ترجمة المبالغة في الإعلانات التجارية: دراسة وظيفية

Translating of Hyperbole in Advertisements: a Functional Study

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Abstract

This research is entitled "Translating of Hyperbole in advertisements: a Functional Study". Hyperbole is used for special effects, it is not used to mislead the reader, but to emphasize a point. It is deliberately used for effect, and should not be understood as a literal description. Hyperbole can evoke strong feelings or to create a strong impression.As for an advertisement, it may be defined as a message printed in a newspaper or broadcast on TV, paid for by either an individual or a business to promote a product, service or an idea.

The aim of this paper is to investigate the functional equivalence employed in translating advertising, specifically focusing on the impact of hyperbole. By analyzing the Arabic advertisements and their translated versions into English, the result of this research will be assessed according to Skopos theory, elucidating the application of this theory and the criteria used in the evaluation.

The problem in this study is to determine whether the translators were successful in rendering the same effect of hyperbolic forms in advertisements from Arabic as the source language to English as the target language. The translated data will be collected from official translators including MA students and lecturers of English Department of the Faculty of Education.

The procedure involves analyzing online printed adverts deemed suitable for this research. Skopos theory will be adopted as a model as well as using Nida's strategy for formal and dynamic equivalence.

Keywords: Hyperbole, Printed Advertisements, functional study, Translation Strategies. Special effects

المستخلص

تعد هذه الدراسة الموسومة "ترجمة المبالغة في الإعلانات التجارية: دراسة وظيفية". محاولة لمعرفة كيفية استخدام المبالغة في المؤثرات الخاصة حيث لا تستخدم المبالغة لتضليل القارئ ، بل للتأكيد على غرض ما.ويتم توظيف المبالغة بغرض التأثير، ولا ينبغي فهمها حرفيا. قد تثير المبالغة مشاعرا قوية أو تخلق انطباعا قويا. بينما يمكن تعريف الإعلان على أنه رسالة مطبوعة في الصحف أو يتم بثها على التلفزيون ويدفع ثمنها فرد أو شركة للترويج لمنتج أو خدمة أو فكرة. تهدف هذه الدراسة إلى معرفة التكافؤ الوظيفي المعتمد في ترجمة الإعلانات، مع التركيز على تأثير المبالغة. سيتم تقييم نتائج البحث من خلال تحليل الإعلانات العربية وترجماتها إلى اللغة الإنجليزية، هذا وفقا لنظرية سكوبوس والمعايير المستخدمة في التقييم. وتكمن مشكلة هذه الدراسة في تقييم قدرة المترجمين في ترجمة ونقل نفس التأثير لتعابير المبالغة في الإعلانات من العربية إلى الإنكليزية اي من لغة المصدر إلى لغة الهدف. وتم جمع بيانات الترجمة من المترجمين وهم طلاب الماجستير والمدرسين في قسم اللغة الإنكليزية بكلية التربية للعلوم الانسانية. ويشمل الإجراء تحليل بعض الإعلانات المكتوبة المناسبة لهذا البحث والتي تم اختيارها عبر الإنترنت. و اعتمدت الدراسة نظرية سكوبوس كأنموذج مع استراتيجية نايدا للتكافؤ الشكلي والديناميكي.

الكلمات المفتاحية: المبالغة، الإعلانات المطبوعة، الدراسة الوظيفية، استراتيجيات الترجمة. المؤثرات الخاصة.

Introduction

A commercial text is the advertisement that attracts the reader's attention, calls their interest, and assures that this very offer is the best. In written advertisement, the text tends to use linguistic and rhetorical devices such as hyperbole, personification and repetition to gain public's attention. Hyperbole is considered one of the rhetorical devices used by language users to add additional meaning or to amplify a certain action or quality. It is also a type of "creative intensifications for evaluative or affective purposes" (Mora, 2009). Hyperbolic expressions thus act as a trope that leaves a certain impression or goes beyond the truth of a particular quality (Dung, 2010, p. 19). Despite its central role as a rhetorical device that adds intended semantic content, hyperbole has received little attention in translation. It is also used differently between languages, especially English and Arabic. While English sees it as a figure of speech or trope that might not covey the truth, Arabic sees it a morphological process that adds significant semantic content by emphasizing repetition of action, superhuman qualities or even professional occupation. This marked difference is best seen through translation, especially the study of the differences in the rendition of hyperbolic forms in advertising.

