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**Translating Puns from  
English into Arabic in  
Kenneth Branagh's (1996)  
*Hamlet***

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## **Translating Puns from English into Arabic in Kenneth Branagh's (1996) *Hamlet***

### **ABSTRACT**

Puns constitute a distinct stylistic device that appears in all of Shakespeare's plays. They use wordplay and multiple meanings to bring humour and complexity to the speech. However, due to variations in linguistic structure and cultural references, translating puns from English into Arabic can be difficult. The translators of Branagh's (1996) *Hamlet* film faced the challenging issue of keeping the core of the puns while making them understandable to an Arabic-speaking audience. The purpose of this study is to determine the translation solutions used by translators in translating puns from English into Arabic in the Branagh's film adaptation of Shakespeare's play, using Delabastita's model. After analysing the whole film, just a few carefully selected scenes that serve to illustrate the different translation solutions will be used as examples in this study. The most often utilized strategy, according to the study's findings, is Pun-to-Non-Pun, which reached a percentage of 67%.

**Keywords:** puns, *Hamlet*, translation solutions, subtitling, English to Arabic.

### **RESUMEN**

Los juegos de palabras constituyen un recurso retórico que abunda en todas las obras de Shakespeare. En ellas se recurre a los juegos de palabras y a la ambigüedad semántica con el fin de dotar al discurso de un componente humorístico y de cierta complejidad. No obstante, debido a las diferencias en la estructura lingüística y en las referencias culturales, la traducción de juegos de palabras del inglés al árabe entraña una dificultad considerable. Los traductores de la versión cinematográfica de *Hamlet* dirigida por Branagh (1996) se enfrentaron al reto de conservar la esencia de los juegos de palabras al tiempo que los hacía inteligibles para una audiencia de habla árabe. El objetivo del presente estudio consiste en analizar las soluciones de traducción en el transvase de juegos de palabras del inglés al árabe en la adaptación cinematográfica de Branagh de la obra shakesperiana, partiendo del modelo de Delabastita. Tras analizar la película completa, tan solo unas cuantas escenas seleccionadas cuidadosamente que sirven para ilustrar las diferentes soluciones de traducción se usarán como ejemplos en este estudio. La solución de traducción utilizada con mayor frecuencia, conforme a los resultados del presente estudio, es aquella en la que el juego de palabras se traduce por un fragmento sin juego de palabras, con un porcentaje del 67%.

**Palabras clave:** juegos de palabras, *Hamlet*, soluciones de traducción, subtitulación, inglés a árabe.

## 1. INTRODUCTION

In general, translating may be thought of as the process of transforming a text from one language to another while maintaining its intent and meaning. It necessitates a thorough knowledge of the nuances and context of both languages, the source language as well as the target language. Idiomatic expressions, wordplay, and cultural references that might not have exact translations in the target language present difficulties for translators on a regular basis. Translators must also take into account the intended audience and the translation's intended use to make sure the original content is successfully communicated. In order to correctly communicate the meaning of the source text to the intended audience in a way that is natural and understandable to them, translators must possess strong linguistic skills. Additionally, they often need to make decisions regarding word choice, tone, and style to ensure an effective translation.

One audiovisual translation modality utilized in the film and television industries is the use of subtitles, which display translated text or captions on screen. Subtitling entails translating the dialogue and, on some occasions, also sound effects into the target language while taking time limits into account and making sure the subtitles are simple to read and understand. Gottlieb's (1997: 211) research indicates that the subtitler is continuously thinking from the standpoint of the viewers who speak the target language. Nevertheless, despite their quality, subtitles may not always convey the entire intended meaning or context to viewers who only speak the target language because of potential language barriers and cultural differences.

The subtitling of puns from the source text into the target text will be the main focus of this study. In particular, the translation of puns from English into Arabic in Branagh's *Hamlet* will be focused on. Puns are crucial in English literature because they give the writing an extra layer of wit and comedy. They are witty plays on words that draw readers in and may contribute to improving the text. Puns may also be used as a creative tool by authors to subtly but effectively underline specific themes or to express a variety of meanings. Puns are characterized as a type of wordplay that includes the use of words or phrases that have multiple meanings or that have a similar phonologic structure to produce humorous or clever effects.

Previously, puns were mainly used to express humorous meanings, but according to Blake (2007: 70, as mentioned in Díaz-Pérez, 2010: 21), serious puns have become more popular recently, and Shakespeare employed both serious and humorous puns frequently. As for *Hamlet*, it had more puns than any other Shakespearean play, according to Sulick (1977: 132, as reported in Díaz-Pérez,

2010: 21). This shows that puns have progressed past their original role in comedy to express deeper and more sophisticated concepts. The number of puns in *Hamlet* serves to further emphasize the value of wordplay in Shakespeare's works and how they contribute to the play's overall power and meaning.

According to Delabastita (1994: 223), wordplay and ambiguity are generally thought to provide unique challenges for both translators and translation scholars. The semantic and pragmatic effects of source-text wordplay are derived from particular structural features of the source language for which the target language frequently fails to produce a counterpart, which forms the basis of these specific (real or alleged, theoretical or practical) difficulties. The presence of certain homophones, near-homophones, polysemic clusters, idioms, or grammatical rules are a few examples of these structural traits. Additionally, due to linguistic barriers, interpreting puns might be challenging, according to Sanderson (2009: 125). The choice of whether to emphasize the meaning of the words or the pun's cognitive effects might be difficult for the translator when there is an asymmetry between the terms and their meanings in the source and target languages. To ensure that the translation is relevant to the target audience and simple for them to grasp, the translator must be creative and employ a variety of techniques.

It is highly challenging for a translator to transfer the intended meaning from the source language into the target text when translating puns in any form of work. Finding the pun itself in any literary work is also difficult since the translator must be knowledgeable about a wide range of linguistic, cultural, and contextual issues. To provide satisfactory solutions while translating puns, one needs to have a thorough awareness of both the target language and the source language's nuances. It is particularly harder to correctly convey comedy or double meanings when wordplay also involves cultural references and word connotations that may vary across languages.

### **1.1. Objectives and questions of the study**

Puns translation is challenging because of interlingual asymmetry, as indicated by Alexieva (1997: 140-141). Interlingual asymmetry refers to the fact that each language has its own system, separate semantic structures, and different word and idea expressions. Therefore, the asymmetry between a language's signs and how they relate to the outside world does not follow the same pattern in every language. Translators are aware that phonological, graphemic, and semantic levels of languages vary. Furthermore, the positioning of word classes or grammatical categories in several languages might reveal interlingual asymmetry. Alexieva uses the Bulgarian language as

an example to illustrate this idea, since, in comparison to other languages, it attaches more information to individual words, particularly verbs. This interlingual asymmetry can be difficult for translators to deal with since they need to precisely express the content and nuances of the source text. Furthermore, cultural and contextual factors have an important influence on defining how languages represent ideas, adding to the complexity of translation.

Human knowledge and experience are built in cognitive structures connected to language. Every language has its unique grammatical structures that are based on universal cognitive models. Variations result from our perception of objects and events, the degree of abstraction in our thinking, and the frequency of our encounters. Additionally, how these components are seen in different cultures matters. It is crucial to note that new experiences can change preexisting cognitive structures, emphasizing how dynamic these domains are (Alexieva 1997: 142). These cognitive structures have a major impact on how puns are translated. Puns mainly rely on wordplay and double meanings, therefore for a translation to successfully portray the intended humour, the translator must be familiar with the underlying cognitive models in both the source and target languages. Furthermore, cultural variations in perception and abstraction levels may make it difficult to translate puns correctly since what may be humorous in one culture may not be understood in the same way in another.

The difficulty in translating puns from English into Arabic, according to Arif and Shihab (2023: 101), is caused by the disparities between the two languages, particularly in the phonology and morphology systems, which are the primary linguistic levels exploited in puns. The following questions are the focus of this research: What are the primary difficulties encountered when translating puns from the English version of *Hamlet* movie into Arabic? How can linguists preserve the intricacies of puns while translating them into Arabic? And what are the translation solutions used in translating puns from English into Arabic?

This study intends to examine the impact of puns in *Hamlet* movie and the difficulties experienced by translators in interpreting the puns' intended meaning. The results of this study will help clarify the solutions adopted by translators to render wordplay in the Arabic language. This study will also aim to shed light on the role of cultural context and interlingual asymmetry between both English and Arabic languages in the translation process and how it influences how puns in Branagh's *Hamlet* movie are interpreted.

This study's hypothesis is that the translation process, especially when it comes to puns, is greatly influenced by the cultural and linguistic context. As a result, pun translation from English into Arabic is predicted to be challenging due to the variations in linguistic patterns and cultural references between the two languages. Due to these difficulties, it is also predicted that some of the puns may be lost or changed in the target text. Therefore, frequently translating a pun into Arabic by means of another pun will force the translator to change the source text meanings. Consequently, translators might have to decide between changing the pun's original meaning or changing the semantic content to convey the effect or wit in the target language by means of puns.

### **1.2. Thesis outline**

This thesis' introductory chapter provides a broad overview of the subject, discusses the importance of pun analysis and wordplay in translation, and outlines the study questions, hypothesis and objectives. The theoretical framework chapter then presents a general definition of wordplay and the various types of puns before exploring various theories and methods with a focus on the difficulties in translating puns and the techniques employed to do so from the source language to the target language. Strategies derived from a Relevance-Theory perspective are discussed together with methodologies used by several authors, including Landheer and Ballard. The theoretical framework lays the foundation for comprehending the challenges and techniques involved in interpreting puns in the context of *Hamlet* movie focused on in this study.

The methodology chapter will next follow, in which Delabastita's strategies for translating puns is clarified. In addition, numerous instances from the movie are used to apply Delabastita's model for translating puns from English into Arabic. The outcomes of the translation process are then analyzed and interpreted in the results and discussion chapter. The purpose of this chapter is to examine any difficulties or restrictions discovered in the translation process. The thesis is closed with the conclusions chapter, which also presents the limitations of the study as well as suggestions for further research.

## **2. THEORETICAL FRAMEWORK**

This chapter is divided into two main sections that discuss types of puns and their characteristics, as well as the definition of wordplay. Three minor subheadings are also included in this main section that discuss the translation challenges for different types of puns, the linguistic features underlying puns and priorities and restrictions in translating puns. Because this research is

concerned with the translation of puns in a film, the second main section in this chapter deals with audiovisual translation. It delves at the difficulties and ways of interpreting puns in audiovisual media such as films. The third main section discusses several research studies on the difficulties of translating puns, and it includes a minor heading that discusses various methods taken by translators in translating puns.

