

VISUAL PUNS IN THE ARABIC SUBTITLED AND DUBBED VERSIONS OF *SHARK TALE*

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Abstract: This piece of research, which is part of a project concerned with the translatability of figurative language in AV content from English into Arabic and vice versa, investigates the translatability of visual puns in the animated movie *Shark Tale* from English into Arabic in both its subtitled and dubbed versions. The data of this study consist of the original English film scenes and their Arabic subtitles and dubs. Based on Aleksandrova's (2019) taxonomy, which treats pun translation as a cognitive game in the translator's mind, it was confirmed that puns can be translated by accepting the game of translation using two different strategies: (a) Quasi-translation: where the translator preserves one of the signs of the original pun and replaces the other with a suitable one from the target language. (b) Free Translation: where the translator replaces the two signs of the source pun with new signs from the target language. It was also confirmed that the game of translation can be rejected by using Literal Translation where the translator literally translates the pun into the target language. Another minor issue raised in this study is that visual puns and complex puns that are culturally very local are subject to be ignored by No Translation, which is the omission of the linguistic host of pun. The current study concludes by providing some implications and solutions for translators dealing with pun in animated films.

Keywords: audio-visual translation (AVT), puns, subtitling, dubbing, Alexandrova's taxonomy

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Background

A translator is not simply a person who masters two languages. Instead, a translator is an author. S/he performs the process of authoring twice: (1) when s/he deeply understands the source text along with all its components, including its message and style, and (2) when s/he transfers it to a target language by composing a natural and equivalent text in that language.

The growing interplay of globalization and translation, in its basic shape and its modern manifestations (e.g., audio-visual translation), has been inevitable in the last few decades. Globalization helps in the unprecedented spread of audio-visual content, and audio-visual translation contributes to the openness among the heterogeneous cultures of the world (Abulawi, Al Salman & Haider, 2022; Alrousan & Haider, 2022). Translation reinforces this global openness and contributes to intercultural exchange (Gamal, 2007; Chen, 2015, among many others). This emphasizes the significant role of the translator, which is not simply translating words from a particular language using the lexical and functional counterparts from another language. Instead, the translator should expose the cultural components of the source language to people around the world or at least to the target audience (Al Saideen, Haider & Al-Abbas, 2022). Translators are supposed to create ties between cultures, as they transfer various cultural components, including but not limited to literary works, scientific knowledge, arts, music, and laws (Smadi, Obeidat & Haider, 2022; Weld-Ali, Obeidat & Haider, 2023). On this basis, translators can see reality through two different pairs of eyes, as they have enough exposure to at least two different cultures (Köksal & Yürük, 2020).

Since the onset of the film industry, movies have gained much popularity worldwide. This popularity is paralleled by the demand for having movies translated, either subtitled or dubbed, from a source language, especially English, into many target languages (Abu-Rayyash & Haider, 2023; Abu-Rayyash, Haider & Al-Adwan, 2023). The introduction of translation into the field of the film industry made translators treat unprecedented challenges, such as dealing with particular linguistic details that belong to non-standard aspects of languages. To give a brief overview of translators' challenges while translating AV contents, consider the following classification, which is not necessarily exhaustive. Note that the examples below are drawn from the animated movie *Shark Tale*. First, language-related challenges (e.g., treating different word orders, semantic extensions of words, and functions/denotations of morphemes). For example, *Kelpy kremes* is a form of wordplay derived from the original brand *Krispy Kreme*. More specifically, it is a process of deriving a new word by using the name of a sea element, *kelp*, a seaweed. However, when it comes to the Standard Arabic translation, *kaʕkah muhallaah* (back translation: 'sweetened bun'), the Standard Arabic equivalent of the English *donuts*, is added as a means of

explicitation. This translation delivers the semantics of the source English item. Nonetheless, such a translation hinders the sense of humour in the original text and the signs of the pun. Specifically, the paronymic pair of signs *Krispy* and *Kelpy* is lost in the translation. Second, there are technical challenges, such as the need for spaces and the number of words in a line (Georgakopoulou, 2009). More importantly, as it would be shown in this study, there are culture-related challenges.

