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ترجمة التضمين الحوارى فى النصوص الأدبية من الإنجليزية إلى الكردية: التركيز على التورية
والفكاهة

أزّين فتاح رشيد

Azhinzazhin85@gmail.com

أ.د. علي محمود جوكيل

جامعة صلاح الدين / كلية تربية اساس / قسم اللغة الإنجليزية

المستخلص:

تهدف هذه الدراسة إلى استكشاف استراتيجيات الترجمة المستخدمة في ترجمة التضمينات الحوارية مع التركيز على الفكاهة والتورية (لترجمتين كرديتين لمسرحيتي شكسبير الكوميديتين الشهيرتين "كما تشاء" و "حلم ليلة صيف". وفي هذا السياق، تم اختيار 224 تضميناً حوارياً عشوائياً لاستكشاف الاستراتيجيات التي استخدمها المترجم في ترجمة التضمينات الحوارية مع التركيز على الفكاهة والتورية في هاتين المسرحيتين. جمعت البيانات من خلال دراسة متأنية لمسرحيتي شكسبير "كما تشاء" و "حلم ليلة صيف" إلى جانب ترجمتهما الكردية التي أجراها آزاد حمه شريف. وبعد العثور على التضمين الحوارى فى النص الأصلي، وُجدت مرادفات له فى الترجمة الكردية. فى الخطوة الثالثة، صُنِفَت التضمينات الحوارية بناءً على تصنيف مور دويناس (2003) لاستراتيجيات الترجمة. وكشف التحليل أن الترجمة الحرفية الثقافية، بواقع 119 حالة، كانت الاستراتيجية الأكثر شيوعاً التي استخدمها المترجم لنقل التضمينات الحوارية الفكاهية والتورية. علاوة على ذلك، حددت الدراسة أن الاستراتيجيتين الأكثر شيوعاً هما: الاقتباس الثقافي من لغة الهدف (63 حالة)، وقمع الإشارة الثقافية من لغة الهدف (34 حالة). (كما لاحظت الدراسة أن المترجم نادراً ما استخدم استراتيجيتين أخريين، وهما "الاقتراض الثقافي واللغوي من لغة المصدر، والاقتراض الثقافي من لغة المصدر بالإضافة إلى الشرح (8) "حالات"، نظراً لبذله قصارى جهده لنقل هذه الدلالات التخاطبية إلى اللغة الكردية، ولإحداث نفس التأثير لدى الجمهور الكردي. تُعد الاستنتاجات المستخلصة من هذه الدراسة بالغة الأهمية، إذ يُمكن أن تُسهم بشكل كبير في تدريس النصوص الدرامية إلى اللغة



الكردية وغيرها من اللغات. كما يُمكن أن تكون هذه الاستنتاجات مفيدة للباحثين والمعلمين والمترجمين العاملين في مجال الترجمة الأدبية وترجمة النصوص الدرامية. الكلمات المفتاحية: التضمين الحواري، مبادئ جرايس التعاونية، الدراما

Translating Conversational Implicature in Literary Texts from English into Kurdish: Puns and Humors in Focus

Azheen Fattah Rasheed

Azhinzazhin85@gmail.com

Prof. Dr. Ali Mahmood Jukil

Salahaddin University Erbil / College Basic of Education / English Department

Abstract:

The present study aims to explore the translation strategies employed in the translation of conversational implicatures (with an eye on humor and puns) of two Kurdish translations of Shakespeare's well-known comedies *As You Like It* and *A Midsummer Night's Dream*. In that view, 224 conversational implicatures were selected randomly in order to explore strategies employed by the translator in rendering conversational implicatures with an eye on humors and puns in these two plays. The data was collected by carefully studying Shakespeare's plays *As You Like It* and *A Midsummer's Night's Dream* along with their Kurdish translations done by Azad Hama Sharif. Having identifying the conversational implicature in the source text, their equivalents were subsequently found along with the Kurdish translation. In the third step, the conversational implicature were categorized based on Mur Duenas's (2003) taxonomy of translation strategies. The analysis revealed that cultural literal translation with 119 cases was the most frequent strategy employed by the translator to render humor and pun conversational implicatures. Moreover, the study identified TL cultural cognate (63 cases), and TL cultural reference suppression (34) to be the most frequent strategies. The study also observed that the translator scarcely employed other two strategies namely 'SL cultural and linguistic



borrowing, SL cultural borrowing plus explanation' (8 cases) due to the fact that he made every attempt at his disposal to render these conversational implicatures into Kurdish and to create the same effects in the Kurdish audience. The conclusions drawn from this study are significant since it can contribute greatly to the instruction of dramatic texts in Kurdish and other language pairs. The conclusions drawn from this study can be worthwhile for scholars, teachers, and translators working in the area of literary translation and the translation of dramatic texts.