### **2.1. Types of wordplay and their characteristics**

“Among the different definitions of wordplay, Delabastita (1996: 128) states that:

Wordplay is the general name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings.”

In Davis’s (1997: 24) words, wordplay has a dual purpose and refers not only to linguistic structural ambiguities but also, and most importantly, to the systemic operation of language itself. Wordplay is a type of linguistic tool that reflects the creative use of linguistic structures to produce communication conflicts that stimulate thought. Additionally, it invites addressees to delve into the profound layers of language itself, illuminating the nuanced mechanisms that support speech, interpretation, and meaning creation. There are many different types of wordplay, including puns, double entendres, and homophones. It infuses language with wit and comedy and frequently forces the reader or listener to use their imagination and draw connections between many meanings or interpretations.

According to Delabastita (1996: 128-129), puns can discriminate between words with various meanings based on how closely they resemble one another in form. He divides this resemblance into the following categories: homonymy, which has identical sounds and spellings, for example *bank* (“financial institution”) and *bank* (“river edge”); homophony, which has identical sounds but different spellings, for example “*flower*” and “*flour*”; homography, which involves different sounds but identical spellings, for example “*read*” (past tense of “*to read*”) and “*read*” (present tense of “*to read*”); and paronymy, which has tiny variances in both spelling and sound. The words “*affect*” and “*effect*” are examples of paronymy because they have similar spellings and pronunciations.

Gottlieb (1997: 211-212) claims that translating homophony and homography puns is extremely difficult because they rely on identical sounds or spellings. However, homonymy and paronymy puns are more translatable because they focus on the distinctions between the main

elements played with and may thus be deemed less language-specific. Gottlieb continues by pointing out that paronymic puns rely on subtle distinctions between words, which makes them simpler to translate across languages. This is due to the fact that it is extremely unlikely for two languages to have expressions with the exact same pronunciation or spelling within the same semantic areas. Expressions that have both literal and metaphorical meanings in one language, on the other hand, are more likely to have homonymic qualities in other languages. Therefore, paronymy puns provide a wider range for cross-linguistic translation.

These formally similar linguistic structures can interact in two main ways: horizontal wordplay (where words follow one another in the text to strengthen their connection through formal similarity) and vertical wordplay (where words are placed together in the same portion of text to create associations through their similar forms) (Delabastita, 1996: 128-129). In a paper on interpreting wordplay in the Hebrew bible, De Vries and Verheij (1997: 68) concentrate on the horizontal puns that “involve formally similar elements that are all present in the text.” Due to the fact that many vertical puns “involve double-entendre and/or intertextual references” are exceedingly difficult to recognize, according to them.

Therefore, in horizontal wordplay, grouping pun-related terms together would convey the desired meaning, and Delabastita (1996: 128-129) ensures that the pun is highlighted using additional grammatical and other devices. Regarding vertical wordplay, the context clarifies a pun that only partially appears in the text. The way the words around it are utilized helps us understand the missing piece. Puns may produce ambiguity and playfulness in language using these areas of resemblance. Puns frequently depend on the reader or listener’s capacity to discern and negotiate these several degrees of similarity, which adds another level of complexity to their interpretation.

### *2.1.1. Linguistic features underlying puns*

Based on Delabastita (1996: 130), puns rely on specific linguistic features, including:

- **Phonological and graphological structure** in which particular combinations of sounds (phonemes) and letters (graphemes) are used to represent words. This can cause unrelated word pairings to have similar or identical form. Using this resemblance in sound, puns based on sound may be created. Delabastita (1996: 130) provides this example: “love at first bite” and “love at first sight.” These puns make use of the sound resemblance between “bite” and “sight,” which enables a play on words that establishes a humorous relationship between the two expressions.

- **Lexical structure (polysemy):** when terms with multiple meanings but which have the same semantic root are used. These different meanings can be exploited to give rise to puns with humorous connections. Metonymy, metaphor, and specialization can all contribute to polysemy. Using a term or phrase that is closely related to the intended meaning is an example of metonymy. Additionally, by equating one meaning with another through a comparison, metaphor may be utilized to produce polysemy. On the other hand, specialization happens when a word or phrase through time gets more particular in its meaning, allowing for many interpretations and humorous wordplay.
- **Lexical structure (idiom):** which are word groups whose meanings cannot be inferred from their individual definitions. They frequently have a symbolic or metaphorical significance that only native speakers of that language can fully comprehend.
- **Morphological structure:** in which compounds and derivatives can change over time, losing some of their transparency. Puns can make use of the contrast between a compound word's commonly understood meaning and the breakdown of its constituent parts.
- **Syntactic structure:** “grammars will often generate phrases or sentences that can be parsed in more than one way” (Delabastita, 1996: 130).

According to Delabastita (1996:131), two or more of the linguistic features mentioned above are employed to create a single pun, and the punster may blend linguistic elements from two or more languages.

### ***2.1.2. Priorities and restrictions in translating puns***

A translation problem is described as “a (verbal or nonverbal) segment that can be present either in a text segment (micro level) or in the text as a whole (macro level) and that compels the translator to make a conscious decision to apply a motivated translation strategy, procedure and solution from amongst a range of options” (González Davies & Scott-Tennent, 2005: 164, as cited in Díaz-Pérez, 2014: 108). This definition allows us to consider the translation of puns as a translation problem, since it calls for the translator to carefully evaluate a number of various strategies and possibilities in order to accurately represent the pun's intended humor and meaning. Consequently, translating puns requires not only comprehension of the pun's formal structure and linguistic basis but also consideration of how it functions within the text and how it adds to its overall meaning. Thus, Davis (1997: 25) claims that

[n]o word or lexical element in a text bears its meaning in and of itself, both because a text as a whole conveys meaning only as it is crossed over by all elements within the text, and likewise because any single element in language can only have meaning in relation to the entire context of the language system.

The idea of priority arises as a guiding framework for resolving these complex challenges, enabling to clarify the main goals of a certain translation task. Priorities serve as a compass, directing the translator toward desired goals, as Zabalbeascoa (1996: 243) indicates. However, translation is rarely a simple process; it is fraught with restrictions and challenges, which have a significant impact on the translator's decision-making process. In fact, these restrictions provide explanations for the choices made and the solutions chosen during the translation process.

When connecting these ideas, it becomes evident that translating puns is a quintessential example of how priorities and restrictions interact. Puns are a form of wordplay, which underscores the challenges posed by priorities and calls, for thoughtful exploration of alternative approaches. The intricate network of language and contextual factors surrounding puns also highlights the importance of understanding restrictions in order to create a translation that captures both humour and meaning. As a result, the translator must carefully navigate between competing priorities while being guided by them and informed by an understanding of the obstacles that ultimately shape the chosen solutions.

Zabalbeascoa (1996: 243-244) divides these priorities into groups ranging from the most vital to the least necessary, depending on the translation task. One of the priorities is absence of humour, of which Zabalbeascoa provides an example in the context of a political speech, which may be serious in purpose but may also contain humour or puns that are unnecessary to the target audience for the translator to interpret. Zabalbeascoa believes that rather than striving to interpret every humorous detail, the translator should put more emphasis on accurately capturing the serious tone and objective of the political speech. This is due to the fact that comedy can differ significantly between cultures and may not be received well by the intended audience, which could result in misunderstanding or confusion.

Zabalbeascoa (1996: 245) outlines a potential set of priorities for translating TV comedies. These priorities encompass aiming for popularity, high ratings and a sizable audience. Humour is a central consideration which would compel the translator to make sure that the translated version stays hilarious and enjoyable with a focus on getting people to laugh. The main objective, in this sense, would be to evoke an immediate reaction from the audience, such as entertainment or

laughing. Moreover, the translator should make sure that the translated dialogue flows naturally with the other audiovisual components. Additionally, adherence to the language and textual conventions of the communication channel is highlighted.

The third priority, according to Zabalbeascoa (1996: 246), is equivalence. The role of equivalence is vital. Priorities can be categorized into one of three groups: *equivalence*, where the aim is to closely resemble the original; *equivalence not regarded*, when the acceptance of the target text is more important than a direct comparison to the source; or *non-equivalence*, where the translation should avoid specific types of resemblance. Equivalence is important in translation since it guarantees that the translated text closely resembles the source text. However, there are some circumstances in which reaching total equivalence may not be the main goal. When this occurs, the emphasis switches from maintaining a direct comparison to the source text to ensuring that the target content is accepted and understood by the intended audience. Additionally, some translations may purposefully stay clear of specific similarities in order to adhere to the language or cultural norms of the communication channel being utilized.

Regarding the restrictions that translators might encounter, Zabalbeascoa (1996: 247) claims that

“[r]ecurrent restrictions facing the translator of situation comedy may include differences in the background knowledge of the original and prospective audiences; differences in cultural and moral values, customs and traditions; differences in conventional themes and techniques of joke-telling; the translator’s professional context; timing and lip-synchronization; verbal humour depending strictly on features of the source language and/or on the visual context which defies manipulation, and so on. Exactly why and how these factors are restrictive is quite variable.”

In order to ensure that humour is accurately translated in the target language, these factors might provide serious difficulties for translators. In a language with distinct grammatical structures and idiomatic expressions, for instance, a joke that mainly depends on wordplay or puns may lose its humorous impact. Additionally, to connect with the target audience, cultural references and nuances may need to be modified, which necessitates a thorough comprehension of both cultures.

The translator is included as a type of restriction for the translation process by Zabalbeascoa (1996: 247-248). He then suggests strategies that reduce this restricting force by identifying variables that may be adjusted to increase performance, such as specialization, recognition, teamwork, and adequate tools. Regarding specialization, it occurs when a translator applies standards, techniques, or solutions that are specific to a certain type of translation, or sometimes

when s/he adopts general patterns that are thought to apply to all translations. Zabalbeascoa suggests specialization as a remedy for this problem since it lowers the reliance on potentially ineffective blanket strategies. By focusing on a certain topic or subject, translators can develop competence and in-depth understanding in that sector. As a result, the translator may produce translations that are more accurate and effective as they get more familiar with the vocabulary, subtleties, and difficulties unique to that sector.

In order to appease critics, translators could choose to offer a “minimalist” strategy rather than the “best” solutions. Translators do not have complete control over the results of their job, unlike many other professions (Zabalbeascoa, 1996: 248) to circumvent this issue. (Chiaro, 1992: 85, as quoted in Zabalbeascoa, 1996: 248) contends that one must acknowledge the value of translators and give them more freedom. Giving translators more latitude enables them to use their knowledge and judgement to create translations that are not only precise but also creatively adapted to the target language and culture. This strategy would help translators navigate the difficulties of their work and resolve critics’ concerns, ultimately resulting in a more agreeable result for all parties.

