaptable with. Mainly, choice-making is associated with properties of social settings or institutions. Besides these, in the social world, the linguistic choices should adapt to other social factors like culture. All these factors are an integral part in social activities. Specifically speaking, in advertising pun translation, advertisers should take all these social factors into consideration.

5.2.2 Adaptation to Social Settings and Institutions

Linguistic choices get involved in a wide range of social factors. Social settings or institutions are closely associated with social elements. A social setting can be regarded as the social environment where communication takes place. An institution is considered as the convention or norm complied with in communication in a social setting. Social settings and

institutions add restrictions to linguistic choice-making. In advertising pun translation, linguistic choices are supposed to conform to institutions or social settings. Otherwise they are not to be reckoned appropriate.

Most of social factors to the properties of social settings or institutions are described by Verschueren like this:

There is no principled limit to the range of social factors that linguistic choices are interadaptable with. Most of them have to do with properties of social settings or institutions. Sometimes the very fact if linguistic choice-making has to be institutionally sanctioned....Within these settings and institutions many linguistic choices depend on the relationships of dependence and authority, or power and solidarity, not only between the utterer and the interpreter but also between utterer and/or interpreter and any third party who either figures in the topic of the discourse or is otherwise involved. (Verschueren, 2000: 91)

To be simple, the language use of the communicative parties is constrained by such social roles as social status and ranks. Other persons may also exert an influence on the choice of words in terms of social conventions at times. Phenomena of the utmost importance in the relationship between linguistic choices and the social world can be reckoned as the setting-, institution-, or community-specific communicative norms that have to be complied with. (Verschueren, 2000: 92) Certain linguistic choice-making is also possible to be institutionally excluded as a result of the violation of institutional-specific communicative norms or convention. In translation, translators should take existing institutional rules and regulations into consideration as well as those significant historical events.

Advertising pun translation should attach much importance to those national peculiarities and adapt to the social settings of both the source and the target countries intended to avoid socially sensitive translations. People may politically prohibit or institutionally disapprove this kind of translation. There is a rule in translation that the suitability of advertising pun translation is subject to the prevailing social power and regulations. Otherwise, the translator will have to take responsibility for the serious consequence which derives from his

inadaptability in advertising pun translation. Thereby, it is absolutely necessary for the translator to enhance socio-political consciousness.

Example 5.8:

Better late than the late. (Public Service Ads for Transportation)

晚了总比完了好! (Hou Weirui, 1988: 245)

This is a slogan posted on highways. In this sentence, the first word “late” refers to “coming, occurring, or remaining after the correct, usual, or expected time; delayed”, while the phrase “the late” is reckoned as “someone who had died recently”. This sentence can be found on highways to alarm the drivers to control the speed out of consideration for safety. It seems that “better late than the late” have the similarity with “better late than never”. So it can remind the drivers that if they did not make speed control on highways before, it had better control it at once. With the pun in this advertisement, it can leave drivers a deep impression, consequently thought-provoking and attention value can be accomplished.

In the translation process, in Chinese, the translator may easily find the counterpart of the phrase “the late”, which is translated into “丧命, 死” correspondingly. Whereas, it is well-known that “死” is a taboo on highways. In China, people always consider “死” as a kind of unauspicious thing. Therefore, if it is possible, it is better for the translator to generate another counterpart. In Chinese, as is known to all, “late” can be rendered as “晚了” and its close match in pronunciation is “完了”, which literally implies “over or finished”. By this token, the translator can constitute a new pun. What is more, the two words “晚了” and “完了” (/wan/and/wan/) have similar pronunciation. Thereby, a new pun that better reveals the characteristics of the original is generated. In addition, this translation also makes great significance. It alarms people to avoid the dangerous and fast driving: it is better to be late than killed in a traffic accident. Because some notions are constrained in a social institution, the translator selects other words to substitute. It can be safely concluded that the Chinese rendition adapts to social institutions in a region, which may prevent from some social problems.