Keywords: Conversational implicature, Grice's Cooperative Principles, Drama

1.Introduction

This study uncovers the translation strategies adopted in rendering conversational implicature in two Kurdish translation Shakespeare's well-known comedies *As You Like It* and *A Midsummer Night's Dream*. To do so, we compare the English texts of these plays with their Kurdish equivalences in order to detect the strategies employed by the translator and the frequency of each strategy. in which the researcher makes an attempt to elaborate on the relationship between English-Kurdish language pairs in translation. The comparative approach is designed for the identification of translation strategies in the translation of conversational implicatures by the translator Azad Hama Sharif. As a result, the study falls within the scope of pure translation studies in Holmes 'map of translation studies' (cited in Toury, 1995:10) which includes descriptive translation studies as one of its major branches. As described above, descriptive translation studies embark upon the examination of the product, the function, or the process as three focal points among which the first one is highlighted in the course of this research, and descriptive approach adopted in this study, a qualitative analysis of the data is also employed in the process of identifying the kinds of strategies used by Azad Hama Sharif in the translation of the Shakespeare's plays. A conventional implicature (CI) is the additional unstated conveyed meaning that cannot be inferred through the Cooperative Principle or the maxims, but is simply associated with particular words by convention. Additionally, they do not have to occur in conversation; in other words, they are dependent on



specific contexts for their interpretation (Yule, 1996:45). There are few examples of conventional implicature in English. Levinson lists them as: the word 'but', 'therefore', and the meanings of 'even', 'yet', and 'and', etc. (1983:127). CIs, particularly humors and puns, have good frequency in the aforementioned plays, therefore the analysis of these features and the way the translator managed to translate them make provide a opportunity for these features in translation. The concept of CI (CI), introduced by Grice in 1975, shows how people get more from the level of expressed meaning to the level of implied meaning (Kearns 2000: 1). Further, Mey points out that CI concerns the way in which people understand an utterance in conversation according to what they expect to hear. And to know what the speaker means, the listener has to interpret what she/he says (2001: 46). Despite the importance of this pragmatic feature of language, no single study has yet been conducted in the Kurdish context. Therefore, the aim of the present study is to cover this gap by shedding light on two Kurdish translations of Shakespeare's well-known comedies *As You Like It* and *A Midsummer Night's Dream*.

1.1 Objectives

1. Exploring strategies employed by the translator in rendering CIs with an eye on humors and puns in two Kurdish translations of Shakespeare's well-known comedies *As You Like It* and *A Midsummer Night's Dream*
2. Enumerating the most frequent strategies in rendering these conversational features and the possible reasons.

1.2 Scope

The scope of the current study is confined to the textual analysis of CIs with a focus on humors and puns in two Kurdish translations of Shakespeare's well-known comedies *As You Like It* and *A Midsummer Night's Dream*. CIs are chosen randomly. Based on our random sampling, the total number of 224 CIs were detected, annotated, transcribed along with its Kurdish equivalences for further analysis. These extracted texts were in later stages analyzed in order to enumerate the strategies employed by the translator Azad Hama Sharif.

1.3 Significance



This study is highly recommended for Kurdish translators, instructors and teachers alike, especially in teaching the challenges of translating plays as genre with its own qualities ranging from performability to speaking ability. This study throws light on CIs, the way these CIs are rendered into Kurdish and the frequency of each strategies.