The third proposal is teamwork, where each person might gain from the expertise of the other in the translation work, according to Zabalbeascoa (1996: 248-249). Finally, Zabalbeascoa mentions the last variables, adding that these “might include general and specialized reference books, computerized databases, single-purpose word-processors and other electronic translation tools” (Zabalbeascoa, 1996: 249). In order to get better outcomes, the translator should keep updated of any emerging technology related to the translation process.

## **2.2. Audiovisual translation**

“Audiovisual translation (AVT) is the transference of verbal and non-verbal elements of audiovisual products into the target language (Chaume, 2013, as cited in Haider & Alrousan, 2022: 53)”. Chaume (2018, as stated in Haider & Alrousan, 2022: 53) claims that audiovisual translation has special characteristics among translation fields and is regarded as a recent development in the industry. Chaume adds that in addition to spoken words, AVT also translates non-verbal elements including gestures, facial expressions, and visual clues. It is therefore a sophisticated and difficult type of translation that calls for particular abilities and understanding. The development of new platforms and technology has further boosted the development and significance of audiovisual translation in recent years. “There are various modes of AVT, namely, dubbing,

subtitling, voice-over, free commentary, and audio description, to mention a few. However, subtitling and dubbing are the most commonly used types of AVT.” (Haider & Alrousan, 2022: 53)

In words of Díaz-Cintas (2013 as mentioned in Haider & Alrousan 2022: 53), *subtitling* is the process of converting an oral code from the original language into a written code that typically displays at the bottom of the screen. A crucial component of audiovisual translation is subtitling, which enables viewers to comprehend and appreciate material in a language they might not be acquainted with. To achieve accurate and efficient communication, language and cultural considerations must be carefully taken into account. In order to make movies, TV shows, and other media accessible to a larger audience, including individuals with hearing impairments or language obstacles subtitling is also essential. Díaz-Cintas (2013 as mentioned in Haider & Alrousan 2022: 53) adds *Dubbing*, as compared to subtitling, is the process of substituting a target language soundtrack for the original one. Dubbing entails re-recording the dialogue in the target language to match the performers’ on-screen lip movements. In countries with a strong dubbing heritage or where subtitles are not favored, this approach is frequently employed.

This study focuses on subtitling, a type of audiovisual translation used in *Hamlet* movie. The process of translating the speech, subtitles, and other visual components of a movie into another language is known as audiovisual translation. It calls for not just proficiency in language but also knowledge of cultural nuances and the capacity to modify the translation to suit the audiovisual media. The use of dialogue with the setting, which are location and description of the action shared by both subtitling and dubbing, according to Khuddaro (2019: 1-2), is the primary similarity between audiovisual texts and drama texts. This supports the source text and aids in understanding the context.

Additionally, audiovisual translation frequently entails carefully timing and synchronizing the conversation to match the lip movements of the characters on screen. Furthermore, technical limitations such the lack of space for subtitles or the requirement to match the duration of dubbed conversation with the original audio must be taken into account by audiovisual translators. Therefore Khuddaro (2019: 5) adds that due to the size and timing restrictions of the screen, the original spoken information must be shortened. It must not, however, be reduced to the point of ambiguity by the subtitler. Each subtitle must be written in a clear, simple style and have the same length as the audio content. Languages have varied character restrictions per line; Arabic and

Hebrew have a 42-character limitation, whereas other languages have a 37–39-character restriction. The problem for subtitlers is to reduce the spoken material while maintaining its meaning due to these character limitations. The subtitlers must also take the dialogue’s pacing into account and make sure the subtitles are presented for a long enough period of time for viewers to read them comfortably

### **2.3. Different studies on the difficulties of translating puns**

In his article, Zabalbeascoa (1996: 238) argues that some puns would not be understood by the target text audience because of the culture-specific aspects, such as names or numerals, since the translators may keep them as they are when translating either because they assume that these names or numbers puns would be familiar to the target audience, or perhaps the translator preferred to keep them as they appeared since s/he missed the joke. Another explanation is that the translator may have been instructed that proper nouns should always be represented in a specific way, regardless of context, function, or other factors. Finally, the translator could have known that the answer was inadequate but was unable to come up with a better one due to a lack of time, motivation, tools or skill.

Another important research article into the difficulties associated with translating naming puns was conducted by De Vries and Verheij (1997: 87–88), who focused on the issue specifically in the context of religious texts. They came to the conclusion that while naming puns are important to preserve in the text and challenging to translate, they cannot be changed or replaced. As a result, the footnote technique is frequently employed for this type of wordplay since it enables the translator to keep the well-known names in the main text while accurately describing the name’s meaning and history in the annotation.

As previously noted, it would be highly challenging for translators to translate puns from one language into another. Thus, Landheer (1991: 133, as stated in Delabastita 1994: 224), makes the case that when translating puns or wordplay, the translator should concentrate on the function or primary goal of the original text and then recreate the text in the target language in a way that preserves the meaning and structure of the source text. Instead of trying to translate the same pun word-for-word, this could lead to developing a new pun that is culturally appropriate and captures the essence of the original text. This action, according to Landheer, might result in less untranslatability than is often believed. Delabastita (1997: 10) goes on to say that the term *untranslatability* relates to the idea that some particular types of wordplay are difficult to translate

accurately. Delabastita, however, thinks that this term is inaccurate since it necessitates a number of limitations and explanations, suggesting that the term could be misleading.

Ballard's method of translation (discussed in Delabastita, 1994: 225) focuses on analyzing and commenting on already completed translations, including those created by students. This would enable translators to be aware of the distinctions between the source and target languages as well as the various options available to them. Delabastita (1994: 226) states that both Landheer and Ballard hold the opinion that translators should not give up on translating puns and should look for solutions to do so. Additionally, they should reconstruct the original meaning of the pun using all the linguistic resources and textual leeway at their disposal. Furthermore, they concur that the translator should focus on the entire text rather than just the isolated pun while doing the translation. Finally, they contend that wordplay's translatability should be viewed as a relative rather than an absolute category and that it is based on certain textual characteristics and specific linguistic or textual circumstances.

Delabastita (1994: 227) proposes that the distinction between functional and non-functional ambiguity, as outlined in Ballard and Landheer's pragmatic framework, specifies the direction that the translator should take while translating wordplay. While non-functional ambiguities can be removed, functional ambiguities must be kept in some way. The author does point out that there may be some blurring of the borders between wordplay and other literary devices, which can make it challenging to judge whether an ambiguity is functional or not.

According to Delabastita (1994: 229), Craig and Offord both concur that translating wordplay is "a particular and demanding challenge to the ingenuity of translators, and represents a fascinating area of human endeavour that has not been adequately studied before." This statement implies that translating wordplay calls for a great degree of inventiveness and expertise on the part of the translator. However, Delabastita criticizes Offord's typology of translating Shakespeare's puns, stating that:

"Only three categories are distinguished: implicit puns (relying on a single occurrence of an ambiguous word), explicit puns (relying on the repetition of a word with a shift of meaning), and wordplay involving a change of word-class. This typology is very incomplete, even from the limited perspective of descriptive translation research (1994: 233)."

Delabastita contends that Offord's typology does not adequately account for the complexity of translating Shakespeare's puns. He says that there are still certain requirements that are not being

met, such as the semantic structure and textual function of puns and the formal structure and linguistic basis of puns.

Numerous scholars have proposed various wordplay translation solutions based on various methodologies, and they nearly always agree on the majority of these techniques. Therefore, Veisbergs (1997: 163) adopted specific strategies for translating idiom-based wordplay that were derived from a methodology developed by Vinay and Darbelnet in 1958. Furthermore, Díaz-Pérez (2014: 108) uses the Relevance-Theory viewpoint, which is “a cognitive pragmatic approach to communication proposed by Sperber and Wilson in the mid-1980s,” to analyze the translation of puns used in the titles of Spanish films into English. The theory states that while translating, the objective is to recreate the same cognitive effects in the target language rather than to produce an identical replica of the original text. This theory influences the translators’ adoption of various tactics to convey the original text’s intended meaning.

Díaz-Pérez (2014: 112) recalls the study by Asimakoulas on the translation of humour in Greek subtitled versions of two comedies, where the wordplay was translated successfully when the subtitler adjusted the norm scheme and thought creatively about how to reframe the humorous sequence. However, much of the linguistic humour was lost when the subtitler attempted to maintain the original structure.

In Díaz-Pérez (2014: 112–123) the methods for the translator to use when translating puns including the following:

1. **Punning correspondence:** “it involves a TT pun based on the same linguistic phenomenon as its original counterpart and reflecting the same semantic ambiguity.” The term *congenial pun* is used by Delabastita (as described in Díaz-Pérez, 2014: 113) to describe the relationship between source and target text puns. By locating a pun in the target language that captures the same linguistic phenomena and semantic ambiguity as the original pun, the translator is able to keep the humour and ambiguity of the original pun. Jing (2010: 86) claims that in order to use this technique effectively and ensure that the target audience will understand and appreciate the pun, the translator must be familiar with the cultural and linguistic contexts of both languages. This ability is called metarepresentation (Díaz-Pérez, 2014: 113).
2. **Change of pun:** When it is difficult to preserve the original pun’s form and meaning, this method may be utilized. Therefore, if the translator wants to emphasize the

wordplay's effects, they may produce a new pun in the target language that conveys different semantic layers (Díaz-Pérez, 2014: 115).

3. **Sacrifice of the pun and maintenance of (part of) the semantic content:** In this method the translator may translate the pun-containing fragment with a non-pun fragment that nevertheless communicates some of the original pun's meaning if the translator is unable to preserve the pun in the translation. The translator must choose whether to preserve all the original pun's meanings or to give one of them priority in this situation. After taking into account the context and the cognitive environment of the target audience, the translator may decide to omit the secondary information if they want to favour one meaning. (Díaz-Pérez, 2014: 118).
4. **(Non-punning) diffuse paraphrase:** A textual fragment containing a pun is translated using a textual fragment that does not include any pun, the translator may decide not to represent either of the original pun's meanings in the target text, according to Delabastita (as stated in Díaz-Pérez, 2014: 119). The resultant translation of the pun in this instance is referred to as a diffuse paraphrasing of the original.
5. **“Punoid”:** “This strategy, which Marco calls pun-related rhetorical device, implies using some kind of rhetorical compensation for the loss of the pun proper. Even though the borderline between the pun proper and such devices as rhyme or alliteration is far from clear-cut.” (Marco 2010: 280, as cited in Díaz-Pérez, 2014: 120). According to Delabastita these rhetorical devices are grouped under the term “punoid.”
6. **Direct copy:** The direct copy strategy is a method of translation whereby the pun from the source text is directly carried to the target text in the source language. (Díaz-Pérez, 2014: 121)
7. **Transference:** “In the transference strategy, TT words or sequences are forced to acquire the meanings from their ST counterparts, although they do not normally have the same signification.” (Díaz-Pérez, 2014: 122). Even though they do not usually have the same meaning, this method entails moving word or phrase meanings from the source text to the target text. It disregards any potential linguistic distinctions between the two languages in order to preserve the words' original meanings.