2.Hyperbole in English

Hyperbole is "a figure of speech which contains an exaggeration for emphasis" (Cuddon, 1999, p. 406). According to Wales (Wales, 2001, p. 190), hyperboles are often used for humorous purposes as well as to create strong impressions and emotional responses. Hyperbole is a trope in which an exaggerated term is used for emphasis or effect. Abrams and Harpham (Abrams, 2009, p. 149)state that "The figure of speech, or trope, called hyperbole (Greek for "to go beyond") is a bold exaggeration, or extravagant

exaggeration of fact or possibility. It can be used for serious, ironic, or comedic effects." Generally, hyperboles are exaggerations used for effect. Wales manipulated that hyperbole was originated from Greek word " exceed"; a typical figure in speech as in literature, prevalently known as *exaggeration* or *overstatement*. It merits referencing that overstatement is not quite the same as lying to other people (ibid). (Claridge, 2011, p. 5) suggests that hyperbole is an expression which surpasses the literal expression and contains increasingly semantic properties of communicating something. Hyperbole cannot be taken literally, so we can say that hyperbole has a connotative meaning..

2.1 Classifications of Hyperbole in English

There are different views on hyperbole classifications made by different scholars. (Claridge, 2011, pp. 40-41)makes a distinction between "basic hyperbole" and " composite hyperbole", we have a domain preserving in that "hyperbolic expression does not leave the domain of the corresponding literal expression". For instance,the hyperbolic expression *forever* and the literal expression *minute* both belong to the same field or domain. In "composite hyperbole",there is a changing or switching in the domain where hyperbole combines with another process or figures of speech. Therefore,it is also labeled as "a metaphorical hyperbole " just like " when one's qualitative state is changed from being afraid to a state where s\he is unable to move or speak represented by the word petrified" (Mahfoudh, 2021, pp. 27-29).

There are seven forms of hyperbole as in:

1. Single word hyperbole

(Claridge, 2011, p. 49)states that "single word hyperbole is the most well-known realization of hyperbole", where the exaggerated content is exclusively found in one word as: verbs, nouns,adjectives,and adverbs are used as intensifiers in the

representation of this class, in addition to numbers, and quantifiers such as: all, each, every, nothing.

2. Phrasal hyperbole

(Claridge, 2011, pp. 52-54) mentions that the whole meaning in phrasal hyperboles is created by a specific mix of words and senses. This class includes noun phrase, verb phrase,adjectival phrase,and prepositional phrase as: ١.*Last week's black Friday* (Ibid).

2. This home costs my entire money. (Noun phrasal hyperbole).

3. Clausal hyperbole

(Claridge, 2011, p. 55) states that clausal hyperbole includes each one of these cases where the overstatement is made uniquely by the joined impact of items in at least two clausal constituents, hyperbole spread on several clauses inside a sentence. Sometimes, it might be difficult to credit hyperbolic commitments to singular items for example:

3.Not eating very much.

4. Numerical hyperbole

Numerical hyperbole happens more in a single word category. It can also be realized in phrasal hyperbole or in clausal hyperbole where numbers denote a larger –scale hyperbole (Claridge, 2011, pp. 58-59), as in:

4. *There are still thousands of works waiting for me tonight.*

5. Superlative

It is used to make a very powerful exaggeration by making something sounds so excessive and extreme. (Claridge, 2011, p. 63).

٥.It is *the cheesiest thing* that I've ever heard.

6. Comparison

In this category, specific comparative tools; *like,as,than* are used to indicate that non-metaphorical comparisons are involved. It is either the element inside the comparative phrase which is totally impossible or the two entities that have been juxtaposed for comparing produce a highly inappropriate or strange result (Claridge, 2011, p. 64),as in:

٦.*He was dawn is less than no time*.

7. Repetition

Repetition is utilized in spoken text for hyperbolic purposes. It is the co-occurrence of a similar item or phrase in exacting succession without interference by different materials as in: ٧. *But he's just really really strange* (Claridge, 2011, p. 67).