1.4 Methodology

1.4.1 Method and Sample

The design adopted in the present study is a corpus-based comparative descriptive approach. The descriptive approach is adopted for the explanation of the occurrence of different types of strategies of translators adopted in the Kurdish translation of *As You Like It* and *A Midsummer Night's Dream* in which the researcher makes an attempt to elaborate on the relationship between English-Kurdish language pairs in translation. The comparative approach is designed for the identification of translation strategies in the translation of CIs by the translator Azad Hama Sharif. As a result, the study falls within the scope of pure translation studies in Holmes 'map of translation studies' (cited in Toury, 1995 10) which includes descriptive translation studies as one of its major branches. As described above, descriptive translation studies embark upon the examination of the product, the function, or the process as three focal points among which the first one is highlighted in the course of this research, and descriptive approach adopted in this study, a qualitative analysis of the data is also employed in the process of identifying the kinds of strategies used by Azad Hama Sharif in the translation of the Shakespeare's plays.

The data was collected by carefully studying Shakespeare's plays *As You Like It* and *A Midsummer's Night's Dream* along with its Kurdish translation done by Azad Hama Sharif. Finding the CI in the source text, their equivalents were subsequently found the Kurdish translation. In the third step, the CI were categorized based on Mur Duenas's (2003) taxonomy of translation strategies to shed light on the translation employed by the translator.

1.4.2 Model and Procedure



In order to conduct the present study, 224 CIs were selected randomly to explore strategies employed by the translator in rendering CIs with an eye on humors and puns in two Kurdish translations of Shakespeare's well-known comedies *As You Like It* and *A Midsummer Night's Dream*. The data was collected by carefully studying Shakespeare's plays *As You Like It* and *A Midsummer's Night's Dream* along with its Kurdish translation done by Azad Hama Sharif. Finding the CI in the source text, their equivalents were subsequently found the Kurdish translation. In the third step, the CI were categorized based on Mur Duenas's (2003) taxonomy of translation strategies to shed light on the translation employed by the translator. Fourth, the English CIs and their Kurdish equivalents were carefully studied to realize these strategies implemented for their translation. The strategies comprised TL cultural cognate, SL cultural and linguistic borrowing, SL cultural borrowing plus explanation, TL cultural reference suppression, TL cultural reference literal translation. Fifth, two raters, who were PhD. beholders in the field of English Translation in two distinct departments in Salahadin University, Iraqi Kurdistan were consulted to evaluate the CIs, the categorization of CIs and the strategies employed for their translation. Finally, the categorization of CIs and the strategies employed for their translation were tabulated. The data collected in this way is going to be statistically analyzed to find the frequency of Mur Duenas's strategy for translating each CI. The implicature of such findings and data analysis can be meaningful for literary translation as the corpus was literary.

2. Theoretical Background and Literature Review

2.1 Definition of CI

CI has come a long way from a marginal topic in philosophy to a central issue in the area of linguistics. At first, the term was introduced by Paul Grice in his landmark article "The Casual Theory of Perception" in 1961. He elaborated on the term in 1975 lecture. For him, CI denotes The Causal Theory of Perception" and as a term it was introduced in a 1967 lecture to denote those requirements accepted as reasonable for effective communication which, if violated, could cause a breakdown in communication. Drawing on Kant's four logical functions of reason, Grice



(1975) postulates four maxims of conversation: the maxim of Quantity, the maxim of Quality, the maxim of Relation and the maxim of Manner. Grice derives these conversational maxims from his cardinal maxim, the so-called 'Cooperative Principle' (Bussmann et al., 1996:72). He managed to introduce the Cooperative Principle and four maxims of quality, quantity, relevance, and manner to see how speech interacts and operates in implicatures instead of explicit declaration. This framework effectively shapes how language users navigate complex communicative landscapes despite not strictly adhering to these maxims. When speakers intentionally sidestep or flout these maxims, they create what Grice termed CIs. These implicatures offer a rich layer of meaning that often encompasses irony, sarcasm, or other forms of indirect messaging based on the context in which they are deployed (Camp, 2012; Çiftlikli & Demirel, 2022). In light of these empirical findings, identifying CIs enriches our understanding of text, be it oral or written, and holds considerable weight in second language learning and translation. Baker and Saldanha (2009) amplify this point, emphasizing the role of implicature identification in facilitating the translation process. CI, introduced by Grice in 1975, shows how people get more from the level of expressed meaning to the level of implied meaning (Kearns 2000: 1). Further, Mey (2000) points out that CI concerns the way in which people understand an utterance in conversation according to what they expect to hear. And to know what the speaker means, the listener has to interpret what s/he says (2001:46). The CI is intended by the speaker dependent on the context of conversation, and inferred by the CP and its maxims (Kearns, 2000:1).