In this study, the main focus is on how puns (those collected from *Shark Tale*), which should be challenging to translate, are treated while translating the English source content to Arabic. Further, this study, from a theoretical perspective, aims to account for the way translators deal with puns within a theoretical framework that can predict all the possible options (or decisions) that a translator may take while dealing with puns of different natures and complexities.

This study attempts to answer the following question:

How do translators deal with visual puns in audio-visual content in a way that preserves its signs?

Literature review

Theoretical background

Concerning the trends of AVT as a field of academic study and research from a diachronic perspective, several trending AVT topics have emerged and been under study: the general AVT of cultural expressions (e.g., de Mendoza Azaola, 2009; Malenova, 2015; Guillot, 2016; Debbas & Haider, 2020; Firdaus & Naully, 2022; Haider & Hussein, 2022; Haider, Saideen & Hussein, 2023; Samha, Haider & Hussein, 2023). Another trend of AVT studies targets specific cultural-bound expressions, such as humour (including but not limited to Vossoughi, 2005; Carra, 2009; Radochová, 2012; Stasik, 2022). Some other studies focus on treating linguistic variation interlingually and intralingually (Remael et al., 2008; Fernández, 2009; Bruti, 2010, among many others). Moreover, many studies deal with the deaf and hard of hearing (Neves, 2005; Matamala & Orero, 2010; Szarkowska et al., 2013; Al-Abbas & Haider, 2021; Al-Abbas, Haider & Saideen, 2022), and audio description for people with visual impairment (Darwish, Haider & Saed, 2023; Darwish, Haider & Saed, 2022).

Humour, in general, is discussed, as pun is one of its types. Creating humour is one of the complex cognitive abilities, as it has an idiosyncratic nature and serves a wide range of purposes, such as in-group bonding and correcting socially improper behaviours (Dore, 2019). Identifying the triggers (or functions) and types of humour has been explored in a considerable body of research, the so-called Humour Studies. Nonetheless, there needs to be an agreement on how

this complex process should be explained in the relevant literature on humour (Attardo, 1994).

Notwithstanding the theoretical controversy on the nature and triggers of humour, the most prominent theories of humour in the relevant literature, which can explain why we use humour in our oral and written communications, are (1) Relief Theory, (2) Superiority Theory, and (3) Incongruity Theory (Berger, 1993). In Relief Theory, people produce humorous expressions and laugh because they have to relieve physiological stress occasionally. Thus, humour causes laughter and joy to release nervousness. According to this viewpoint, humour is mainly to vent suppressed desires and reduce socially constructed barriers (Berlyne, 1972). In Superiority Theory, people invent humour and then laugh because they feel triumphant over others or superior to them. According to this viewpoint, humour mainly acts as an expression of feelings, assisting the humorist in developing self-worth and confidence (Meyer, 2000). Finally, in Incongruity Theory, people laugh at situations that are shocking or unbelievable. In this theory, violating an expected pattern causes the recipient to laugh. Hence, Incongruity Theory stresses cognition instead of the physiological (Relief Theory) or emotional (Superiority Theory) functions of humour (McGhee & Pistolesi, 1979).

Regarding the classification of humour, it is generally accepted that humour is typically produced in the form of a joke. As stated in Zabalbeascoa (2001), a joke can be an international/binational joke, culture/institution joke, national-sense-of-humour joke, language-dependent joke, visual joke, or complex joke. In this research paper, the main concern is linguistic or language-dependent jokes, specifically language-dependent jokes that take the form of a pun (i.e., phonetically manipulated words that may create a sense of humour).