The methodology section of this research will provide an illustration of Delabastita's model, and it will also be used to analyze the data obtained from *Hamlet* movie which constitutes the corpus of this study.

### **3. METHODOLOGY**

This study, which combines qualitative and quantitative methods, intends to look into the methods and difficulties of pun translation from English into Arabic in the context of Branagh's (1996) *Hamlet* film. The puns and their translations' linguistic and cultural nuances have been carefully analyzed. The qualitative portion of the study examines the linguistic and cultural components of the movie's puns and the strategies the translator used to convey their intended meaning, while the quantitative portion gathers information from the translated scenes to determine the most and least frequently used translation solutions. As the sample for this study's analysis, the first section of this chapter will describe Branagh's (1996) *Hamlet* movie. The discussion will next go into greater detail regarding Delabastita's strategies for translating puns from the source text into the target text, which will be used in the analysis of the translated puns taken from the movie.

#### **3.1. Branagh's *Hamlet* (1996)**

According to McEvoy (2000: 28, as cited in Al-Saidi et al., 2020: 594), Shakespeare's continuing fame, according to literary experts and linguists, is due, among other reasons, to his command of rhetoric, distinct writing style, and skilled manipulation of language. Furthermore, these scholars underline the critical significance that these aspects have in expressing the intended ideas and messages in each of Shakespeare's great works. Moreover, they claim that Shakespeare's masterpieces are distinguished by an abundance of figurative language, including "images, comparisons, and analogies," as well as the use of other literary devices such as metaphors, irony, and intelligent wordplay. Shakespeare's distinctive writing style and skillful use of language enhance the overall impact and power of his works. These qualities give him the ability to engage audiences of all ages while expressing complicated emotions and exploring important issues. Shakespeare's plays are complex and satisfying for both readers and viewers because of the literary devices and metaphorical language he uses to give depth and layers of meaning.

Branagh's *Hamlet* (1996), which was adapted from Shakespeare's original play, is a great case study for examining pun usage and the strategies used to convey their intended meaning into Arabic. The four-hour-long film *Hamlet*, directed and starred by Kenneth Branagh, who

performs Hamlet's role, exemplifies Shakespeare's skill of puns, and the Arabic subtitles depict the difficulty in translating them. To guarantee that Arabic-speaking viewers understand the puns' intended meaning, the adaptation skillfully makes use of visual cues and contextual clues. The chosen sample will consist of key scenes from the 1996 *Hamlet* movie featuring puns, emphasizing diverse types of puns and the translation solutions used in translating them from English into Arabic.

Puns are used by the majority of the characters in the film, although Hamlet, the protagonist, is according to Martin (2017: 169, as cited in Al-Saidi et al., 2020: 594) "an inveterate punster." Puns are a frequent tool used by Hamlet to express his genuine thoughts and to keep them secret from other characters. In order to achieve his objectives, he adopts word manipulation (Al-Saidi et al., 2020: 594).

### 3.2. Delabastita's model

Wordplay and ambiguity, which are challenging to translate from the source text into the target text, according to Delabastita (1996: 133), constitute a translation problem. The translator is supposed to eliminate wordplay if it is unnecessary or not intended in order to maintain a fluid and awkward-free text. Under these circumstances, disambiguation typically occurs subconsciously, with the translator intuitively choosing the most contextually appropriate meaning, frequently without considering other interpretations. Wordplay and translation may really be a very challenging combination.

It is difficult to assess and translate wordplay without a precise operational definition of the pun. Different interpretations and views may emerge, necessitating the establishment of criteria for analyzing puns in order to accurately describe their translation process. Delabastita continues,

"[w]hen attempting to describe how wordplay is translated one obviously needs to rely on an operational definition of the pun, including criteria for describing and comparing puns in terms of (say) their formal structure, semantic structure, underlying linguistic mechanism, textual function, and/or any other aspect deemed relevant to the comparison. (Delabastita 1994: 232, as cited in Gottlieb 1997: 208)."

Delabastita's model of translation puns has been applied in this study to analyse the data. The following techniques are advised by Delabastita (1996: 134) for translators to employ when translating wordplay:

1. **PUN ⇒ PUN:** describes the translation of a pun from one language into another, where the pun used in the target language may alter in certain respects but is still thought of as a pun

in the target language. This implies that the translator looks for a pun with a comparable meaning and impact in the target language, or creates a new pun that is similar in meaning and effect to the original one. The translated pun in this manner “may be more or less different from the original wordplay in terms of formal structure, semantic structure, or textual function,” according to Delabastita (1996: 134).

2. **PUN ⇒ NON-PUN:** with this approach, the pun might be replaced with a non-pun that includes both wordplay meanings or favours one over the other.
3. **PUN ⇒ RELATED RHETORICAL DEVICE:** “The pun is replaced by some wordplay-related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.) which aims to recapture the effect of the source-text pun.” (Delabastita, 1996: 134). This alternative not only keeps the pun’s effect but also infuses the statement with a touch of originality and linguistic inventiveness. The replacement successfully captures the core of the original pun while adding a novel and captivating twist by using a variety of rhetorical strategies, such as repetition or rhyme.
4. **PUN ⇒ ZERO:** in this strategy, “the portion of text containing the pun is simply omitted” (Delabastita, 1996: 134).
5. **PUN ST = PUN TT:** “the translator reproduces the source-text pun and possibly its immediate environment in its original formulation, i.e., without actually “translating’ it” (Delabastita, 1996:134). By using this technique, the pun can retain its original meaning and humour in the target language. The translator makes sure that the intended wordplay is properly communicated to the target audience by carefully replicating the pun from the original text.
6. **NON-PUN ⇒ PUN:** “the translator introduces a pun in textual positions where the original text has no wordplay, by way of compensation to make up for source-text puns lost elsewhere, or for any other reason” (Delabastita, 1996:134). This method of inserting puns where the original text lacks wordplay compensates for any puns that may have been lost in other portions of the source text. Puns may also be used by the translator for a variety of additional reasons, increasing the overall linguistic playfulness of the translated text.
7. **ZERO ⇒ PUN:** “totally new textual material is added, which contains wordplay and which has no apparent precedent or justification in the source text except as compensatory device” (Delabastita, 1996:134).

**8. EDITORIAL TECHNIQUE:** Delabastita (1996:134) indicates that the translator uses this method to clarify or address the translation difficulty by writing explanatory footnotes, endnotes, or comments, presenting multiple solutions, and so on. However, due to time and space limitations, this approach cannot be employed in audiovisual translation. The translator in audiovisual translation must discover other ways to convey the required idea without disrupting the flow of the audio or film. This frequently necessitates modifying the dialogue or devising inventive solutions within the constraints of the medium.

The data for this study was collected by watching the movie subtitled in Arabic version in order to get the results. The scenes featuring puns are then collected, together with their translation, with a focus on the exact time they were stated, to make it easy for the reader to return to them. Delabastita's strategies were then applied to all of the cases. Although only some examples will be used in this article, there is an appendix with tables containing all of the puns and their translations, as well as the translation approach employed.

The original English script of the movie will be the primary source of puns for analysis. Also, the subtitles in Arabic were be examined to see how puns were translated. The comparison between the puns in the original English script and their Arabic translations will be used in the analysis to highlight the linguistic and cultural difficulties that translators had to overcome. Additionally, the study will explore any adaptations or creative solutions employed by translators to maintain the effect and intended meaning of the puns in Arabic. This case study intends to shed light on the challenges of translating puns across languages and cultures by comparing the original and translated scripts.

#### **4. RESULTS AND DISSCUSSION**

This chapter provides several examples of various pun analyses and their intended meanings, together with their Arabic translations and the translation solutions utilized to convey the puns' intended meaning. The examples are divided into two sections: only textual pun examples and examples of puns which are also visual, since at least one of the meanings is also reflected in the visual component. Although these visual puns are uncommon in *Hamlet*, there is a section that focuses on two visual puns using screenshots from the film. The examples are divided into categories based on the translation strategy adopted, such as Pun-to-Pun, Pun-to-Non-Pun, ST Pun to-TT Pun, Pun-Related Rhetorical Device, and Pun-Zero. Each of the examples is included in a

table with the source text, target text, back translation; so that readers who do not speak Arabic can understand it, and time code of the movie scene. The discussion will then come to a wrap up with a discussion on the most successful methods for translating puns from English into Arabic using Delabastita's model, as well as the effectiveness of these methods. The study's final results will be revealed at the end of this chapter.

#### 4.1. Translation of only-textual puns

1.

Source text	Target text	Back translation	Time
<p><b>POLONIUS:</b> “I did enact Julius Caesar. I was killed i'th' <b>Capitol. Brutus</b> killed me.”</p> <p><b>HAMLET:</b> “It was a <b>brute part</b> of him to kill so <b>capital a calf</b> there. Be the players ready?”</p>	<p>بولونيوس: لقد لعبت دور الملك جوليوس القيصر. و قد تم قتلي في قاعة الكابيتول. بروتوس قتلني.</p> <p>هاملت: لقد كان هذا شيء وحشي منه، أن يقتل شخصا مغفلا كهذا! هل جهز الممثلون؟</p>	<p><b>POLONIUS:</b> I played the role of Emperor Julius Caesar. And I was killed in the <b>Capitol. Brutus</b> killed me.</p> <p><b>HAMLET:</b> That was a <b>brutal thing</b> for him to do, to kill such a <b>stupid person!</b> Are the actors ready?</p>	1:50:43

This first example includes four puns, the first of which is a horizontal one on the words *Capitol*, which refers to either “a place in Rome (temple of Jupiter)”, and “capital, which means important, standing the head, excellent”. It is a horizontal pun, because each meaning corresponds to a word in the textual fragment, and due to the similarity in the letters and sounds of the words *capitol* and *capital*, a pun was created that has both phonological and graphological features based on paronymy. As for the Arabic subtitle, the translator utilized the same pun as the target text, which is *الكابيتول*, hence the method used is ST-Pun-to-TT-Pun. Perhaps the purpose of utilizing this

translation option is to convey the intended meaning of the word, which is expected to be known to the majority of Arabic-speaking audiences. The translator guarantees that the play on words is kept for the intended audience by copying the same pun in the Arabic subtitle. This translation method enables for more efficient conveyance of the intended meaning while also providing a sense of familiarity for Arabic-speaking viewers.