Example 5.9:

SOME PAY BEFORE DUE

SOME PAY WHEN DUE

SOME PAY WHEN PAST DUE

SOME NEVER DO

HOW DO YOU DO? (Poster for inn)

有的人在规定日期前付账

有的人在规定日期到时付账

有的人过了规定日期还不付账

你呢? (Xiong Yao, 2005: 35)

The poster is put up on the board of an inn located at the freeway in Maryland. The phrase “how do you do” can not only be understood as a fixed idiom with the meaning “hello”, but also involve another meaning “how do you pay?” The purpose cannot be achieved if the “how do you do” here is translated into “你好吗?”, totally having nothing to do with the whole context. Whereas, the context-triggered meaning of the idiom has to be unfolded to the target language reader: “你如何付帐呢?” However, the sentence “你如何付帐呢?” cannot be applied to the poster because it goes against consumers’ willingness. In English poster, the pun here can be regarded as a kind of euphemism which obviates consumers’ disgust. Consequently, the translator must select the felicitous version to avoid the same social problem. Then he/she renders it into “你呢”, which is also an euphemism. As a rule, in service occupation, it is forbidden to make customers unsatisfactory. Therefore, the Chinese version is in accordance with criterion in the social settings. By this token, the Chinese version adapts to social settings or institutions.

5.2.3 Adaptation to Culture

People of different time and different regions define and understand culture in different ways. Verschueren brings forward his views on culture, “culture, with its invocation of norms and values, has indeed been a favorite social-world correlate to linguistic choices in the pragmatic literature... ‘Culture’ dimensions include the contrast between oral and literate societies, rural versus urban patterns of life, or a mainstream versus a subcultural environment.” (2000: 92)

Culture meanings are intricately associated with the texture of the language. Different societies reflect different customs, conventions, and different cultural and geographic

environments. All these cultural values inevitably have a great influence on the diction, the special meaning of certain words, the way of speaking, the styles of behavior and so on.

Malinowski (1923: 306) expresses his own opinions on culture like this, "...namely, that the study of any language, spoken by a people who live under conditions different from our own and possess a different culture, must be carried out in conjunction with the study of their culture and of their environment." Analyzing the problems of correspondence in translation, Nida attaches equal importance to both linguistic and cultural differences between the SL and the TL and points out, "Differences between cultures may cause more severe complexities for the translator than do differences in language structure." (1964:130) Therefore, the cultural factors in translating take precedence over the purely linguistic variabilities. If the translator doesn't take possession of adequate knowledge and background of the two cultures, the translation from one language into another cannot be done satisfactorily.

Culture proves to be prerequisite of translation. Translators must not only have a knowledge of differences between languages but also have acquaintance with cultural differences. Socio-cultural parameters and norms remain primary importance in translation theory. (Hewson, 1991:156) In cross-cultural advertising pun translation, the translator should inevitably comprehend and appreciate national distinctiveness so that he can better deal with dissimilar intricate cultures. Thus, different cultural presuppositions in the two language communities should be thoroughly coped with. In most cases, the different socio-cultural backgrounds with the target language necessitate the adaptation in advertising pun translation. Obviously, in order to adapt the target culture, advertising pun translation must also be designed to blend into the context of the consumer.

An adequate and appropriate translation can not only highlight the product's quality but bring about the consumer's positive cultural association. Some examples are analyzed as follows:

Example 5.10:

To bring the wolves out. (Ad for Lipstick)

红色的挑逗。(Guo Xiaoyun, 2007: 45)

This is a lipstick advertisement from Max Factor Co. The word "wolves" derives from the fairy tale "Little Red Cap" by Charles Perrault. This masterpiece is strikingly different

from the more familiar one by the brothers Grimm, because moral caution of remaining chaste is expressed in the context. Nowadays the term “wolf” can be also adopted to refer to a man who runs after a woman. In China, people always consider “狼” as a kind of unauspicious thing. The target of this advertising pun translation is assumed to be the Chinese people. In such an advert of cosmetics, when “wolves” is translated to “狼” literally, which tends to implicate sexual message, say, 色狼(lady-killer).