Concerning the translation of humour, a body of research (e.g., Bucaria, 2007, 2008, 2017; Dore, 2009, 2019; De Rosa et al., 2014; Iaia, 2015) has been growing on the ground of the work of the most prominent scholars in the field of translating humorous content in the last three decades, including but not limited to Delabastita (1994), Zabalbeascoa (2005) and Chiaro (2006, 2008). Some studies suggest taxonomies for translation strategies of humour. Several classifications are offered in the relevant literature, such as Fuentes Luque (2000), who classifies the strategies of translating humour into literal translation, explanatory translation, non-translation, omission, and compensation.

Empirical Studies

The relevant literature explores the translations of several English-animated movies into different languages. One of the studied animated movies is the American movie *Shrek*. Jankowska (2009), for instance, discusses the translatability of various elements of humour from the original English version

of *Shrek* to Polish and Spanish. The main concern is comparing the efficiency of dubbing and subtitling in rendering humour in the target languages. Based on Martnez Sierra's (2005) method, which calculates the percentage of the original humorous load and the target text load, Jankowska reports that, regardless of the target language or strategy of translation, the target texts contain fewer humorous features than the source texts. In general, when compared to the dubbed versions, the subtitled versions retain less content of the original comedic load. Further, they contain fewer comedic elements. Expectedly, this implies that dubbing is generally more faithful to the source text regarding the quantity and quality of humorous elements (i.e., form and meaning). In conclusion, this study sheds light on the observation that linguistic elements that carry humorous loads, whether they are cases of pun, irony, or any other types of humour, are, to a certain extent, subject to be ignored by translators.

Another animated movie examined in the relevant literature on AVT of humour is *Shark Tale*, which is the target movie of the current study. Brotons (2017) explores how humour in *Shark Tale* is dubbed into Spanish. Twenty-one different humorous expressions are analyzed. The findings exhibit different obstacles that translators face while dubbing *Shark Tale*, such as the film's various linguistic, sociocultural, and semiotic constraints, which complicate the translation process. The main finding is that the most common translation strategies are as follows: (1) non-translation is exploited in 12 examples, and (2) literal translation, compensation, and explanatory translation are exploited in the translation of three humorous expressions each. Again, the findings of this study are consistent with Jankowska's (2009) in that the use of non-translation 12 times and literal translation in some other cases indicate that humorous loads in the hosting linguistic items tend to be ignored.

The interim conclusion here is that translating humour, whether in AV context or any other context, is challenging, as the translator must be a double agent. S/he should be faithful to the meaning and the sense of humour in the source text. Further, it can be inferred that transferring the meaning and the sense of humour to the target language is more successful while dubbing (than subtitling).

Before offering the qualitative method of the current study, some research works tackling the translation of puns should first be reviewed.

Díaz-Pérez (2014), for instance, examines the translation of puns using Relevance Theory (Sperber & Wilson, 1986), which relates a specific translation and its source text by creating interpretive similarity between them (Gutt, 1998, 2000). The collected data are 190 Spanish and Latin American film titles with examples of puns and their English translations. The translators' strategies for rendering puns in the translated titles are examined. Díaz-Pérez (2014) concludes that literal translation is the most frequent strategy in the collected translations, which is paired with reproducing the source pun in the target language. Regarding the

rest of the translations, he reports that translators think of creating a new pun in the target language that could create cognitive effects on the audience of the target language, similar to those on the audience of the source language. These findings give the impression that translators opt for accepting the game of translating puns in Aleksandrova's (2019) terms, although they rely on literal translation. This is because there is another round of translation, which is reproducing the pun in the target language. On this basis, this process should be treated as **Quasi-translation**, as one of the signs of the source pun is expected to be preserved in the target language. The cases where the pun is replaced with one from the target language should be regarded as **Free Translation**, in Aleksandrova's terms, as the two signs of the source pun are replaced with a pair from the target language.

As observed in this section, translating puns is non-trivial and often tricky. In other words, transferring the sense of humour, the signs of a pun, and the source text's denotative meaning needs much concentration. This implies that the task of the translator gets more complicated if the genre of the target content (e.g., a movie or a series) is a comedy, as s/he will encounter more core linguistic (semantic and morphological) and non-core linguistic (pragmatic) challenges. Therefore, it is reported in several studies (e.g., Delabastita, 1994; Brotons, 2017) that puns tend to be frequently ignored by translators. Nonetheless, pun translation is still a cognitive game that can be declined or accepted by translators. Once accepted, it is the responsibility of the translator to treat the signs of the source pun and find the best way to transfer it to the target text.