2.2. Functions of Hyperbole in English

Cano Mora (Cano Mora, 2006, p. 199)states that emphasis is the most significant function of hyperbole in which hyperbole works as an understanding device featuring a certain perspective and passes on explicit feeling simultaneously.This is conceivable in light of the fact that hyperbolic expressions do not simply have quantitative importance or meaning yet additionally a qualitative or passionate worth (Claridge, 2011, p. 79). As (Norrick, 1994, p. 172) asserts that utilizing hyperbole, " ….the speaker communicates certain literally representation of the objective state of affairs with his emotional

involvement". Cano Mora (Cano Mora, 2006, p. 203)confirmed that " exaggerated remarks always appear to be strengthened, heightened or intensified". Evaluation is an additional most frequent function of hyperbole. As Cano Mora (ibid:205) spells out "exaggeration has traditionally been regarded as a general evaluative resource",and thus hyperbole can be used as a means to provoke and convey emotion. In this regard,Falk (Falk, 1990, p. 46) clarifies that " an overstatement has in it an element of subjective evaluation of an objective fact". Mora (Cano Mora, 2006, pp. 203-222) identifies and discusses nine hyperbolic functions as following:

1. Emphasis2. Evaluation3. Expression of surprise4. Simplification5. Interest intensification6. Contrast of differences7. Humour8. Clarification

9. Polite de-emphasis.

3.Hyperbole in Arabic

Searching for the meaning of hyperbole in English- Arabic dictionaries yields very limited expressions, such as overstatement غُلُوَ,intensiveness اغراق,verbosity أطنـــاب, exaggeration مبالغة. But, it is believed here that from a rhetorical perspective, there is no exact Arabic counterpart to the word "hyperbole". Thus, it has been found that المبالغة is the closest term to hyperbole. Hyperboles are nouns derived from verbs to denote the meaning of the active participle (Ism al-faa'il) for hyperbolic purposes like, صـام صـوام. The lexeme 'hyperbole' has different meanings and counterparts, such as overemphasis, exaggeration, inflation, overstatement and, magnification. Hyperbolic expressions are very common in speeches or writing of different compositions in Arabic (literary texts, political discourse…etc). (Ibrahim, 2022, p. 24).

3.1 Hyperbolic Constructions in Arabic

According to Al-Hasoon (2009:32-40), there are many ways of deriving hyperbolic expressions:

1. **Fa'al** فَعّال as in كذّاب (a big liar) and كفَار (a dis-believer). It is mentioned that if something repeatedly recurs, it is built on "fa'al", while "fa'al is used to exaggerate the action of the agent.
2. **Mif'aal** مفعال and **Mif'eel**:مفعيل Linguists say "mifa'eel" is the one who is accustomed to a certain action. It is said that "if the name is built on "mif'aal" or "mif'eel", its plural will be on "mafa'eel". They refer to those who go on doing something." And "mif'aal" is used for that who keeps doing something to the degree that it becomes a habit with him.
3. **Mif'il**: مِفعْل It is like "mifa'al in its reference to an instrument as in مِبرْد(a file) and مِسنْ (a sharpener). And every mif'il is shortened from mif'aal. It is used for hyperbole because it describes the person as a machine of something as in مِكرْ.
4. **Fa'uul** فَعول Most grammarians agree that this kind of hyperbole is derived from proper nouns because the name of the object is often built on "fa'uul" as in وضوء, وقود.Hence, this meter is used for hyperbole. When we describe a person as صبور (patient), we compare him to الصبر.
5. **Fa'il**: فَعِل, a grammarian, says that this meter is used to describe a person who is used to an action as a habit. "Fa'il" also indicates rashness, excitement, and light-heartedness as in فَرِح (glad), أَشِر (evil), and أسِف (sorry).
6. **Fa'iil**: فَعيل:It is used for that whose action becomes like a natural trait in him. The use of "fa'eel" indicates constancy in something that becomes a part of his natural being as as طويل (tall), قصير (short), and خَطيب (an orator). In hyperbole, it indicates the repetition and persistence of an action until it becomes like a natural quality as in عَليم (well-acknowledged).

7. **Fa'eel**:فَعّيل:This meter is used for a person who is interested in an action, therefore he continues doing it. Such as صَدّيق (very truthful), the man who is always truthful, and truth is his habit.

3.2Hyperbole by the addition of a particle

Al-Hasoon (2009:49ff) believes that "ة" is added to some adjectives to denote hyperbole, as in الراوية and العارفة. The original forms are الراوي and والعارفwhich are subjective nouns. The "ة" can be added to hyperbolic constructions to stress the hyperbole as in العلامة.Thus, the word to which "ة" is added at the end in this construction is changed from being an adjectival to nominal. On the other hand,راوية, andداهية, are built on the meter "fa'ilat – فاعلة" and which has no masculine form, indicates generality, totality, calamity, comprehensiveness, and exaggeration.

3.3.Hyperbole in Infinitives: Hyperbole in the infinitive is built on the following meters:

A. Fa'ala: **فَعالة**: The infinitives are built on fa'ala for hyperbole as in شراسة and صرامة. In these examples, the meters are built on fa'ala. The Arabic infinitive does not deny itself or its adjective but rather replaces them by the hyperbole which describes the situation more effectively.