Regarding the second usage of the word *capital* in Hamlet's speech, the Arabic translator adopted another term *شخص*, which means “person” but does not transmit any of the original interpretations of the source text pun. This indicates that the translation solution used in this case is Pun-to-Non-Pun, offering a diffuse paraphrase of the source text pun. Perhaps the rationale for getting rid of the pun was the translator’s belief that the intended audience would not understand or appreciate it.

The second pun, on *Brutus*, a proper name, and *brute*, “savage, brutish” or “heroic, (from Brut(us), i.e., the legendary founder of Britain”. Also, because s/he replicated the identical term using Arabic letters which is *بروتوس*, the Arabic translator used ST-Pun-to-TT-Pun for this pun. This pun is also classified as a horizontal pun with phonological features based on paronymy. The rationale for replicating the same term could be that it is a proper name, and as previously noted, translators prefer to copy proper names in the target language to avoid confusion and keep the intended meaning of the target text. Furthermore, the usage of *Brutus* as a proper name may have been selected to maintain the link to its legendary founder, providing another layer of cultural significance. The Arabic translator’s choice of ST-Pun-to-TT-Pun demonstrates their dedication to retaining the pun’s intended meaning and impact in the target language.

The third pun in this context is on *part*, which means both “act, action, piece of conduct” or “role, part to play (i.e., in the theatre)”. However, in the Arabic subtitle, *شيء وحشي* is used, which has one meaning and it is “thing.” Obviously, the translator preferred to replace the word to accurately express the overall idea to the target readers without compromising the purpose of this context, although it still bears some resemblance to the source language. While “brutal thing” conveys a similar sense of violence, it may not fully capture the clever play on words intended by the original pun. As a result, the approach employed in this case is Pun-to-No-Pun, in which the translator resorted to diffuse paraphrase of the original pun in which neither of the meanings of the source text pun is kept.

The last pun term in this context is calf, which signifies “the young of a cow” or “stupid fellow.” This is a vertical (since the two meanings are contained in the same word) and polysemic pun since it relies on the multiple meanings of the word *calf*. Puns that play with the several meanings of a single word are called polysemy puns. In this instance, the pun on *calf* provides a hilarious twist by contrasting the sweet picture of a young cow with the ironic idea of someone being branded a “stupid fellow.” In the Arabic subtitle, the translator used a Pun-to-Non-Pun method, utilizing the word مغفلا which represents one of the meanings of the pun in the source text and signifies “stupid.” Thus, it may be classified as selective, since the translator only transmitted one of the pun’s meanings.

2.

Source text	Target text	Back translation	Time
<p><b>CLAUDIUS</b></p> <p>[KING]: “But now, my cousin Hamlet, and my son.</p> <p><b>HAMLET:</b> A little more than <b>kin</b>, and less than <b>kind!</b>”</p>	<p>الملك: و الآن، فالوقت حان لابن أخي هاملت الذي هو الآن ابني. هاملت: ما اقربنا نسبا و أبعدنا سببا!</p>	<p><b>The king:</b> And now, the time has come for my nephew Hamlet, who is now my son.</p> <p><b>HAMLET:</b> How <b>close in blood</b> we are and yet how far apart in <b>reason!</b></p>	14:38

There is a play on the words on *kin* and *kind* in Hamlet’s response, implying that while he is formally related to the King, their relationship lacks the warmth and affection that is typical of family. This horizontal phonological pun is based on paronymy, as the terms *kin* and *kind* have a similar but not identical pronunciation. This deft wordplay emphasizes the tense and distant character of Hamlet’s relationship with the King, underlining their absence of a true familial connection. The contrast between this pun and the idea that family members need to be close and take care of one another also adds a degree of irony. To create an effect similar to that of the source text, the Arabic translator employed Pun-Related Rhetorical Device. The term نسبا signifies “family

or relatives.” Who are connected in blood with each other. However, the word *سبباً* literary means “reason” as if the reasons behind Hamlet and the King’s issues keep them apart. This word does not have the same literal meaning as it does in the English text, but the translator used rhyme to reproduce the effect which may remind to a pun. Each Arabic word rhymes with the other. As a result, in the Arabic translation, something similar to a wordplay is kept by employing Arabic words that sound similar to and have similar meanings to *kin* and *kind*, thus also preserving the intended meaning of Hamlet’s pun for Arabic-speaking audiences.

3.

Source text	Target text	Back translation	Time
<p><b>OPHELA:</b> “Then up he rose, and donn'd his clo'es, and dupp'd the chamber door, let in the <b>maid</b> that out a <b>maid</b> Never departed more. [ ...] Young men will do't if they come to't - By <b>cock</b> they are to blame.”</p>	<p><b>أوفيليا:</b> بعدها نهض من فراشه، ارتدى ملابسه، وفتح باب الغرفة جعلني أدخل عنده، ثم أخرج فاقدة عذريتي... و الله واحسرتاه، اللعنة و العار، ان الشباب هم الذين فعلوها، هم الملامون.</p>	<p><b>OPHELIA:</b> Afterwards, he rose from his bed, dressed himself, and opened the door of the room, He made me enter with him (<b>as a girl</b>) and then I lost my <b>virginity... I swear by God,</b> how I lament it, the curse and shame, for it is the young people who did it, they are to blame.</p>	2:42:05

The term *maid* contains the first pun in this context, which is a horizontal and polysemic pun. The two alternative meanings of the term *maid* are firstly “girl” and secondly “virgin”, which indicates that Ophelia is angry with Hamlet because he seduced her and led her to lose her virginity. Both meanings are communicated in the Arabic translation. First, the translator used a textual

fragment which is *جعلني ادخل عنده* which could be understood from the viewer that she is a girl who entered a room for a guy and then the term *عنريتي* means “my virginity” in Arabic, which encapsulates the pun’s intended meaning. Therefore, Arabic audiences would understand that she was a virgin girl and Hamlet had stolen her virginity. As a result, the translator used the Pun-to-Non-Pun translation solution, which is non-selective, as the different meanings of the source text pun are preserved. However, based on the translated parts of the source text pun, the Arabic translation is conveyed using different words that do not relate to each other by polysemy or phonology, or any of the linguistic devices exploited in wordplay, which implies that there is no pun in the Arabic translation.

Another vertical polysemic pun in this instance that Ophelia uses is the word *cock*, which might imply “God” or “male sexual organ,”. By translating this word into *والله*, “by God”, the Arabic translator employs the Pun-to-Non-Pun technique. As one of the meanings has been prioritized over the other one, the translation solution may also be classified as selective.

4.

Source text	Target text	Back translation	Time
<p><b>HAMLET:</b>            “Beggar that I am, I am even poor in thanks, but I thank you. And sure, <b>dear</b> friends, my thanks are too <b>dear</b> a halfpenny. Were you not sent for? Is it your own inclining? Is it a free visitation? Come, come, deal justly with me. Come, come. Nay, speak.”</p>	<p><b>هاملت:</b> انني يا            أصدقاء، مع انني حتى            لا أجيد الشكر أشكركم            و بالتأكيد، يا            أصدقائي، شكري لا            يساوي فلسا! ألم يتم            الارسال في طلبكما؟            هل رغبتما في هذه            الزيارة؟ هل هي زيارة            فقط؟ هيا، أخبروني            بصدق هيا، هيا،            تكلما.</p>	<p><b>HAMLET:</b>            Indeed, my friends, though I am not skilled in gratitude, I thank you, and surely, my thanks is worth not a penny! Aren’t you asked to visit? Is it your own inclining? Is it just a visit? Come, tell me honestly. Come, come, speak.</p>	1:12:24

The term *dear* is used by Hamlet to suggest that it has two connotations, either “beloved” or “high-priced, expensive.” This pun is regarded as a horizontal and polysemic pun, since it plays on the multiple meanings of a single word. As for the Arabic version, the strategy employed in this case is Pun-to-Zero. The translator preferred omitting the word *dear* from the translation since it still conveys the intended sense of the statement. Omitting this pun did not have effect on the meaning of Hamlet’s sentence. The translator in audiovisual translation may use this strategy for a variety of reasons, including space and time constraints, or because the translator could not find an equivalent term in the target text and decided that omitting it was the best solution. Furthermore, this method helps the translator to keep the audiovisual content’s flow and coherence while ensuring that vital information is not lost in translation, as a result, the translator may have considered this source text pun to be an insignificant term, so it was not translated in the target text.

5.

Source text	Target text	Back translation	Time
<p><b>GERTRUDE (the queen):</b> “Thou know'st 'tis <b>common</b> all that lives must die, Passing through nature to eternity.”</p> <p><b>HAMLET.:</b> “Ay, madam, it is <b>common.</b>”</p> <p><b>GERTRUDE (the QUEEN):</b> “If it be, why <b>seems</b> it so particular with thee?”</p> <p><b>HAMLET:</b> “<b>Seems</b>, madam?”</p>	<p>الملكة: أنت تعلم ان الموت حق كل انسان حي يجب أن يموت و ينتقل من الحياة الفانية الى الحياة الأبدية.</p> <p>هاملت: نعم يا أمي، ان الموت حق.</p> <p>الملكة: اذا كنت تؤمن بذلك فلماذا تبدو حزينا؟</p> <p>هاملت: أبدو حزينا يا امي؟ لا، على العكس أنا لا أهتم بالمظاهر ليس لباسي الأسود[ ... ]</p>	<p><b>The queen:</b> You know that death is <b>rightful</b> fate of every living being; they must die and transition from the transient life to the eternal life.</p> <p><b>HAMLET:</b> Yes, mother, death is <b>real.</b></p> <p><b>The queen:</b> If you believe in that, then why do you <b>appear</b> sad.</p>	15:11

Nay, it is. I know not ' <b>seems</b> '. 'Tis not alone my inky cloak” [ ...]		<b>HAMLET:</b> Do I <b>appear</b> sad, mother? No, on the contrary, I do not care about <b>appearances</b> . It's not just my black attire, mother.	
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In this scene, the queen Gertrude makes an attempt to comfort Hamlet by reassuring him that death is a normal and inevitable aspect of existence. When she questions why he looks to be so affected by it, Hamlet agrees with her but corrects her by saying that it is not just an appearance but something real. The first pun is on the term *common*, which is defined as “universal, usual, and unavoidable,” as well as “mean, low, and base” or “commonplace (i.e., the Queen’s trite consolation)”. This pun exhibits polysemy and also it is considered horizontal. The term حق might imply either “real, rightful,” or “true,” which implies the translator’s use of the Pun-to-Pun method. The Arabic translation significantly changed the pun to meet the original meaning, however the Arabic subtitle added extra pun meanings. Therefore, in this case it is characterized as a Change-of-Pun.