2.2 Pragmatics

Pragmatics is a branch of linguistics in which it studies the ways context contributes to meaning. Based on Finch (2000):

Pragmatics focus on what is not explicitly stated and on how we interpret utterances in institutional contexts. They are concerned not so much with the sense of what is said as with its force, that is, with what is communicated by the manner and the style of an utterance. (p. 150).



Pragmatics refers to the intentional act of speakers at certain time and place typically through language. It is primarily concerned with the effects of context on utterances and as field of study in linguistics, it is interdisciplinary in nature. As an independent branch of linguistics, pragmatics developed as a reaction against the purely formalist approach to language (Adegbija, 1999). A host of definition have been put forward for pragmatics. For instance, Leech (1983), Sperber and Wilson (1986), pragmatics makes a distinction between two intents/meanings in utterances or verbal act of communication, one is the communicative intent and the other is informative intent. Some of the definitions given to Pragmatics include: “the study of meaning in relation to a speech situation” (Leech, 1983, p. 6); “the study of the factors that govern our choice or language in social interaction and the effect of our choices on others” (Crystal, 1987 120); “The study of speaker meaning as distinct from word or sentence meaning” (Yule, 1996 133). Lawal (1997) suggested that: “Pragmatics is mainly concerned with the different meanings which words, phrases and sentences can have in different contexts of use” (19). For a comprehensive constellation of definitions one can refer to the Review of Literature. With regards to the working theories of Pragmatics, there are numerous ones; but some of them are the most known and supported ones which are related to this research too. Pragmatic, as Stalinker said (1973 38), it is defined as the study of language use “the study of purposes for which [such linguistic forms] are used”. In other words, pragmatics is concerned with how linguistic elements and contextual factors go hand in hand in order to make sense of an utterance. In order to give a clearer picture of pragmatics.

2.2.1 Pragmatics and Translation

Translators need to take into consideration various aspects of the source text (ST), including linguistic, pragmatic, cultural aspects, in the process of translation. As stated by Maloku-Morina (2013), translators often pay less attention to the pragmatic aspects of the ST than to its linguistic and cultural aspects. Overlooking the pragmatic aspects of the ST might create pragmatic problems in the target text (TT). Different languages apply different pragmatic principles in the same communication situations. The difference



between the source language (SL) and the target language (TL) pragmatic principles may cause pragmatic problems. Leech (1983) maintained that languages have different pragma-linguistic norms and transferring the norms of one community may well lead to —pragmatic failure‖ (p.231). For instance, a cooperative principle may be uncooperative in another. Translating implicit meaning may also be problematic for translators in that the TL may utilize a different maxim to produce the SL implicature. Baker (1992) emphasized the significance of being aware of different cooperative principles utilized in the SL and the TL. As to the translation of the implied meaning of utterances, Hatim (2001) expressed that —an implied meaning in the original should be matched by an equivalent implied meaning in the [TLT] (p.181). To translate implicatures effectively, the translator is required to pay more attention to the intention of the writer and the function of the utterance, not to the form of the utterance. The improper translation of implicatures gives rise to the TT readers ‘misunderstanding and to the miscommunication between the translator and the readers. To be more specific, translators resort to explication so as to convey the SL implicatures into the TL. Nevertheless, the implicit meaning of the utterances should be taken into consideration by the translators due to the fact that the message in implicatures is conveyed by means of both explicit and implicit information as well.

2.2.2 Grice's CI

Grice (1975) proposed the term implicature. According to Brown and Yule (1983; 23), implicate denotes “what a speaker can imply, suggest, or mean, as distinct from what the speaker literally says” (31). Grice (1967) put emphasis on the distinction between the words meaning, what the speaker literally says when using them, and what the speaker means or intends to communicate while using those words, often going considerably beyond what is said.

2.3. Humors and Puns

Despite the fact that humor and laughter are universal traits of human beings, and comedic works of art are produced in all corners of the world, little has been written on what humor actually is, and how writers can evoke laughter



in their intended audience. One of the reasons why this is the case is that people usually cannot tell the difference between humor, satire, farce, and wit. People tend to use these key terms interchangeably, without much concern for their subtle differences. Another important reason why it is hard to define the concept of humor is that even though it is a universal phenomenon, the perception of it seems to be extremely subjective. In other words, appreciation differs from one culture to another, if not from one person to another.