B. Tif'aal: **تفعال:** Arabic grammarian regards tif'aal as an infinitive denoting proliferation. It deals with what increases the infinitive "fa'ala", the additions are annexed to the verb and the verb is built in another way. For instance, الردّ and الترداد, الجَوَلان and التجوال.

3.4.Hyperbole of Meaning: Arabs strengthen and exaggerate the meaning by various ways. Hyperbole in the meaning of words can be used as:

- **Forms of exaggeration**: صيغ المبالغة Arabic laid certain forms for the exaggeration of description, which are built on such meters as Fa'al, Mifa'al, Fa'ool, Fa'eel, and others as in كذاب, كذوب, مطعان, عليم.

3.5. Types of Hyperbole: Like English, hyperbole in Arabic has many types as:

1.التبليغ Notification: it is the hyperbole which is possible both logically and conventionally.2.الإغراق Intensiveness: it is the type of hyperbole which is possible logically but not conventionally as:يكاد البرق يخطف (ابصارهم).3.الغلوّ: Excessive Overstatement: it is the hyperbole which is improbable practically and logically as يكاد التفريط.زيتها يضيء ولو لم تمسسه نار..٤: Excessiveness: It is the praise which seems exaggerated but it is not. ٥. Metonymy: It is the equation of the partial with the whole.٦. التكرار Repetition, meaning a word or sentence is repeated more than once for different purposes ٧. الشمول والاحاطه Inclusive matters, as: "the roof fell upon them from above them".فَخَرَّ علَيهِمُ السَقفُ مِن فَوقِهِم

4. Advertisement

The language of advertisement is very interesting. There are three reasons for this. First, the language of advertisement prepares wider and better information than that of the visual sign. Second, the language of advertisement describes every side of the product such as its features, functions, uses or style. Third, most of advertising slogans use metaphorical words or phrases . (Leech, 1966, p. 25) points out that the language of advertising is a “loaded language”; it aims to change the will,opinions, or the attitude of its receivers. Advertising language, he continues, differs from other types of loaded language such as political journalism and religious oratory in having a very precise material goal.Adverts have been defined differently by different scholars. According to (Hermerén, 1999, p. 4), an advert is a process that consists of verbal and /or nonverbal

language aiming at promoting a product /service via a sponsor who has paid for, it. For his part, (Khan, 2006, p. 248),defines an advert as a non-personal paid for activity which presents and promotes product/services by an identified source and advert is a tool of communication and this tool influences attitudes towards products, companies and lifestyles.

4.1Types of advertisement

There are three major types of advertising that will be explained.

1.Slogans

A slogan is a word or phrase. It is used,for example, in advertising (Hornby, 1985, p. 810).It is an expression with a persuasive function and often presented in an elliptic form.

2.Printed Advertising

Any type of advertisement, no matter the medium through which it will be presented to the public, must have a written form. Printed advertising includes newspapers, magazines, brochures as well as posters, hoardings and street signs (Hermerén, 1999, p. 14).

3.Digital advertisements

Digital advertisements represented the third type of advertising which is available on the internet and many kinds of electronic devices such as a computer, a laptop, and a mobile phone. (Suggett & Paul, 2017, p. 10).

5.The model adopted

Skopos theory is a functional approach of translation. The approach is basically related to the feature of equivalence which is considered a constitutive one as far as translation is concerned (Nord, 1997, p. 112).

Skopos theory is a theory of translation of the German translator, Vermeer in 1978. In this theory, the translation process is determined by the function of the product. This function is specified by the recipient. This theory is one of the functionalist approaches whose objective is to dethrone the source text (ST). This is done by emphasizing the role of the translator as the creator of the target text (TT) and prioritizing the purpose (skopos) of producing TT. Functionalism is a major shift from linguistic equivalence to functional appropriateness. Thus, translation is mainly considered an intercultural communication process whose final product is a text that has the capacity to function appropriately in specific situations and contexts of use (Schaffner, 1998a, pp. 3-5).

Skopos is a Greek word meaning "purpose." According to skopos theory, the basic principle that determines the translation process is the purpose (Skopos) of the translational action. The idea of intentionality is part of the very definition of any action (Nord, 1997, p. 27).

In Vermeer's theory, there is a distinction between the terms aim and purpose. This is further explained by Nord (ibid:28-29). The gist of Vermeer's discussion is that aim is considered the final result which an agent tries to achieve via an action; whereas purpose is a provisional stage in the process of achieving an aim.