Therefore, the sentence is translated into “红色的挑逗”, which is provided with three merits. To begin with, red may be considered as the color of lipstick, revealing the information of the advertised cosmetics. Moreover, the communalized “挑逗”(allure) conveys implication of activating an alluring imagination. In addition, the focus of translation is transferred from “wolves” to “红色”(red). In China, besides propitious things, red also symbolizes the torrential passion, which is what those ladies’ purpose of using lipsticks. What is more, the Chinese version avoids derogatory words “狼”, which is a taboo in the Chinese culture. However, the translator shifts it into “红色”(red), which brings festive image for the consumers. It is a way to adapt to the regional culture.

Example 5.11:

My Goodness! My Guinness! (Ad for Guinness Beer)

此酒只应天上有——Guinness 啤酒。 (Wang Yanxi, 2004: 87)

This is an alcohol advertisement for Guinness beer, which is a brand of English beer in Britain. The English brand name “Guinness” sounds and looks similar to “Goodness”. An appealing structure can be formed by these two similar words. When “Guinness” is related to “Goodness”, it reminds people of high quality of the wine. Due to worship to God, customers enjoy the taste of Guinness. Therefore, the advertiser achieves the Goals.

In the translation process, if the advertisement is literally translated into “我的天! 我的 Guinness 啤酒”, which can hardly draw sympathies and interests of the target consumers. Though the original meaning is preserved, sound, form and effect activated in the original pun have been wholly lost. The absence of the pun will lead to a blank appeared in Chinese customers’ mind. Thereby, as a bridge between two languages and cultures, a translator activates his/her previous experience to generate a counterpart in target language. Before the translation activities the translator must take target language audiences’ horizon of

expectations into consideration.

The translator imitates a Chinese famous Tang poem “此曲只应天上有”. The original advertisement is translated into “此酒只应天上有一Guinness 啤酒”. Although the original pun cannot be preserved, the loss of pun’s rhetorical effect can be compensated in the way of using a famous Tang poem. Besides, since parody is compensated in the target language, the translated version goes against the habitual horizon of expectation of target consumers. The version generates target language audiences’ traditional culture, and arouses Chinese audiences’ attention to remind of the poem “此曲只应天上有”. Hereby, the Chinese version adapts to the regional culture. As a result, the Chinese consumers have a deeper expression on the product.

Thus it is inevitable to be familiar with the culture meaning of the puns and make the translated image adapted to the source language. Hence, it is necessary for the translator to be provided with the cultural background.

5.3 Adaptation to the Physical Facts

5.3.1 The Adaptability of Language to the Physical World

The physical world, described by Verschueren (2000: 95), is made up of temporal reference and spatial reference. Scholars attached great importance to temporal reference and spatial reference before these two notions became an integral part of pragmatics. In advertising pun translation, these two notions are also a process of choice-making.

Time is a relative notion rather than an absolute value in language use, and it is associated with a lot of other considerations. (Verschueren, 2000: 97) According to Verschueren, temporal reference is divided into event time, time of utterance and reference time (in relation to a clear deictic center, other than the time of utterance).

Spatial concepts have a great influence on human thinking in many ways, as they are the foundation of standard metaphors in numerous areas of experience. (Verschueren, 2000: 98) Thereby, as a contextual correlate of adaptability, the relevance of space extends beyond mere spatial reference. Just as event time is related to reasonably precise reference, absolute spatial relations also have some indicators. Spatial reference is usually associated with a perspective,

which can be either utterer space or reference space. If the relativity of spatial perspectives is not taken into consideration, it may cause a gap in communication.

Generally speaking, temporal and spatial reference may be combined in language use. A lot of linguistic choice-making lies in prosperities of 'pure' temporal and spatial terms. Temporal and spatial references exist far and forth in our life and if the linguistic choice can not be selected correctly in the physical world, a lot of communication encumbrance may come about.

5.3.2 Temporal Reference

As is put forward by Verschueren (2000: 147), "...accounting for the dynamic of adaptability, or studying actual processes of (inter)adaptation, taking into account the full power of variability and negotiability, is the central task of specific pragmatic investigations." Since linguistics is universal, it is the obvious fact that language use occurs over time. It is well known that English language has undergone a development from Old English, Middle English to Modern English. Similarly, Chinese has undergone a development from Classic Chinese, Early Mandarin Chinese, Contemporary Chinese to Modern Chinese.