As a noun (comedic quality) – The ability to be amusing or comic, especially in literature or speech. Example: "His tales are full of humor."

As a noun (mental state) – A mood or state of mind. Example: "Her good humor vanished."

As a noun (historical/medical) – In ancient and medieval physiology, humor referred to the four bodily fluids (blood, phlegm, yellow bile, and black bile) believed to determine a person's temperament.

As a verb – To comply with someone's wishes to keep them content, even if those wishes are unreasonable. Example: "She was always humoring him to prevent trouble."

There are three major theories of humor including superiority, incongruity and relief. In Twark's seminal analysis,, humor is presented as a complex, subjective, and multi-layered phenomenon that resists rigid definition. She cited Robert C. Elliott's notion of humor and satire as "open concepts," which cannot be neatly contained by strict definitions because they exist across genres and serve various functions (Twark, 2007 13). Twark explains that humor is both a literary genre and a stylistic device used in prose, poetry, and drama. Drawing from Immanuel Kant and Arthur Schopenhauer's incongruity theory, she notes that humor emerges when "two juxtaposed ideas or events are perceived as incompatible," with Kant stating that laughter arises from "the sudden transformation of a tensed expectation into nothing" (14). For Twark (2007), humor is more than entertainment—it becomes a mechanism of cultural survival and identity construction. After the Wende, Eastern Germans used humor to counter stereotypes, marginalization, and the psychological aftermath of unification.



As Twark writes, “humor also bolsters morale” and allows individuals to “distance themselves from and express dismay at social issues in a playful manner” (p.7). Through satire, Eastern authors challenged the dominant Western narrative and asserted a distinct identity, often referred to as “Trotzidentität”—a self-confident resistance identity. In this way, humor plays both a defensive and proactive cultural role in unifying Eastern voices and reasserting their legitimacy in the broader German discourse. Daniel Wickberg presents humor not merely as an emotion or style, but as a historically evolving cultural concept embedded in Western notions of the self. He writes that this book is “a history of the idea and meaning of the sense of humor within Anglo-American, especially American, culture” (Wickberg, 1998:2). Early understandings of humor were grounded in medieval humoral theory, where character was believed to stem from bodily fluids like black bile and phlegm. Over time, the meaning of humor shifted from being rooted in physiology to reflecting one’s inner disposition and identity. By the 19th century, humor had evolved into “a valued personality attribute” linked to bourgeois ideals of self-control, individuality, and social adaptability. A pun is a joke based on the interplay of homophones — words with the same pronunciation but different meanings. It can also play with words that sound *similar*, but not exactly the same. The joke’s humor (if any) comes from the confusion of the two meanings. Pun is an active rhetorical figure widely used in English literature. A definition given by the Oxford English Dictionary (2025) is that “the use of a word in such a way as to suggest two or more meanings or different associations, or the use of two or more words of the same or nearly the same sound with different meanings so as to produce a humorous effect”. Delabastita offers an operational and comprehensive definition of the pun: Wordplay is the general name indicating the various textual phenomenon in which certain features inherent in the structure of language used are exploited in such a way as to establish a communicatively significant, (near) simultaneous confrontation of at least two linguistic structure with more or less dissimilar meaning (signified) and more or less similar (signifiers) (Delabastita, 1993: 57).

2.4 Literature Review



There have been several studies on the significance of pragmatics and conversational analysis in translation. Laharomi (2013) made a comparison between various translations of plays in pre- and post-Islamic period of Iran to see what strategies are being employed by translators. To do so, initially the researcher identified the implicatures in the play and its violations. Then, he categorized the translations of these implicatures based on Desilla's (2009) classification. Lastly, the strategies of rendering these implicatures unearthed to see whether there are certain norms of rendering implicatures in the context of Toury's (1995) notion of norm. The findings revealed that preservation was the most frequent strategy in both areas, emphasizing the significance of the adequacy of implicature. Then came modification and explication to render these implicatures according to the findings of this study but after the Islamic revolution it has witnessed a boom.