Methodology

The Movie: Shark Tale

Shark Tale, the 2004 American animated comedy movie, is deliberately chosen, as it is rich in humorous content that should pose translation difficulties while translating (whether in the form of subtitling or dubbing) to Arabic. This movie is the story of a young fish named Oscar, who works in a whale wash and dreams of being wealthy. However, when Oscar is on the verge of being killed by the shark Frankie, who is teaching his peace-loving brother Lenny how to be a brutal shark, Frankie is accidentally killed when an anchor falls on him. Then, Oscar fabricates a story that he is the killer of Frankie and becomes 'the Sharkslayer' in the reef. At that moment, Frankie's father, mob boss Don Lino, dispatches his henchmen to track down Oscar, allegedly his son's killer, and then events evolve.

Data Collection, Validation and Analysis

In the present study, puns are identified by the researcher and manually extracted from the screenplay of the target English movie *Shark Tale*. Likewise, the Arabic translations of these English tokens in the Netflix subtitled and dubbed versions are manually collected. Each token (English pun) is listed in a table along with its subtitled and dubbed counterparts in Arabic letters.

Four professors with expertise in AVT served as the jury, who carefully analyzed the data and suggested a few changes. The changes were successfully put in place by the researcher.

The collected English tokens and their translations (subtitling and dubbing) are qualitatively analyzed according to Aleksandrova's (2019) taxonomy of translation strategies of puns. Aleksandrova (2019) proposes that translators generally treat puns in one of the following ways: Literal translation, Free translation, and Quasi-translation (See Figure 1).

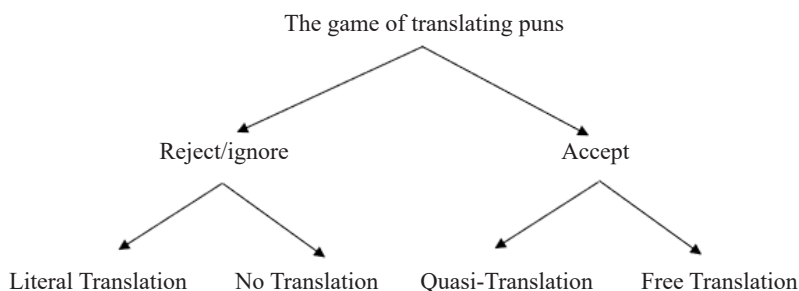


Figure 1. The game of translating puns

The first one indicates that the translator rejects the game of pun translation, whereas the other ones are pathways that translators may take after accepting the game of pun translation. In other words, it is determined how the translators treat each case of pun in the movie: do they translate the pun, replace the original pun with a new one from Arabic, or replace the pun with the preservation of one of its signs? Aleksandrova's (2019) taxonomy is obviously translator-oriented. The proposed strategy in this taxonomy is concerned with the mental processes and decisions made by the translator (e.g., game rejection and acceptance).

Analysis and Findings

Visual puns from the dubbed and subtitled versions are analyzed according to Aleksandrova's (2019) taxonomy either by accepting the game of pun translation by using either Quasi- Translation or Free translation.

Seal

In the first scene of the movie, which is like the *Hollywood Walk of Fame*, a starfish introduces some celebrities. One of them is *Seal*, a British singer. In this scene, a *seal*, which is a sea creature, appears. It falls where the name of the singer is written. This can be understood as a case of pun. To illustrate, the name of the British singer *Seal* is the homonym of the name of the sea creature, or vice versa. Note that this pun is visual, as shown in Figure 2.