The second horizontal and polysemic pun is on the verb *seem*, which means “appear” or “give a deceptive appearance.” As for the Arabic translation, the translator used the Pun-to-Pun translation solution as well, since the word يبدو means either “look like” or “appear.” In this case, the translator accurately captured one of the meanings of the original text, but the second interpretation is different. The translation solution can be additionally classified, then, as Change-of-Pun.

6.

Source text	Target text	Back translation	Time
<b>HAMLET:</b> “Man delights not me - nor woman neither, though by your	هاملت: ان الرجال لا يسعدونني لا ولا النساء أيضا لأنك بابتسامتك كأنك تسألني ذلك!	<b>HAMLET:</b> neither <b>men</b> nor women make me happy, because of	1:15:16

smiling you seem to say so.”		your smile seems to ask me that question!	
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Hamlet employs the punny word *man* in this instance, which can either be read as “human being in general” or “male human being.” In this circumstance, Hamlet is expressing his disenchantment with both men and women, meaning that neither gender provides him with satisfaction or fulfilment. His use of the term *man* in his statement gives rise to a pun with several connotations; it might allude to mankind in general or to men specifically. The vertical and polysemic nature of this pun is recognized. The Pun-to-Pun method is used in the Arabic subtitle since the word الرجال signifies “men” and also “human beings,” replicating the effect of the pun in the target language. Due to the fact that the pun in the source and target texts has the same meanings and uses the same linguistic device, it might be categorized as a punning correspondence. By employing this translation solution to convey the pun in the target language, the subtitler ensures that the audience is aware of all of the pun’s possible interpretations.

#### 4.2. Visual pun examples

1.



Figure 1 (Branagh, 1996. *Hamlet*: 1:10:49)

Source text	Target text	Back translation	Time
GUILDENSTERN: “Faith, her <b>privates</b> we.”	جيلدينسترن: في الحقيقة، أدنى من الوسط بقليل!	GUILDENSTERN: In fact, <b>slightly</b> <b>below average!</b>	1:10:49

<p><b>HAMLET:</b> “In the secret parts of Fortune? O most true, she is a strumpet.”</p>	<p>هاملت: أتعني في أعضاء الحياة التناسلية، نعم، لقد صدقت، ان الحياة عاهرة!</p>	<p><b>HAMLET:</b> Do you mean in terms of reproductive organs? Yes, you're right, life is a whore!</p>	
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The pun lies in the term *privates*, which can imply “private parts, genitals” or “ordinary subjects, without rank or public office” or “intimates, favorites.” This pun is vertical and polysemic, and it is a clever wordplay that adds humor and creates a double entendre in the sentence. This pun is also depicted in the visual scene, and it can be seen in figure 1, since *privates*, with the meaning of subjects without rank refer to both Guildenstern and Rosencrantz, who appear on the screen. However, the translator altered the entire statement using the Arabic words for the translation *أدنى من الوسط بقليل!*, which means “slightly below average” . The translation here refers to both status in society and “private parts.” The meanings of ST and TT puns are certainly related, but not exactly the same. The translated modified the ST pun to produce a new pun. The translation solution in this case, then, is Pun-to-Pun, which may be categorized as Change-of-Pun.

2.



Figure 2 (Branagh, 1996. *Hamlet*: 3:16:55)

Source text	Target text	Back translation	Time
<p><b>HAMLET:</b> “Not one now to mock</p>	<p>هاملت: لا يوجد أحد ليضحك</p>	<p><b>HAMLET:</b> Is there no one to</p>	<p>3:16:55</p>

<p>your own grinning? Quite <b>chop-fallen</b>? Now get you to my lady's chamber and tell her, let her paint an inch thick, to this favour she must come. Make her laugh at that.”</p>	<p>لك؟ أصبحت مكروها؟ اذهب الان الى غرفة سيدتي و أخبرها و هي ترسم، بأن تأتي الى هنا، اجعلها تضحك على هذا.</p>	<p>make you laugh? Have you become <b>detested</b>? Go now to my lady's chamber, and tell her, while she's painting, to come here and make her laugh at this.</p>	
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*Chop-fallen* is a pun that means “dispirited, crest-fallen, cast down” or “with the chap or lower jaw hanging down, chopless.” This pun is vertical and polysemic. As seen in the screenshot of this scene, the skull seems chopless, implying that the intended meaning of this term is that the skull that Hamlet is holding lacks a jaw. In the Arabic translation, the term *مكروها* “detested” is used; this shows that the pun was paraphrased with a different term from the source text’s pun, which does not convey either of the pun’s meanings. Because of this, the technique used here is From-Pun-to-Non-Pun, which can be classified as diffuse paraphrase.

### 4.3. Final results

As reflected on the pie chart below, in the Arabic subtitles of the film focused on in this study, Pun-to-Non-Pun, which had a percentage of 67%, is the translation solution that is most frequently employed to translate puns from English into Arabic in the corpus of this study. Pun-to-Pun was the second most popular technique, with an usage rate of 24%. Pun-to-Zero, which had 7%, is the third technique in frequency. PunST-to-PunTT and Pun-to-Related Rhetorical Device are the two least popular methods, each reaching only 1%.

These results imply that the audience of the Arabic subtitled version of Branagh’s Hamlet will have access to the effects produced by wordplay in only 24% of the cases in which there is a pun in the ST.

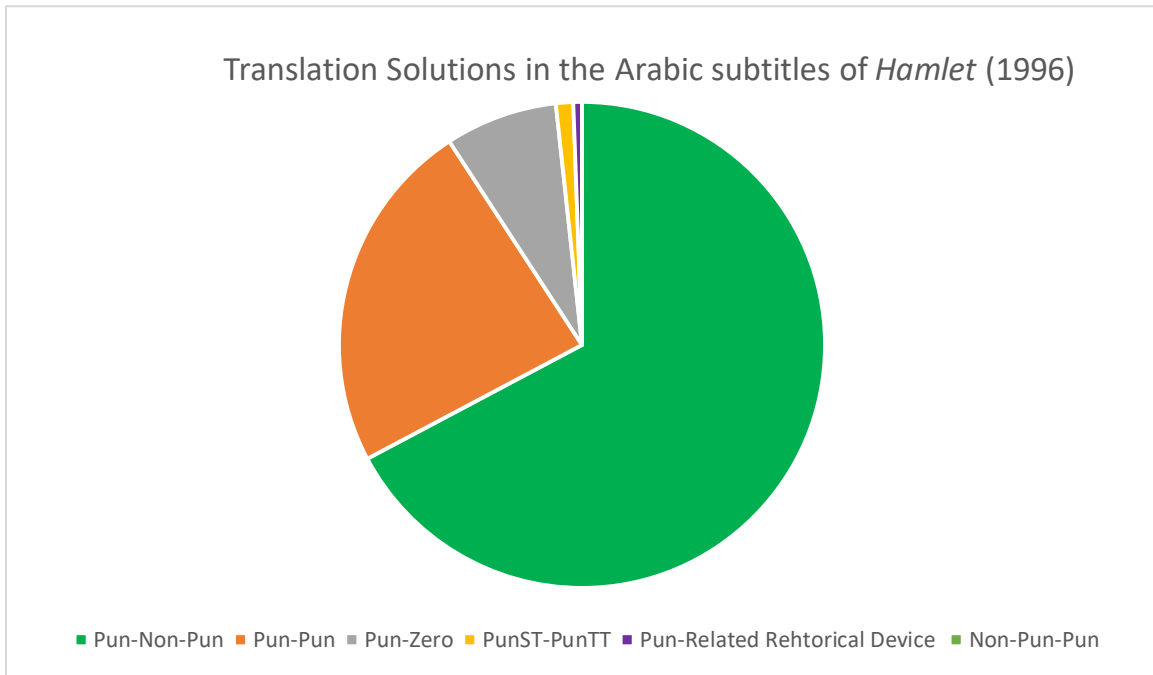


Chart 1, Translation solutions in the Arabic subtitles of Branagh's (1996) *Hamlet*

## 5. CONCLUSION

In wordplay, “language is not just a means of communication, but also the subject of communication” (Koller 1977:199, as stated in Veisbergs 1997:163). This implies that translating wordplay is highly difficult and that it involves more than simply communicating a message; it also helps to understand the intricacies and complexity of language. It is challenging to translate puns into subtitles since puns heavily depend on the linguistic and cultural context in which they are generated. It requires a high proficiency in the source and target languages as well as a firm comprehension of the pun used and its effect. Translators sometimes have to decide between producing a pun in the audience’s native tongue at the expense of modifying the meaning or keeping faithful to the semantic content of the source text even if it implies losing the effect produced by processing wordplay. The major goal is, whenever possible, to ensure that the translated subtitles retain the effect and clarity of the original pun while being pleasant.

The interlingual asymmetry between the two languages, we may infer from the results of this study, is what causes the majority of problems for the Arabic translator when translating *Hamlet* movie into Arabic. Additionally, there are cultural variations between the two languages, which made it difficult for the translator to accurately translate puns from the source into the target text.

As a result, the translator often chose to utilize one of the translation solutions in order to maintain the context's flow and express the intended meaning even if the pun had to be sacrificed. In accordance to the study's findings, the Arabic subtitler made a concerted effort to maintain the intricacies of Arabic puns, but since Pun-to-Non-Pun was the most often utilized translation method, it is clear that the translator chose not to transmit all of the puns' effects.

According to the findings of this study, the most commonly used translation solution in the Arabic subtitled version of Branagh's *Hamlet* film From-Pun-to-No-Pun, in which the translator may select one of the intended meanings of the source text pun, the two of them or may change the general meaning of the text so that none of the meanings of the source text pun is maintained. This translation method probably provides a more understandable interpretation of *Hamlet's* puns, ensuring that viewers retain the overall message without becoming lost in wordplay. However, it is also true that some of Shakespeare's original linguistic complexity and playfulness will be lost for the Arab audience.