Fatimah (2014) analyzed the English translation in the novel '*The Land of Five Towers*'. The findings of the study conducted on the basis of 780 utterances and 40 implicatures. Also, the findings identified the flouting of one of four maxims of conversation, in which quantitatively speaking, 11 (27.5 %) utterances flouting maxim of quality, 7 (17.5%) utterances flouting maxim of quantity. Moreover, the findings of the study also refer to the literal translation as the most frequent strategy to render CIs.

Khakipour (2017) analyzed a British comedy called '*Blackadder*' including twelve episodes of it along with its Persian translations. The concluded that non-observance of Grice's Maxims instead of its setting permeates the translation of this comic series. The study also suggested that the violation of Grice's four principles happens to create the feeling of humor and sarcasm.

Na'mah and Sugirin (2018) examined the translation of CIs in the Hobbit movies subtitle. The pragmatic shifts occur between two languages, translation techniques in rendering the movies were the main focus of the study. The study identified ten major techniques employed by the translator namely literal, reduction, modulation, amplification, borrowing, transposition, adaptation, compensation, substitution, and linguistic compression. Each one of them employed to a more and less extent.



Abdi (2019) studied the translators' solutions employed by the translator in order to render CIs from English into Persian in translating Tolkien's *The Lord of the rings* from English to Persian. The findings suggested that the translator made use of 5 out of 6 strategies proposed by Mur Duenas, i.e. cultural cognate, SL explanation, TL cultural reference suppression, and TL cultural reference literal translation, in which SL cultural and linguistic borrowing and replacement of the SL cultural reference by explanation were among the most and the least frequent strategies.

Sanatifar and Cha'bi (2021) investigated Croskery's English translations of Kermani's *Stories for Children* in order to check how implicatures were behaved in the translation of this work into English. Inspired by the notion of pragmatic equivalence delivered by Chesterman, the study analyzed four Persian children's stories along with its English rendering. The theoretical framework established by Gricean Cooperative Principle including four maxims in the process of analyzing the data. The findings demonstrated that the translator has been largely successful in gaining pragmatic equivalence. Further, strategies like literal translation, explicitness, equivalence were found to be commonly employed by the translator.

Malek and Zahia (2021) studied the English translation of Naguib Mahfouz's *Palace Walk* by focusing on pragmatic devices and conversational implications. Based on the findings and the analysis of the data, it was concluded that three strategies namely explication, deletion and preservation were among the most frequent strategies employed by the translator to render the conversation implicatures effectively into English. The study further maintained that Grice's Cooperative Principle was found out to be an appropriate tool to determine the extent of implicit meaning in the conversation and in the analysis of translation of these hidden aspects of the translated texts.

Williyan and Charisma (2021) analyzed the Indonesian translation of the English YouTube clip "*The Team Meeting*" in order to pinpoint the English dialogues among the speakers in the YouTube and its Indonesian subtitle. Following analysis and study, their work found that the translation strategies



used by the translator led to the comprehension of the subtitles to reach the pragmatic equivalence.

Chacha and Mwangi (2023) analyzed the Kiswahili translation of CIs to English with an emphasis on Google Translate to detect the challenges faced by this neural machine translation in rendering the CIs. William Shakespeare's well-known play namely '*The Tragedy of Othello the Moor of Venice*' has been analyzed along with its Kiswahili versions based on Grice's (1975) CI theory and Gutt's (1991) relevance approach. Google Translate and human translation of conversation implicatures were analyzed side by side to see whether conversation implicatures are preserved in the target text or not. The results illustrated that in respect to the ambiguous words and sentences, there is inferior translation quality of the target text. The study also highlights the difficulty of rendering these implicatures by both machine translation and human translators.

In the context of Kurdish, Abdulwahab et al. (2020) analyzed the translation of speech acts in movie subtitles from English into Kurdish. The results illustrated that 'commanding' and 'asking' were among the most challenging illocutionary acts for translators. Hamad and Sabir (2022) investigated the translation of pragmatic markers in movie subtitles from English into Kurdish. They concluded that deletion was the most common error type in translating pragmatic markers into Kurdish.

Even though the analysis of pragmatic features in translated text has received considerable attention, no single study has been carried out in the context of Kurdish language. The present study, inspired by the concept of CI in pragmatics and translation studies, seeks to bridge this gap.