Figure 2. Shots taken when the seal falls on the star

In both the Arabic subtitled and dubbed versions of the movie, the word ‘*seal*’ is left untranslated (Table 2). Concerning Aleksandrova’s (2019) taxonomy of how translators deal with puns, although the translators avoid transferring the word ‘*seal*’ (i.e., they ignore it), this should not be treated as a kind of **Literal Translation**. It should rather be considered **No Translation**, which should be introduced as a new strategy of how a translator could ignore the translation game of puns. This may mean that visual humorous effect is subject to be ignored, especially when (1) the cultural referent of the pun in the scene (e.g., the singer *Seal*) is not well-known among the target audiences, (2) and a part of the linguistic components of the pun is a visual effect (e.g., the name ‘*seal*’ written on the *Walk of Fame*).

Table 1. Subtitling and dubbing seal by No Translation.

00: 03: 20		
English Token	Subtitling and dubbing	Back Translation
Seal	-----	-----

Here, it should be highlighted that creating a totally different pun in Arabic to raise a sense of humour is very difficult, as the visual effect (the *seal*) will make the signs of the pun very specific. Thus, there is no room for creativity in the target language (Arabic). On this basis, **No Translation** of a pun with a visual sign could be inevitable in some cases.

Coral-Cola

Coral-Cola is an example of paronymy. It involves two signs; (a) *Coral*, which is a sign selected from the sea life, and (b) *Coca*, the first part of the name of the company that produces a carbonated soft drink. The pun of *Coral-Cola* should be treated as a visual pun, as shown in the shot in Figure 8. In both subtitling and dubbing, this pun is not translated. Thus, this visual type of linguistic humour is omitted, notwithstanding the popularity of this beverage worldwide. In other words, Arab audiences are expected to figure out easily that *Coral-Cola* is the result of manipulating the components of *Coca-Cola*, yet fewer Arab people are expected to guess all the signs of the pun. Specifically, the word *Coral* may not be familiar to Arab spectators.

Concerning Aleksandrova's (2019) taxonomy of how puns can be treated, the omission of *Coral-Cola* indicates that the translators ignore the pun and its signs; however, Aleksandrova's taxonomy cannot account for this case. It cannot be considered a Literal Translation of a pun, as the translators do not only ignore the pun and its signs but also omit *Coral-Cola*. It does not show up while subtitling and dubbing. This implies that No Translation should be integrated as one of the ways a translator ignores the game of pun translation. The negative impact of this strategy on the denotation, connotation, and figurative aspect of the source token in most cases is more severe than Literal Translation. This is because Literal Translation preserves the denotation of the source text but ignores the pun, whereas No Translation ignores both. On this basis, visual humorous effects (visual puns) tend to be ignored in the target text. Note that Quasi-translation (replacing the source signs of the pun with a pair of signs from Arabic) is so difficult, as the translator will preserve the sign of *Coca-Cola* in the target text and find a referent from sea life that phonetically resembles *Coca* in name. This logic also rules out the use of Free Translation, as the visual cue in Figure 3 (i.e., the image of Coca-Cola ad) prevents the replacement of this sign while translating to Arabic. Otherwise, this change will lead to confusion.



Figure 3. *The ad for Coral-Cola*

Table 2. *Subtitling and dubbing Coral-Cola by No Translation*

00: 34: 54		
English Token	Subtitling and dubbing	Back Translation
Coral -Cola		

It is obvious, up to this point, that translating puns involving a visual sign is the most challenging one for translators. Further, puns that are featured with culturally very local signs are also difficult to translate. Puns that have signs that refer to critical issues in the target culture, such as creating puns from names of celebrities, could be less difficult to deal with; however, they are ignored as it could be illegal to use Free Translation to translate them.

GUP

Another example of puns involving visual signs in the movie is *GUP*. As shown in Figure 4 and Figure 5, *GUP* is a paronym of *GAP*, which is an American worldwide clothing retail company.



Figure 4. *The shot of the ad of GUP in Shark Tale*



Figure 5. *GAP slogan*

However, this pun is not that simple. To clarify this pun, *GUP* is connected to a referent in the animated series *Octonauts*. In this series, *GUP* is an underwater vehicle. Consider the shark-shaped *GUP* drawn from the animated series in Figure 6.