In the corpus used in this study, the second most frequently used translation solution is From-Pun-to-Pun, in which the translator may use the same meanings and linguistic technique in the target text to transmit the source text pun or, alternatively, may create a new pun. This method, however, is complicated by the disparities between the Arabic and English languages, notably in terms of linguistic devices and cultural references. As a result, translators frequently struggle to create similar or completely new puns in the target language that successfully represent the intended meaning or wordplay. Furthermore, the translator must consider the cultural context to ensure that the pun is understood and appreciated by the intended audience. Additionally, as seen in this study, the translator may apply the Pun-to-Pun approach, but he or she may alter the entire pun in the source text into another pun in the target text that has different meanings as compared to the pun in the source text. By using this strategy, the translator is able to retain the pun's effect and purpose while also tailoring it to the cultural nuances of the intended audience. The translator may make sure that a pun will resonate with viewers in a way that is both familiar and conveys its intended meaning by creatively producing a new pun.

The third translation approach based on Delabastita's model in terms of frequency of use is Pun-to-Zero, where the Arabic translator opted to eliminate the pun in the original text while still maintaining the context's overall meaning. There may be difficult to find an equivalent term in Arabic for some puns in the source text, or there may be a time and space constraint in the punning

fragment, so the translator finds it useful to omit some terms that would not affect the general meaning to save time and space while translating. Additionally, the translator would eliminate a pun from the original language rather than translating it into Arabic since, as previously stated, some phrases are not acceptable in the traditional Arab culture. This strategy makes sure that the movie is still accessible to the intended audience and culturally suitable in the translated form. The translator can preserve the story's essence while honoring cultural sensitivities by choosing which puns to keep or adjust carefully.

Regarding the ST-Pun-to-TT-Pun translation solution, this involves the translator transferring an identical pun from the source text into the target text. Only two instances of this strategy were found in *Hamlet* movie. Concerning the usage of the Pun-to-Related Rhetorical Device, there was just one occurrence of it in this study. The fact that there are so significant discrepancies between Arabic and English shows that the Arabic translator seldom uses these two approaches. Therefore, it is probable that the translator decided against employing these tactics due to cultural and linguistic considerations. Additionally, because the Arabic audience would not grasp the copied pun from the source text, using the ST-Pun-to-TT-Pun technique could be challenging.

Lastly in this study, the additional two strategies Non-to-Pun and Zero-to-Pun were not detected. The absence of these two translation solutions in this study may indicate that these approaches might not be commonly used in Arabic translations. Overall, the study emphasizes how crucial it is to take linguistic and cultural considerations into account when translating puns from English into Arabic.

### **5.1. Limitations of the study**

This research study focuses on one language pair, English and Arabic. However, because of probable variations in linguistic patterns and cultural nuances, the findings may not be relevant to other language pairings. In order to have a more thorough grasp of the problem, future research should seek to duplicate this study with various language combinations. It is also beneficial to use qualitative analytical approaches such as interviews. Future study may use approaches like as interviews or case studies to investigate the choices and mental processes that translators go through while translating puns. A longitudinal approach should be used in future studies to follow the translation process and pun preservation from the first translation to the final corrections.

### **5.2. Lines for future research**

Although the purpose of this thesis is to investigate the English into Arabic pun translation in Branagh's *Hamlet* film, there are other avenues for future research. First, future research might look at how puns are presented in different literary eras or genres, giving a comparative assessment of the obstacles and techniques used. Future study might be conducted in any language other than Arabic. Added to that, a future study might compare the translation techniques utilized when translating puns into languages other than Arabic. It might also be beneficial to conduct research on translating puns using machine translation or artificial intelligence.

Delabastita (1996:133) contends that it is impossible to translate ambiguities using machine translation since such translations need the development of computer algorithms that can comprehend the context in order to resolve ambiguity. When a word or phrase in the original text resembles another term with a different meaning, a problem arises. Finding the appropriate contexts and selecting the best possibilities are necessary for making connections between textual elements and their appropriate contexts. As a result, computers would have trouble with this procedure since they do not grasp context. The difficulty of linguistic complexity and the numerous nuances and meanings attached to words also make it more difficult to resolve ambiguities using machine translation.

Future research might look into using machine translation to study the translation of puns in other films or literary works. Scholars will have a better understanding of the limitations of machine translation in spotting, comprehending and expressing the complexity contained in puns as a result of these investigations. Examining the ways in which puns are rendered in diverse literary and audiovisual products may also shed light on how to better design computers to comprehend language complexity and context.

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## 7. APPENDICES

### 7.1. Appendix 1: puns found in *Hamlet 1996* movie.

Number	Pun	Arabic Translation	Back Translation	Time	Translation Solution
1	Carefully	المحدد	Precisely/ specifically	1:37	Pun-to-Non-Pun
2	Eruption	خطر	Danger	4:16	Pun-to-Non-Pun
3	State	المملكة	The kingdom	4:16	Pun-to-Non-Pun
4	Unimproved	مفعما	Full of	5:39	Pun-to-Non-Pun
5	Mettle	بالغرور	With Arrogance	5:39	Pun-to-Non-Pun
6	Stomach	-	-	5:39	Pun-Zero
7	Strong hand	بالقوة	By force/ strong in arms	5:39	Pun-to-Pun
8	Will	باصراره	By his insistence	14:02	Pun-to-Non-Pun
9	Hard	-	-	14:02	Pun-Zero
10	Kin/ kind	نسبا\سببا	Family or relatives/reason	14:38	Pun-Related Rhetorical Device
11	In the sun	السعادة و البهجة	Happiness and delightfulness	14:38	Pun-to-Non-Pun
12	Common	حق	Real, rightful/ true	15:11	Pun-to-Pun
13	Seems	تبدو	Look like/ appears	15:11	Pun-to-Pun

14	Sullied	قتل	Killed	18:30	Pun-to-Non-Pun
15	Fixed	-	-	18:30	Pun-Zero
16	Canon	حرم	Prohibited/ forbidden	18:30	Pun-to-Non-Pun
17	Waste	-	-	23:57	Pun-Zero
18	Virtue	لا يشوهها منكر	A denier does not defile it	27:58	Pun-to-Non-Pun
19	Will	رغبته	Sextual desire/ intention	27:58	Pun-to-Pun
20	Tenders	المشاعر	Emotions	33:13	Pun-to-Non-Pun
21	Fashion	محترم	Dignified/ respectful	33:13	Pun-to-Pun
22	Brokers	خداع	Deception/ trickery	34:20	Pun-to-Non-Pun
23	Investments	نقية	Pure	34:20	Pun-to-Non-Pun
24	Suits	لباس	Sets of clothing	34:20	Pun-to-Non-Pun
25	Manner	عادة	custom	35:36	Pun-to-Non-Pun
26	Questionable	أبي	My father	38:25	Pun-to-Non-Pun
27	Bound to	سوف	Future (will)	39:30	Pun-to-Non-Pun
28	Globe	رأسي	My head	45:57	Pun-to-Non-Pun
29	Offend	الاهانة	Humiliation/ annoy	47:56	Pun-to-Pun

30	Strange\ Stranger	غريب\ الغرابة	Odd / foreigner, foreignness	49:09	Pun-to-Pun
31	Carp	الباطلة	False	54:20	Pun-to-Non- Pun
32	Grace	شرف	Honor	1:00:38	Pun-to-Non- Pun
33	Effect\ defect	جنون\ اخلل	Madness/ disturbance	1:03:42	Pun-to-Pun
34	Doubt	أشك	Doubt	1:04:58	Pun-to-Non- Pun
35	Numbers	الشعر	Poetry	1:04:58	Pun-to-Non- Pun
36	Reckon	قصيدة	Poem	1:04:58	Pun-to-Non- Pun
37	Declension	عدم رغبة	To decline	1:06:21	Pun-to-Non- Pun
38	Loose	سأبعث	Send	1:07:03	Pun-to-Non- Pun
39	Fishmonger	تاجر سمك	Fish dealer	1:07:45	Pun-to-Non- Pun
40	Honest	صادقا	Sincere	1:07:45	Pun-to-Non- Pun
41	Carrion	اللحم المتعفن	Rotten meat	1:08:00	Pun-to-Non- Pun
42	Walk in the sun	تتعرض لحرارة الحب و الزواج	Exposed to the heat of love and marriage	1:08:00	Pun-to-Non- Pun
43	Conception	الحب	Love	1:08:00	Pun-to-Non- Pun
44	Matter	الموضوع	The subject	1:08:45	Pun-to-Non- Pun

45	Walk out of the air	مشيت معي الى مكان قليل الهواء	Walked with me to a place with a little air	1:09:27	Pun-to-Non-Pun
46	Pregnant	حكيمة	Wise	1:09:27	Pun-to-Non-Pun
47	Delivered of	ايجادها	Find it/ understand it	1:09:27	Pun-to-Pun
48	Take	اسمحي أن اخذ الاذن	Bid farewell/ to get possession of	1:09:27	Pun-to-Pun
49	Privates	أدنى من الوسط بقليل	Slightly below average/ private parts	1:10:49	Pun-to-Pun
50	Parts	أعضاء الحياة التناسلية	The reproductive organs	1:10:49	Pun-to-Non-Pun
51	Wait upon	سنرافك	We will accompany you	1:12:02	Pun-to-Non-Pun
52	Dreadfully	متعبين	Tired/ unworthy	1:12:02	Pun-to-Pun
53	Dear	-	-	1:12:24	Pun-Zero
54	Anything but	أي شيء	Anything except (a straight forward answer)/ anything, only let it be (to the purpose)	1:12:24	Pun-to-Pun
55	Man	الرجال	Men/ human beings	1:15:16	Pun-to-Pun
56	Hawk	فانني أكون في تمام العقل	I am of sound mind	1:17:55	Pun-to-Non-Pun
57	Handsaw	فانني أكون في تمام العقل	I am of sound mind	1:17:55	Pun-to-Non-Pun

58	Ear	استمع	Listen	1:18:02	Pun-to-Non-Pun
59	Upon	ب	With	1:18:21	Pun-to-Non-Pun
60	Ass	بمؤخرته	Arse/ the end	1:18:21	Pun-to-Pun
61	Follows	قصدي	What I have meant	1:18:54	Pun-to-Non-Pun
62	Abridgement	انهاء حديثنا	Finish our talk	1:19:10	Pun-to-Non-Pun
63	Beard	تعارض/ ملتحي	Challenge/ become bearded	1:19:22	Pun-to-Pun
64	Lady/ ladyship	سيدتي/ انستي	My madam/ my lady	1:19:22	Pun-to-Pun
65	Cracked	تجرحه	Hurts him	1:19:22	Pun-to-Non-Pun
66	Ring	الة الزمن	The machine of time	1:19:22	Pun-to-Non-Pun
67	Long	طويلة	Of extended duration, tedious, lengthy/ of great spatial extension	1:23:45	Pun-to-Pun
68	Sleep	أنام	Be dormant/ pass away, die, lie in the grave.	1:33:43	Pun-to-Pun
69	Coil	متاعب	Troubles/ difficulties	1:34:38	Pun-to-Pun
70	Quietus	انهاء	Finish	1:34:38	Pun-to-Non-Pun
71	Bare	-	-	1:34:38	Pun-Zero
72	Longed	أرغب	I wish	1:37:21	Pun-to-Non-Pun