Function is yet another term that refers to what a text means. The meaning of the text is seen by the receiver. Another term related to Skopos is intention which is considered a goal-oriented plan of action on the part of both the sender and the receiver. This points towards an appropriate way of producing or understanding the text. To

eliminate the ambiguity resulting from the difference between intention and function, (Nord, 1991, pp. 91-109) has proposed a distinction between intention and function. The sender is responsible for specifying the intention and by using text, he attempts to achieve a purpose. The recipient uses the text with a certain function, depending on his or her own expectations, needs, prior knowledge, and situational conditions. This distinction is important for the field of translation, since the sender and receiver belong to different cultural and situational environments. Some say that translating is translating cultures. Thus, intention and function can be analysed from two different angles. The first is seen from the point of view of the sender, while the second is seen from the point of view of the receiver.

The renderings are evaluated according to Skopos's model for three criteria:

1. **Functional effect**: The application or use which the translation is intended to have in the context of the target situation.
2. **Fidelity**:It has been considered a measure by which a translator's work can be judged. It defines exactly how precisely a translated document conforms with its source.
3. **Attitude**: It assessed whether the TL text is neutral or non-neutral.

In addition to Skopos theory, the analysis will incorporate Nida's strategy utilizing,both "formal and dynamic equivalence" in the assessment of the renderings. In his essay "*Principles of Correspondence*", Nida asserts that Formal equivalence focuses on the message itself in both form and content. A translated text must match the original text as closely as possible, both at a semantic and at the linguistic level as well. Nida calls Dynamic Equivalence the functional equivalence and this is what he calls "principle of equivalent effect", where the relationship between the receiver and the target text should be the same as that between the receiver and the source text. He further suggests that the

message should be adapted according to linguistic and cultural needs (Nida, 2000, p. 129).

6. Data Analysis and Discussion:

A number of data, up to five Arabic samples, were collected by the researcher.The texts were given to five subjects (lecturers) men and women to translate them into English. In the analyses of these renderings of printed adverts, the researcher depended on the lexemes, which mean “hyperbolic expressions” in Arabic meters.

Text 1

هل حاولت **خسارة** سبعة ارطال من الوزن الزائد ؟ نقدم لكم الان فقدان الوزن بالأعشاب الطبية وليس له أي اثر جانبية من هذا المنتج العشبي حيث انه **مصنوع** من مواد طبيعية ١٠٠%.

Renderings

1. Have you tried to waste seven ratls of excess weight? We now offer you weight loss with medicinal herbs and it has no side effects from this herbal product as it is produced from 100% natural materials.
2. She tried to sacrifice 7 weight of her overweight.We are introducing you to herbals that have no side effects. It is worked of 100% naturals.
3. Have you tried to lose out more pounds ? we offer you weight loss with medical herbs and it has no side effects from this herbal product as it is made of 100 natural materials.
4. Have you tried to false lose more weight ? we offer you weight loss with medical herbs and it has no side effects from this herbal product as it is manufactured of 100 natural materials.

5. Have you ever tried to lose 7 weight from your overweight ?we present to you medical herbs helping you lose weight without any side effects from this herbal product which is 100% mould of natural materials.

Table (1)- Text Analysis No. (1)

SLT	خسارة, مصنوع						
Sub.No.	TL	Fidelity	Functional Effect	Formal	Dynamic	Attitude	
						Neutrality	Non-neutrality
T1	To waste, produced	+	+		+	+	
T2	Sacrifice, worked	-	-	-			-
T3	Lose out, made	+	+	-		+	
T4	false lose, manufactured	-	-	-			-
T5	lose, mould	-	-	-			-

Discussion:

There are two hyperbolic words in Arabic inside the text which are: the first word "خسارة", refers to losing or wasting something valuable and according to Arabic hyperbole خسارة is built on the meter of fa'ala فعالة in the infinitive, and it is derived from the verb خسر, while مصنوع is built on the meter of mafa'uul and it is derived from the verb صنع. It means that something is made or produced by man.

It seems like translators,T1 and T3 successfully rendered خسارة into to waste, lose out and renderedمصنوع into produced and made respectively, maintaining the functional

effect and neutrality.On the other hand, T2, T4,and T5 gave unsuccessful translations for rendering خسارة into “sacrifice, false lose, and lose” and unsuccessful translations for rendering مصنوع into worked, manufactured,and mould. T2,T3,T4, andT5 gave formal renderings because they do not yield the functional effect for hyperbolic meanings. Moreover, their attitudes are non-neutral. The only translation that succeeded in providing dynamic translation isT1.