The feeling and awareness of time or the temporal reference is involved in the true nature of culture. (Gao Changjiang, 1992: 71) With the development of culture and society, language is also altering, either improving or decaying, which is most significantly reflected in the vocabulary. If people ignore the existence of time in vocabulary, it leads to a gap in the communication. In different times, people use different "catch words". The thesis explores the diachronic changes of advertising puns so that the tendency of popular words can be found in different times. In order to arouse the similar feelings among the target consumers, the translator is provided with the sense of times in his/her mind in the process of advertising pun translation. Some examples are analyzed as follows:

Example 5.12:

今日的风采 昨夜的绿世界。(绿世界晚霜广告)

Give me Green World. Or give me yesterday. (Lin Jihong, 2002: 62)

This is a cosmetic advertisement for "绿世界", which contains a pun based on the homograph of the word "绿世界". It refers to either "a brand name of an evening cream" or

“a vigorous and evergreen world”. The translated advertisement imitates famous politician Patrick Henry’s words—“Give me liberty. Or give me death” and implies that Green World evening cream can help to preserve yesterday’s pretty looks. The successful advertisement lies in two points. On the one hand, by imitating the words of Patrick Henry, the version activates the previous experience and makes associations. To be simple, the translator adopts famous sentence the target audiences are mostly familiar with. On the other hand, the translator compares the Green World with the flying time, what reflects the superior position of the Green World. In the sentence, the customers are confronted with two choices, the Green World or yesterday. Since it is known that one can not catch hold of bypast time, the customers have the only one choice, which is the Green World. It is a marvelous version because the translator grasps the peculiarity of time, which is taken advantage of in the translation. Therefore, it can be safely concluded that the English rendition adapts to the temporal reference.

Example 5.13:

时代需要改革，改革需要英雄！（上海英雄牌钢笔广告）

Times need innovations; Innovations need “Hero”. (Jin Qian, 2007: 38)

This example is a pen advertisement for “Hero” in China, in which the word “Hero” embodies two meanings, which refers to either “people with wisdom who are constructors of our time” or “a brand name of pen”. The two meanings form a semantic pun. In this way, the advertisement makes the brand name of the products prominent so that it can be easily remembered by the customers.

In order to make this advertisement easily accepted by the target consumers, the translator would like to produce appealing structure through the pun “英雄”. Accordingly, the original advertisement is translated into the target language literally. The sentence implies that the march of time is impelled by innovations, which lie in heroes to a great extent. The translated advertisement retains form and effect of the original pun. What is more, the translation accords with the state situation both in China and overseas. The sentence associates people with all evolution facts in 19th and 20th century. Innovations could not be separated from hero in the evolution process in all the countries, ranging from Europe and America to Asia and Africa. Even the people in many countries consider hero as god or the

giant. Therefore, the English version caters for the evolution of times. It can be safely concluded that the English rendition adapts to the temporal reference.

5.3.3 Spatial Reference

In the physical world, people of different races and different countries are located on different corners of the world.

In many ways, spatial concepts are central to human thinking, as they form the basis of standard metaphors in numerous areas of experience: before the end of the year (time), close friends (social relations), high voice (sounds), high society (status), high amount (quantity), ups and downs (moods, etc), the rising tide of pluralism, a narrow mind, go downhill, etc. Hence, the relevance of space as a contextual correlate of adaptability stretches beyond mere spatial reference. (Verschueren, 2000: 98)

According to Verschueren, “spatial reference is usually relative to a perspective, which can be either utterer space or reference space (the latter defined as having a deictic centre distinct from the perspective of the utterer)”. (Verschueren 2000: 99) People may give different psychological responses to the same image due to inconsistent natural geography. So our understanding about the same phenomena in the physical world may vary in different spaces. Variation in geography may generate different verbal expressions in translation. For example, the different concept of “east wind” and “west wind” has become a disputed issue. The two winds carry different connotations as a result of the different geographical location. In China, “east wind” is considered as warm wind which brings spring back to the earth and makes everything come back to life, while west wind is not desirable at all in the Chinese culture. In contrast, the case is opposite in the western culture. West wind is passionately endearing. However, “east wind” is not desirable in the western world. It is a piercing wind coming south from the Arctic Ocean which will never bring British people a good psychological response. In fact, it is the different geographical location of Britain and China that forms this sharp contrast. The geographical conditions, including weather, location, surroundings, plants, animals, may usually exert great influence on the translator’s choice of

words, and the translator has to make some changes so as to adapt to the geographical differences. Take the following as examples:

Example 5.14:

On the door of an old bookstore that is located above a bank it is written: "My assets over ten million dollars." (Ad for a bookstore)

在一家位于银行上方的旧书店的门上写着：“我的财产在千万元以上”。(Xiong Yao, 2005: 36)

It is an advertisement for a bookstore located above a bank, in which the pun "over" embodies two meanings, which refers to either "more than a particular number or amount" or "above or higher than something". The advertiser would like to take advantage of the bookstore's location to express that the bookstore is provided with a great amount of money.

In the translation process, in order to achieve the same form and effect of the source language, the translator selects the Chinese phrase “在…以上” which embodies the dual meanings in target language. It is a rare translation phenomenon because the location of the bookstore plays an important part in the advertisement. It is a marvelous version because the translator grasps the peculiarity of space, which is utilized in the translation. It is obvious that the Chinese version adapts to spatial reference.

Example 5.15:

海尔，越来越高！(海尔产品广告)

Haier and Higher. (Jin Qian, 2007: 45)

This is a household appliances advertisement for Haier, which contains a semantic pun. The advertisement expresses that Haier products are higher and higher in many aspects, such as its value, status, quality. The English version is provided by Haier Company for its electrical products so as to be exported to the US. The translator activates his previous experience and makes "Haier" sounds similar to "Higher". Although the original language cannot be preserved, the loss of language can be compensated by rhetoric device of alliteration. The English version leaves another place of imagination, which could easily associate "Haier" with "Higher". Thus the customers may remember that Haier is becoming higher and higher. During this process, the quality of products is conveyed to the customers. In addition, "Haier and Higher" has appeared in an American pop song, familiar to American

people, so it leaves a deep impression on target consumers. What is more, the translator takes advantage of the spatial position of the word “high”, which not only reflects the physical position of the products, but also highlights Haier’s value and quality. It can be regarded as an exquisite translation. Consequently, the English version adapts to spatial reference.

In this part, the thesis attaches importance to the investigation of extra-linguistic contextual correlates of adaptability in advertising pun translation. The components in each of the correlates are respectively reviewed and exemplified with regard to the adaptation to the target specific motivations, including psychological, social and physical motivations. The translation is associated with cultural adaptability in social world. In practice, the translator exerts to make versions adapt to mental states of customers. While translated puns in advertisements also adapt to the emotive elements in the consumers’ mental world. Because the adaptation is constrained within the boundary of the prevailing social convention and the objective physical environment, the adaptation to psychological motivations is regarded as active adaptation while the adaptation to the social and physical reality a passive one. In fact, as a means of cross-cultural activities, advertising pun translation probably depends on the adaptability of the above factors. It can be safely concluded that extra-linguistic determinants play an important role in the adaptation process.

Chapter VI Conclusion

This study aims at formulating an overall process of advertising pun translation based on Adaptation Theory. As a concluding part of the study, this chapter summarizes the results, discusses limitations of this study and makes recommendations for future research.

6.1 Findings of the Present Study

Advertisements play an extremely important role in the commercial society as a means to promote products and services. The ultimate intention of advertisement is to impel the target audience to take action and buy the advertised products. Accordingly, the purpose and function of advertising pun translation is also to promote the products advertised. Only if the advertising pun translation achieves the purpose of sales promotion, it can be considered as an outstanding translation.