73	Honest	مخلصة	Chaste / sincere	1:38:00	Pun-to-Pun
74	Fair	صادقة	Truthful	1:38:00	Pun-to-Non-Pun
75	Admit no discourse	يجب أن لا	Should not	1:38:00	Pun-to-Non-Pun
76	Commerce	مجردا	Devoid	1:38:00	Pun-to-Non-Pun
77	Nunnery	راهبة	A nun	1:38:50	Pun-to-Non-Pun
78	Honest	مخلص	Chaste/ being morally upright	1:38:50	Pun-to-Pun
79	Observed/ observers	الحكيم	Wiseman	1:41:56	Pun-to-Non-Pun
80	Out-Herods	مبالغة	Exaggerating	1:45:25	Pun-to-Non-Pun
81	Action	المشهد	Scene/ gesture	1:45:25	Pun-to-Pun
82	Abominably	مؤذي	In a hurtful way	1:46:41	Pun-to-Non-Pun
83	Fool	صاحبه	Its owner	1:46:53	Pun-to-Non-Pun
84	Pregnant	فائدة مادية	Financial profit	1:48:00	Pun-to-Non-Pun
85	Suffering	المعاناة	Be harmed by / be subjected to	1:48:16	Pun-to-Pun
86	Fares	حالك	Does, gets on	1:50:07	Pun-to-Non-Pun
87	Eat	أنتغذى	Be fed on	1:50:07	Pun-to-Non-Pun
88	Air	هواء	What we breathe	1:50:07	Pun-to-Non-Pun

89	Capitol	قاعة الكابيتول	Place in Rome (temple of Jupiter)	1:50:43	PunST- PunTT
90	Brutus	بروتوس	Proper name	1:50:43	PunST- PunTT
91	Part	شيء	Thing	1:50:43	Pun-to-Non- Pun
92	Calf	مغفلا	Stupid	1:50:43	Pun-to-Non- Pun
93	Metal	-	-	1:51:06	Pun-Zero
94	Attractive	جاذبية	Having magnetic power/ pleasing	1:51:06	Pun-to-Pun
95	Country matters	شيئا اخر	Something else	1:51:06	Pun-to-Non- Pun
96	Fair	رائع	Wonderful	1:51:06	Pun-to-Non- Pun
97	Nothing	لا شيء	The absence of anything	1:51:06	Pun-to-Non- Pun
98	Hours	ساعتين	Units of time	1:51:29	Pun-to-Non- Pun
99	Sables	عرس	Wedding	1:51:29	Pun-to-Non- Pun
100	Means	يعني	Signifies/ purposes	1:52:21	Pun-to-Pun
101	Show	المشهد	View/ scene	1:52:21	Pun-to-Pun
102	Grow	ينمو	Flourish/ become bigger	1:53:55	Pun-to-Pun
103	Offence	اهانة	Humiliation	1:57:44	Pun-to-Non- Pun
104	Mousetrap	مصيدة الفأر	A device for catching mice	1:57:44	Pun-to-Non- Pun

105	Keen	جارج	Sharp-tongued/ hurtful	1:58:18	Pun-to-Pun
106	Edge	لطيفا	Kind	1:58:18	Pun-to-Non- Pun
107	Mistake	تخطئون	Being wrong	1:58:18	Pun-to-Non- Pun
108	Was/ pajock	كانا قذر وضع	Past tense of “to be”/ filth and debauchery	2:00:08	Pun-to-Pun
109	Distempered	الغضب	Upset	2:00:43	Pun-to-Non- Pun
110	Choler	غضبان/ غليان	Upset/ agitation	2:00:43	Pun-to-Pun
111	Purgation	غضبه	Anger	2:00:43	Pun-to-Non- Pun
112	Play upon	تتحكم	Control	2:02:59	Pun-to-Non- Pun
113	Pluck	تعرف	To know	2:02:59	Pun-to-Non- Pun
114	Sound	تستخرج	To extract	2:02:59	Pun-to-Non- Pun
115	Fret	تخرج	Bring out	2:02:59	Pun-to-Non- Pun
116	Currents	الانظمة و القوانين	System and regimes	2:07:49	Pun-to-Non- Pun
117	Gilded	-	-	2:07:49	Pun-Zero
118	Action	العدالة	Case in court	2:07:49	Pun-to-Non- Pun
119	Lies	الحقيقة	Truth	2:07:49	Pun-to-Non- Pun
120	Offended	أسأت	Wronged	2:22:24	Pun-to-Non- Pun

121	Moor	الوضيع	Wretched	2:14:32	Pun-to-Non-Pun
122	Enseamed	الزنا	Adultery	2:15:50	Pun-to-Non-Pun
123	Stewed	تمارسين	Engaging in	2:15:50	Pun-to-Non-Pun
124	Colour	-	-	2:18:22	Pun-Zero
125	Breath/breathe	الهواء	Air	2:22:29	Pun-to-Non-Pun
126	Packing	سأهذي	Feign madness	2:23:27	Pun-to-Non-Pun
127	Gave	سريا جدا	Being highly confidential or hidden.	2:23:27	Pun-to-Non-Pun
128	Draw	لنذهب	Let's go	2:23:27	Pun-to-Non-Pun
129	Keep	سأحفظ	Memorize/ preserve	2:27:47	Pun-to-Pun
130	Counsel	سركما	Your secret	2:27:47	Pun-to-Non-Pun
131	Politic	المتقفة	Educated	2:29:47	Pun-to-Non-Pun
132	Worms	ديدان	Slender, limbless animal	2:29:47	Pun-to-Non-Pun
133	Diet	نظام حمية	Way of feeding	2:29:47	Pun-to-Non-Pun
134	Great	العظمة	Big/ to a great extent	2:36:53	Pun-to-Pun
135	Maid	جعلني أدخل عنده ثم أخرج فاقدة عذريتي	He made me enter with him (as a girl) and then I	2:42:05	Pun-to-Non-Pun

			lost my (virginity)		
136	Cock	والله	God	2:42:05	Pun-to-Non-Pun
137	Impetuous	غاضبة	Rage	2:43:51	Pun-to-Non-Pun
138	Rue	عشب	Grass	2:48:55	Pun-to-Non-Pun
139	Difference	بطريقة مختلفة	In another way	2:48:55	Pun-to-Non-Pun
140	Peace	سلام	Reconciliation/ peace of mind	2:57:52	Pun-to-Pun
141	Pleurisy	كثيرا	Excess	3:00:35	Pun-to-Non-Pun
142	Deed/ indeed	بالفعل	By actually doing something, not just "in words"/ as a matter of fact, in truth, in reality	3:00:35	Pun-to-Pun
143	Pass	يتشنت	Waver	3:01:55	Pun-to-Non-Pun
144	Practice	انتباهه	His attention	3:01:55	Pun-to-Non-Pun
145	Straight	الآن	Now	3:07:30	Pun-to-Non-Pun
146	Se offendendo	أغرقت نفسها	Drowned herself/ in self-slaughter	3:07:49	Pun-to-Pun
147	Argal	لذلك	Therefore	3:07:49	Pun-to-Non-Pun

148	Arms	يديه	His hands	3:08:55	Pun-to-Non-Pun
149	Does	-	-	3:08:55	Pun-Zero
150	Jowls	يقذفها	To throw	3:11:13	Pun-to-Non-Pun
151	Ass	-	-	3:11:13	Pun-Zero
152	Revolution	تغيير	Alteration	3:11:44	Pun-to-Non-Pun
153	Fine	اخرا توكيلات	End/ final legal agreements	3:12:38	Pun-to-Pun
154	Recovery	-	-	3:12:38	Pun-Zero
155	Box	قبر	Coffin	3:12:38	Pun-to-Non-Pun
156	Assurance	نتأكد	We should be certain	3:13:04	Pun-to-Non-Pun
157	Liest	موجوداتنام اتقف	In it/ stand/ sleep	3:13:21	Pun-to-Pun
158	Quick	الاحياء	Living, not dead	3:13:21	Pun-to-Non-Pun
159	Picked	نقيا	Pure	3:14:07	Pun-to-Non-Pun
160	Ground	اين كان هذا؟	Where is this place?	3:14:36	Pun-to-Non-Pun
161	Chop-fallen	مكروها	Detested	3:16:55	Pun-to-Non-Pun
162	Favour	-	-	3:16:55	Pun-Zero
163	Push	سريعا	Quickly	3:23:28	Pun-to-Non-Pun
164	Living	خالدا	Eternal	3:23:28	Pun-to-Non-Pun
165	As/ 'as'es	بما اجل	Since/ clauses	3:26:07	Pun-to-Pun

166	Charge	منمقة	Eloquent	3:26:07	Pun-to-Non-Pun
167	Coz'nage	خداعه	Trickery	3:27:18	Pun-to-Non-Pun
168	Continent	كل ما تحتويه	Container, summary, sum	3:29:43	Pun-to-Non-Pun
169	Part	من	Portion	3:29:43	Pun-to-Non-Pun
170	Answer	جوابك	Your reply	3:32:02	Pun-to-Non-Pun
171	Commend	أحييك	Present to your favourable regard, offer respectfully/ praise, recommend	3:32:40	Pun-to-Pun
172	Foils	سيوف	Swords	3:38:06	Pun-to-Non-Pun
173	Union	الؤلوة	Pearl	3:47:17	Pun-to-Non-Pun
174	Act	مشهد	Action/ part of theater performance	3:48:30	Pun-to-Pun

Table 1. Puns found in *Hamlet* 1996 movie

## 7.2. Appendix 2: Number and percentage of the used translation solutions.

Translation Solution	Total Number	Percentage
Pun-to-Non-Pun	117	67%
Pun-to-Pun	41	24%
Pun-Zero	13	7%

ST-Pun-to-TT-Pun	2	1%
Pun-Related Rhetorical Device	1	0.5%
Non-Pun-to-Pun	0	0%
Zero-Pun	0	0%

Table 2. Total number and percentage of the used translation solutions