Text 2

2.طريقة بسيطة للاستمتاع بطعام افضل عند زيارتك الى مطعمنا الذوق **الرفيع**, الطعمات **اللاذعة**,بالإضافة الى المكان المناسب والموسيقى المناسبة.

Renderings:-

1. A simple way to enjoy better food when you visit our restaurant. The delicious good taste,the pungent flavours, in addition to the right place and the right music.
2. A simple; best taste and flavour as well as sharp test and an appropriate environment and melodious.
3. A simple way to enjoy a nice food when you visit our restaurant. The food taste, the strong flavors, in addition to the right place and the right music.
4. It is a simple way of a sweet tasting of food just once you pay our elegant restaurant a visit where astonishing flavors in addition to the perfect place and music.
5. A wonderful taste,sour flavors, elegant touches, in addition to the right place and the right music. you will find all of this when you visit our humble restaurant.

Table (2)- Text Analysis No. (2)

SLT	الرفيع, اللاذعة					
Sub.No.	**TL**	**Fidelity**		**Formal**	**Dynamic**	**Attitude**

			Functional Effect			Neutrality	Non-neutrality
T1	good, pungent	+	+		+	+	
T2	best, sharp	-	-	-			-
T3	nice, strong	-	-		+		-
T4	Sweet, astonishing	-	-		+		-
T5	wonderful, sour	-	-	-			-

Discussion:-

The Arabic hyperbole in this text is expressed in the meaning of the word.

There are two hyperbolic forms in the Arabic text. The first word "الرفيع", is built on the meter Fa'iil فعيل and it is derived from the verbرفع which means to express a high level of quality or sophistication. While the second word " لاذعة" is built on the meter of فاعلة" " fa'ilat. The formلاذعة is hyperbole by the addition of a particle and it is derived from the verb لذع. It means strong or sharp, smell or taste and is often associated with spices or certain foods that have a strong smell or flavour.

The translations (T2,T3,T4,and T5), الرفيع was unsuccessfully translated into best,nice, sweet, and wonderful,while لاذعة was rendered into sharp, strong, astonishing, and sour. These translations lack functional effectiveness, failing to achieve the fidelity criteria and, therefore, are non-neutral. The only successful translation,transferring the functional effect is found in T1,where الرفيع is translated into good, and لاذعة is accurately rendered into pungent. Moreover T1,T3, andT4 are dynamic translations whereas T2 andT5 are formal translations.

Text 3

عطرك **الفاخر**, وجمالك **الساحر** يبدا من اهتمامك برائحتك الجميلة **الفواحة**, محلاتنا للعطور العالمية في انتظارك لتجرب ارقى الروائح **الاخاذة**.

Renderings:

1. Your favourite perfume and your charming beauty starts with your carefully sweet smell. Our perfume shops around the world awaits you to test inspiring smells.
2. Your matchless fragrance and enchanting beauty start with your attention to your captivating scent. Our stores for international perfumes are waiting to experience the finest captivating fragrances.
3. Your luxurious perfume and your enchanting beauty start with your interest in your beautiful fragrant scent. Our international perfume shops are waiting for you to experience the pleasant smells.
4. Your luxurious perfume and your charming beauty start from your interest in your beautiful fragrant scent. Our international perfume shops are waiting for you to try the finest scents.
5. Your luxurious fragrance, and your charming beauty starts from your interest in your beautiful fragrant scent, our international perfume stores are waiting for you to experience the finest breath-taking scents.

Table (3)- Text Analysis No. (3)

SLT	الفاخر, الساحر,الفواحة, الاخاذة						
Sub.No.	TL	Fidelity	Functional Effect	Formal	Dynamic	Attitude	
						Neutrality	Non-neutrality
T1	Favourite, charming,--- ,inspiring	+	-	-			-

T2	matchless, enchanting, captivating, captivating	+	+		+	+	
T3	luxurious, enchanting,fragrant, pleasant	+	-	-			-
T4	Luxurious, charming fragrant, ---	+	-	-			-
T5	Luxurious, charming, fragrant,breath-takings	+	+		+	+	

Discussion:

There are four hyperbolic words in text.The first word الفاخر is built in the meter of فاعل faa’il and it is derived from the verb فخر.It is used to describe something that exceeds expectations or enjoys more than elegance and distinction. The second word الســاحر is built in the meter of Faa’il فاعل and it is derived from the verb ســحر. According to the context, it means enchanting scent or attractive fragrance. The third word الفواحة, is built in the meter of Fa’ala فَعالة, and it is derived from the verb فاح. It refers to beautiful and attractive scent,to be distinguished by grace and beauty. The last word الاخاذة is built in the meter of Fa’ala فَعّاله and it is derived from the verb of اخذ.This term in Arabic means attractive or attention grabbing or something that arouses interest or admiration. T2 andT5 are successful renderings. The translators rendered الفـاخر into matchless, and luxurious while accurately rendered الســـــاحـر into enchanting and charming. They

succeeded in rendering الفواحة into captivating and fragrant and accurately translated الاخـاذة into captivating, and breath-taking. They maintained fidelity and neutrality in combining the functional meanings based on the criteria. In T1, the translator mistranslated the word الفـاخر into favourite, while T4, successfully translated it into luxurious. Both translators accurately rendered الساحر into charming. InT1 the translator missed the translation of الفواحـة, whereas T4 correctly translated it into fragrant. T1 succeeded in translating الاخــاذة into inspiring,while T4 failed to render الاخــاذة.The translations are non-neutral because the translators didn't provide the functional meanings.In T3,translator succeeded in translating الساحر ,الفاخر,andالفواحة into luxurious, enchanting, and fragrant respectively. However, the translator failed to capture the functional meaning in rendering الاخاذة into pleasant, making this translation non-neutral. Moreover T2&T5 are dynamic translation while the other renderings are formal translations.

Text 4

تستحق سيارتك اقصى سبل العناية والحماية,استخدم من اجلها الزيت **القوي** المتطور لمزيد من القوة **الخارقة** والراحة الكاملة لسيارتك.

Renderings

1. Your car deserves the utmost care and production,use advanced power oil for more power and complete comfort for your car.
2. Your car deserves the utmost care and protection. Use the powerful and developed oil for it for your car's superior strength and complete comfort.
3. Your car deserves the best of care and protection. use the most advanced oil for more energetic power with a nice smell.
4. Your car deserves the utmost care and protection, use powerful advanced oil for more super-normal power and complete comfort for your car.

5. Your car deserves the utmost care and production,use advanced power oil for more power and complete comfort for your car.

Table (4)- Text Analysis No. (4)

SLT	القوي, الخارقة						
Sub.No.	TL	Fidelity	Functional Effect	Formal	Dynamic	Attitude	
						Neutrality	Non-neutrality
T1	Power,----	-	-	-			-
T2	Powerful, superior	+	+	-		+	
T3	most, energetic	-	-		+		-
T4	Powerful, supernormal	+	+	-		+	
T5	Power,-----	-	-	-			-

Discussion

In this text, two words refer to hyperbole.The first word **القوي** is built in the meter of **Fa'iil** فعيل and it is derived from the verbقوى and can be used to express intensity of strength or effectiveness in a context calling for intensification. The second word **الخارقة,** is built in the meter of **fa'ilat فاعلة** and it is derived from the verb.خرق It is used to refer to superpowers or supernatural abilities. This could be related to anything that significantly goes beyond normal boundaries.

In T1&T5 the translators provided weak renditions because they missed the rendering of **الخارقة**.Both translators rendered القوي into power,failing to combine the functional meanings and remaining faithful to the source text. Consequently, their renditions are

non-neutral. While translators of T2&T4 present satisfactory renderings by reproducing the functional effect, rendering القوي into powerful and **الخارقة** into superior and supernormal respectively,they maintain neutrality in their translations. However, in T3the translator failed to capture the intended sense when rendering القوي into most and **الخارقة** into energetic. Despite its dynamic rendering, and non-neutral attitude, it failed to effectively capture the intended functionality.On the other hand, the other translations adhere to formal translation.

Text 5

اذا كنت ممن يتقنون اللغة الانكليزية ولديك **المهارات** المناسبة للعمل لدينا في اكبر مؤسسة في الشرق الاوسط, فأننا نوفر لك وظيفة الاحلام التي يمكنك من خلالها **الارتقاء** الى اعلى المناصب.

Renderings

1. If you are fluent in English and have the right skills to work for us in the largest organization in the middle east,we provide you with a dream job through which you can rise to the highest positions.
2. If you are well-versed in English and possess the appropriate Skillful nesses, we offer you the opportunity to work with us in the largest institution in the middle east,providing you with the dream job that allows you to reach the highest positions.
3. If you are fluent at English with right skills to work with us in the largest organization in the middle east, we provide you a dream job through it you can promote to the highest positions.
4. If you are well qualified in the English language and skills that suit the job, we are offering in the largest organization in the Middle East, the job of your dreams that enables you to climb the highest positions.