This thesis explores a tentative study on pun translation in advertisements from a pragmatic perspective of adaptation. Verschueren (2000) puts forward a new pragmatic perspective of adaptation and reckons language use to be a continuous choice-making process with different degrees of salience for the purpose of adaptation. This thesis makes an attempt to apply such a pragmatic theory to the study of advertising pun translation. To be simple, the intention of the thesis is to explore possibilities of establishing a coherent and unified pragmatic framework for advertising pun translation studies. Based on the framework presented by Verschueren, advertising pun translation is regarded as an instance of language use and a special kind of communication. Therefore, it is possible to consider advertising pun translation as a process of adaptation with regard to linguistic reality and extra-linguistic contexts. In order to strengthen the utility under the guidance of theory, an adaptation model of pun translation in advertisements is also proposed. Adaptation presents at two levels, namely, the linguistic level and the extra-linguistic level.

The theoretical foundation of this thesis has exclusive advantages in terms of translation. The translator is able to cope with difficulties posed by cultural and linguistic differences of puns with great freedom. Adaptation approach is regarded as a general principle that guides

the translator to make an appropriate choice in line with both linguistic and extra-linguistic aspects.

6.2 Limitations of the Study

Although the thesis presents a detailed and systematic analysis of advertising pun translation process from a pragmatic perspective of adaptation, certain limitations should be pointed out with regard to methodology and the coverage of adaptation as a pragmatic conceptual framework for advertising pun translation.

1. The discussions at linguistic levels (codes, styles, sound structure and words) and extra-linguistic levels (the social world, the mental world and the physical world) are not intensively and thoroughly explained due to the limited words. Better and adequate exposition is needed in future work.
2. Limited coverage and amount of data are involved in the thesis. Although lots of excellent advertisements have been unfolded, more authentic examples are required to be analyzed to make the study more convincing.
3. Although the present study proposes a tentative advertising pun translation model within the framework of adaptation, it is still very rough and the process of adaptation is not very transparent. Therefore, studies need to be carried out in the future.
4. In the process of analyzing advertising pun translation from the perspective of Adaptation Approach, the dynamic process of adaptation is described from the author's comprehension, there may be overlapping in the categorization of the strategies of advertising pun translation, which is obstructive to the objectivity of the study.

6.3 Suggestions for Further Research

Since the thesis is far from being faultless and immaculate, there is much room for improvement in future studies in this field. At the end of this thesis, there is a piece of suggestion proposed for the future study:

The suggestion is in relation to the approach to which the further study could conduct investigation like the present study. As is mentioned in Chapter 3, the notion of adaptability

has made it possible to carry out pragmatic descriptions and explanations from four angles, which are also considered as four tasks for pragmatics: contextual correlates of adaptability, structural objects of adaptability, dynamics of adaptability and salience of the adaptation process. The present study has proposed a linguistic adaptation approach to advertising pun translation mostly in terms of contextual correlates of adaptability and structural objects of adaptability. Therefore in some aspects the research doesn't go deep enough and some topics are still needed to be further explored in future study. Future researchers could do more profound investigations into advertising pun translation if they can go into the details such as the dynamics of adaptability and salience of the adaptation, which are not mentioned in the present study due to the limited space.

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攻读学位期间取得的科研成果清单

文章名称	发表刊物（出版社）	刊发时间	刊物级别	署名次序
1. 浅析英语广告的文体特点	《当代教育研究》兵器工业出版社	2007年 1月	省级优秀 期刊	1
2. 哥本哈根的一次物理学家群英会	《世界科学》《世界科学》编辑部出版	2007年 9月	省级优秀 期刊	2
3. 广告的顺应性与跨文化语言的培养	《河北师范大学学报》教育版编辑部出版	2009年 4月	国家级核 心期刊	1
4. 《天路历程》与《西游记》中标名之对比探析	《理论探讨》	2008年 4月	国家级核 心期刊	2
5. 英语旧词新义之成因探析	《当代文学》	2008年 8月	国家级核 心期刊	2
6. 浅析谐音寓意翻译法	《邢台学院学报》	2007年 12月	省级优秀 期刊	1
7. 高职院校英语专业发展模式研究	《教育与职业》	2009年 6月	国家级核 心期刊	2
8. 英语旧词新义探析	《教学与管理》	2009年 3月	国家级核 心期刊	2