Figure 6. Shark-shaped GUP

These connections indicate that the pun of *GUP* is very complex as it has several signs: (1) *GUP* is the paronym of *GAP*, the clothing company, and (2) *GUP*₁ is the homonym of *GUP*₂, the shark-shaped underwater vehicle in the animated series (the fact that *gup* also means a small fish should also be taken into consideration). On this ground, three interconnected signs are available in this pun. The paronymic pair *GUP* and *GAP* indicates in a funny way that Oscar in Figure 4 above is acting in a television advertisement, and the homonymous pair *GUP*₁ and *GUP*₂ show that Oscar is now famous, as he is the shark slayer (the shark-shaped vehicle alludes to this meaning).

As for the subtitling and dubbing of this complex pun, which involves a visual sign and needs retrieving more than one sign, it is left untranslated (**omission strategy**), as Table 3 shows.

Table 3. *Subtitling and dubbing GUP by No Translation*

00: 34: 51		
English Token	Subtitling and dubbing	Back Translation
GUP	-----	-----

As for the way the pun is treated, it should be considered a case of **No Translation**. It is a very complicated type of pun, and therefore it needs a lot of mental effort. This is, maybe, the reason why it is entirely omitted from the original scene. Another reason is that one of the signs that should be recalled by the audience to understand the pun and grasp the humorous part is culturally not that common worldwide, namely *GUPs* in the animated movie *Octonauts*. Hence, the abandonment of the pun makes sense. In turn, this asserts that visual puns, along with all its traces, are ignored while translating.

On this basis, the game of translating simple puns is often subject to be accepted, while complex puns are expected to be ignored.

Prawn Shop

Prawn shop is a paronymic pun that involves a visual sign. Specifically, *prawn shop* is derived from *pawnshop*, which means “a shop where a pawnbroker operates their business” (Harley, 2017). As shown in Figure 7, the statement ‘we sell quality **stolen** goods’ asserts that the *prawn shop* is linked with a *pawnshop*. See Figure 8, which is a picture of a *pawnshop*. The humour in this pun is that *prawn*, which substitutes *pawn*, is a sea creature.



Figure 7. Prawn Shop billboard



Figure 8. A pawnshop

Prawn shop, as observed in Table 4, is subtitled using **Literal Translation**. In other words, the translator provides the two signs of the pun, yet *rihaan* and *rubjaanijj* in the subtitling do not form a case of pun (e.g., paronymy) in Arabic, and thus the translator ignores the pun.

Table 4. *Subtitling Prawn shop “We Sell Quality Stolen Goods” by Literal Translation*

00: 03: 26		
English Token	Subtitling	Back Translation
Prawn Shop	ينايبورلا نهرلا رجتم،، “تديج ققورسم عىاضب عيبن <i>matdʒr al-rihan al-rwbjaan-ij</i>	Prawn pawnshop
“We Sell Quality Stolen Goods”	shop DEF-stakes DEF-prawn-ATTRIB <i>nabjiif badʔaaʔiʃ masrwqa dzajda</i> 1.PL-sell goods stolen new	“We Sell Quality Stolen Goods”

In the dubbed version, *prawn shop* is omitted (Table 5). Thus, it is clear that the translator ignores the pun and wipes out the traces of the pun. This should be taken as a case of **No Translation** of a pun, as this pun has a visual sign. It is worth repeating that Quasi-translation and Free Translation are so challenging when one of the signs of the pun is visible in the scene.

Table 5. *Dubbing Prawn Shop “We Sell Quality Stolen Goods” by No Translation*

00: 04: 05		
English Token	Dubbing	Back Translation
Prawn Shop “We Sell Quality Stolen Goods”	-----	-----

Starfish Tour

Starfish Tour can be treated as a paronymic pun and has a visual sign. The first sign of the pun is the bus-shaped fish, where *Starfish Tours* is written, as shown in Figure 9. This sign should be considered the paronym of the *Hop-on Hop-off Hollywood bus* provided in Figure 10.