5. If you are fluent in English and have the right proficiencies to work for us in the largest organization in the middle east, we provide you with a dream job through which can advance to the highest positions.

Table (5)- Text Analysis No. (5)

SLT	المهارات, الارتقاء						
Sub.No.	TL	Fidelity	Functional Effect	Formal	Dynamic	Attitude	
						Neutrality	Non-neutrality
T1	Skills, rise	+	-	-			-
T2	Skillful- nesses, reach	-	-	-			-
T3	Skills, promote	+	+		+	+	
T4	Skills, climb	+	-	-			-
T5	proficiencies, advance	+	+		+	+	

Discussion

There are two words in this text that refer to hyperbole.The first word **المهارات** is built in the meter of فعالة,and is derived from the verb مهر.This term refers to an individual's ability to perform a task or activity effectively. The second word **الارتقاء,** is built in the meter of افتعل and is derived from the verb ارتقى.It is used to express improvement and development,whether in personal, academic,or professional performance.

In T1& T4, both translators accurately rendered المهارات into skills.However, they were unsuccessful in rendering الارتقاء into rise and climb, failing to capture and convey the original sense. T3 and T5,are the most successful renderings as they match the functional

effect by accurately finding equivalents. They render المهارات into skills and proficiencies accurately, and الارتقاء into promote and advance respectively. Therefore, their renderings exhibit a combination of neutrality and dynamic translation.The only translation that failed to meet the fidelity criteria is T2. The translator renders المهارات into skillfulnesses and الارتقاءinto reach which are unsatisfactory translations.Therefore,T2 is a non-neutral translation and T1,T2and T4 are formal translations,while the other namely, T3and T5 are dynamic translations.

7.Findings

Table (6):- The Percentages of Neutral & Non- neutral criteria

SL.T	Neutrality	Frequency%	Non- neutrality	Frequency%
T1	2	40	3	60
T2	1	20	4	80
T3	2	40	3	60
T4	2	40	3	60
T5	2	40	3	60
Total	9	180	16	320

Table (7) The Percentages of Skopos Translation Assessment Criteria:

SL.T	Fidelity	Frequency%	Functional effect	Frequency%
T1	2	40	2	40
T2	1	20	1	20
T3	5	100	2	40
T4	2	40	2	40
T5	4	80	2	40
Total	14	280	9	180

Table (8): The Percentage of Infidelity and non-functional effect

SL.T	Infidelity	Frequency%	Non-Functional effect	Frequency%
T1	3	60	3	60
T2	4	80	4	80
T3	0	0	3	60
T4	3	60	3	60
T5	1	20	3	60
Total	11	220	16	320

Table 9: The Percentage of Nida's Strategy

SL.T	Formal	Frequency%	Dynamic	Frequency%
T1	4	80	1	20
T2	2	40	3	60
T3	3	60	2	40
T4	4	80	1	20
T5	3	60	2	40
Total	16	320	9	180

- In Table (6), it appears that that non-neutrality criterion was more prevalent among the subjects, with a total percentage of 320 %, compared to 180 % for neutrality criterion. The highest percentage for non-neutrality was 80, and the lowest was 60,while for neutrality,it ranged from 40 to 20.
- In table (7) it is indicated that fidelity was recorded(14) times. The highest percentage was (100%) and the lowest percentage was (20%), the subjects opted for functional effect (9) times, with the highest percentage at (40%) and the lowest percentage at

(20%).The total percentage for fidelity was (280), while the total for functional effect (180).

- In Table (8) the infidelity was (11) times,, whereas the non-functional effect was employed (16) times. The total percentage for infidelity criteria was (220), and for non-functional effect criteria it was (320).
- In table (9), the subjects employed a formal strategy (16)times,constituting a total percentage of (320).Additionally, the subjects utilized a dynamic strategy (9)times, contributing to a total percentage of (180).

8.Conclusions

The present study has come up with the following conclusions:

- Translating advertisements is challenging, as they cannot be successfully translated without a loss in meaning or form.
- Printed adverts play a crucial role in conveying the functional meaning of hyperbole into English by selecting appropriate subjects and identifying the precise message than visual and slogan adverts.
- It is obvious that the translators(subjects) primarily rely on dictionary meanings for translating Arabic hyperbole.
- Most translators (subjects) are unware of the hyperbolic meters in the Arabic grammar.
- Based on the findings, the translators (subjects) failed to achieve accurate translations because they relied on formal translation.

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