**Figure 9.** A close-up shot of Starfish Tours



Figure 10. The Hop-on Hop-off Hollywood bus

In the subtitled and dubbed versions of the movie, *Starfish Tours* is omitted (**omission**), as Table 6 shows:

Table 6. Subtitling and dubbing *Starfish Tours* by No Translation

00: 02: 35		
English Token	Subtitling and dubbing	Back Translation
Starfish Tours	-----	-----

This **omission** implies that the strategy of treating this pun is **No Translation**, i.e., all the traces of the pun are wiped out. No Translation makes sense, as the pun involves a culturally local sign. Additionally, the pun is visual and therefore is very restricted. For these reasons, accepting the game of pun translation (whether it is Quasi-translation or Free Translation) is challenging for translators.

Fish King

Fish King can be treated as a paronymic pun that comprises a visual sign. The manipulation of the real sign (referent) is achieved by word replacement. Specifically, the slogan of *Fish King* in Figure 11 recalls the slogan of *Burger King* in Figure 12.

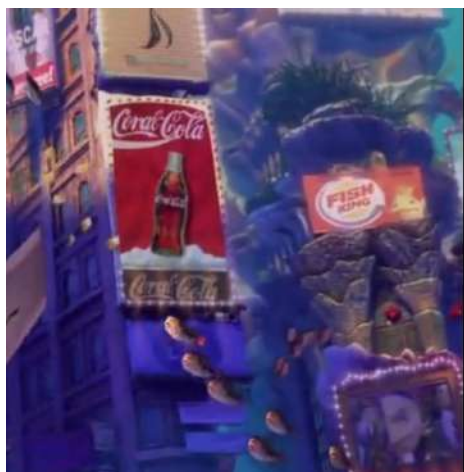


Figure 11. *The ad for Fish King*



HAVE IT YOUR WAY®

Figure 12. *Burger King slogan*

Regarding the translation of this visual pun, which humorously retrieves the American-based multinational chain of restaurants, it is omitted in the subtitled and dubbed versions (**omission**) as Table 7 shows.

Table 7. Subtitling and dubbing *Fish King* by No Translation

00: 34: 54		
English Token	Subtitling and dubbing	Back Translation
Fish King	-----	-----

This omission shows that translators tend to ignore translating puns when they are visual. It seems that they leave them for the foreign audience to understand the message and to guess the signs of the pun. In the current pun, its two signs are easy to guess by the audience. This may be the reason why they leave it untranslated. Thus, the strategy of pun translation, in this case, is **No Translation**, which ignores the signs of the pun and the visual content.

Swim/ Don't Swim

The pair *Don't Swim/ Swim*, as shown in Figure 13, can be a paronymic pun that involves a visual sign (or reference). It alludes to the pair *Don't Proceed (or Stop)/ Proceed (or Go)* of the traffic lights. The humorous part of this pun is that the verb *swim* signals the sea life where the scenes of the movie take place.



Figure 13. *The shots of Swim/ Don't Swim traffic light*

In the subtitled version, it is literally translated, as in Table 8. It seems that the translator ignores the translation of the pun (i.e., **Literal Translation**). However, this translation is efficient in transferring the signs of the source pun, as the two signs of the traffic lights are known worldwide (i.e., it is not culturally local). Hence, any foreign audience should understand the pun, especially with the shots in Figure 13 making it easy for the audience to recall the image of regular traffic lights. On this ground, visual puns may be ignored by the translator, but they may be easily figured out by the audience if the signs of the pun are international concepts.

Table 8. *Subtitling Swim/ Don't swim by Literal Translation*

00: 03: 18		
English Token	Subtitling	Back Translation
Swim/ Don't swim	حبست ال / حبسا <i>isbah / la tasbah</i> <i>Swim/Don't Swim</i>	Swim/ Don't swim

In the dubbed version, the pun and its traces are not translated (Table 9). Thus, this should be regarded as game rejection. More specifically, it is a case of No Translation of a pun. Still, the foreign audience can guess the visual pun easily, for the same reason just mentioned above (i.e., the signs of the pun are international).

Table 9. *Dubbing Swim/ Don't swim by No Translation*

00: 03: 18		
English Token	Dubbing	Back Translation
Swim/ Don't swim	-----	-----

Conclusions and Recommendations

The section summarizes the findings, which are based on qualitative analyses, and points out the contribution of this study to the existing knowledge. It also addresses the limitations of the study and offers possible recommendations and directions for future studies.

Three methods for translating puns have been established by Aleksandrova's taxonomy: literal translation, quasi-translation, and free translation. This study attests to the usage of these techniques in the Arabic dubbing and subtitles of jokes from the animated movie *Shark Tale*. While sometimes it can accidentally transmit the humour of the pun when similar puns exist in the source and target languages, literal translation entails a straightforward translation of the joke's host, which may result in the loss of the pun's indicators. The study also emphasizes the use of No Translation as a means of avoiding literal translation of puns, setting it apart from literal translation by eliminating the linguistic context of the pun entirely. Puns with images or those that are culturally distinct may not be translated, letting the viewers make their own interpretations. While sophisticated and culturally unique puns are frequently missed, simple puns are more likely to be understood and translated. Two methods are possible once the translation game is accepted: quasi-translation, in which one sign is kept, and the others are changed to more appropriate ones in the target language, and free translation, in which the original signs are changed to new ones in the target language.

Puns can usually be translated, especially if the translator decides to play along with the translation game and finds a method to move or change the pun's signs. Puns with a visual or cultural component, however, might be tricky to translate. Varying translators may have varying levels of creative pun translation.

The current study has focused on translating puns interlingually from the English animated movie *Shark Tale* to Modern Standard Arabic. Therefore, future research should look into the translation of puns from English to different Arabic dialects (e.g., Egyptian vernacular), as Arabic varieties are, to a certain extent, linguistically variant paired with some cultural nuances. This investigation could enforce the awareness of the obstacles and techniques involved in successfully transferring puns. Additionally, the study has focused on puns and their translatability in a single animated movie. Therefore, findings and discussions undoubtedly need to be supported by other studies that should be conducted on other movies of the same genre.

Moreover, while the study concentrates on puns and their translatability, humour can also be expressed through linguistic devices such as irony, sarcasm, and other figures of speech, such as hyperbole. Investigating the translatability of these linguistic tools that express humour should contribute to our understanding

of how translators treat these linguistic tools from a cognitive perspective and from a text-oriented viewpoint.

Finally, examining how the target audience receives and perceives translated puns may shed insight into the efficacy of various translation strategies. Surveys, examinations, or focus groups with viewers who have come across translated puns should gain some insight into how translators could treat figurative language while translating.

The results of this study have substantial implications for those who translate puns in animated movies. The study firstly offers translators useful ways to translate the funny effects of puns from English into Arabic by confirming the presence of translatability strategies for puns, namely quasi-translation and free translation. The data allows translators to make wise choices depending on the context and intended audience, guaranteeing that the humour of the pun is maintained while being adjusted to the linguistic and cultural quirks of the target language.

Furthermore, the fact that complex puns and visual puns are hard to translate emphasizes the necessity for translators to properly consider pun's visual and cultural components. The study highlights the fact that some puns, especially those that largely rely on cultural allusions, may be prone to the No Translation method, in which the pun is purposefully left out to prevent misunderstanding or loss of meaning. When dealing with such puns, translators must be aware of these complications and use ingenuity and cultural awareness.

In conclusion, this study presents useful information about the translatable nature of puns in animated movies and offers useful advice for translators. Translators can overcome obstacles and produce excellent translations that successfully communicate the humour and the intended meaning to the target audience by acknowledging various tactics and considering the cultural and visual features of puns. This study contributes to the field of translation studies and promotes future investigation and development of pun translation methods in many circumstances.

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