3. Analysis

3.1. Analysis section of Shakespeare plays

Shakespeare's comedies are replete with CIs that they are dependent on humor and pun. These implicatures are often contingent upon double meanings, irony, misdirection, and audience knowledge. Below are some selected examples of CIs with an eye on humor and puns, explained through the lens of Gricean pragmatics and implicature theory to see what strategies has been employed by the translator to render them into Kurdish.



Extract 1: As You Like It: (Act I, Scene II) (CIs with Humor Puns)

“The more pity that **fools** that may not speak wisely that wise men do foolishly.”

Humor/Pun: The irony lies in ‘fool’ critiquing the behavior of ‘wise men’.

Implicature: Touchstone implies that fools are often wiser than those in power but are not permitted to speak the truth.

Maxim violated: Quality (literal meaning contradicted by implication)

Effect: Satirical inversion of wisdom/foolishness

Kurdish Translation (Hama Sharif):

كهواته قور بهسهرییه كه گیلهكان نهتوانن ژیرانه بدوین نهو كاتهی كه پیاوه ژیرهكان گیلانه رهفتار دهكهن. (ل. ٢٦)

Strategy: In this part, Hama Sharif employs TL cultural cognate. According to this strategy, the translator makes use of a cognate lexical item, or concept in the TL to create and convey the same equivalent effect on the target readers.

Extract 2: (Act III, Scene III)

“I am here with thee and thy goats, as the most capricious poet, honest Ovid, was among the Goths.”

Pun: “Capricious” plays on “capra” (Latin for goat)-linking goats to erratic behavior.

Implicature: He mockingly compares himself to Ovid, implying his own poetic grandeur is being absurd in the rustic setting.

Maxim violated: Relation, manner.

Effect: Self-deprecating, pun-based humor.

Kurdish Translation:

من لیرهم لهگهل تۆ و بزنهكانت، بهجۆری "ئوقیدی" ی راستگۆ، شاعیره ههره شیتۆكهكه، كه لهناو گۆتییهكان بوو. (ل. ٩٧)

Strategy: TL cultural cognate. The very word capricious has been given the word شیتۆكهكه to create the same effect and influence over the Kurdish readers.

Extract 3: (Act IV, Scene I)

“Men have died from time to time, and **worms have eaten them**-but not for love.”



Humor: Understatement and Irony-she deflates the romantic drama.

Implicature: She implies that love isn't as fatal as men claim-mocking overblown romantic ideals.

Maxim Violated: Relation, Quality

Effect: Dry wit; poken fun at courtly love discourse.

Kurdish Translation:

پیاو ناوه ناوه مردوون و کرمیش خواردوونی، به لām له پیناو خوشهویستی نهبووه. (ل. ١١٨)

Strategy: In order not to mislead the reader, the translator has omitted the cultural reference, therefore the main strategy is TL cultural reference suppression. The translator erases the irony and humor latent in this implicature, i.e. deflating the romantic drama, in order to avoid misunderstanding for the readers.

Extract 4: Touchstone (Act V, Scene IV)

“It is **meat and drink** to me to see a clown.”

Pun: “Meat and drink”=literal sustenance and figurative enjoyment.

Implicature: He claims joy in mocking others, but himself is a clown-layered irony.

Maxim violated: Quality, Relation

Effect: Self-parody through verbal play

Kurdish Translation:

واى خوشه بۆ من نەگەر گالتهجاریک ببینم. (ل. ٦٧)

Strategy: TL cultural reference suppression: meat and drink refers to something which can be the source of great enjoyment, satisfaction and fulfillment for someone. It denotes that an act is as essential as basic sustenance. Here, again the translator omits the humor effects in these CIs.

3.2. A Midsummer Night's Dream-CIs with Humor and Puns:

Extract 1: 1. Bottom (Act III, Scene I)

“This is to make an ass of me.”

Pun: Bottom literally has an ass's head (unbeknownst to him). He uses a metaphor unaware of its literal truth.



Implicature: He believes others are mocking him metaphorically, but the audience sees the dramatic irony.

Maxim Violated: Quality (he unintentionally tells the truth)

Effect: Comic irony and punning

Kurdish Translation:

ئەمە بۆ ئەوەیە بۆمکەنە کەر.

Strategy: The cultural literal translation has been used as the main strategy to convey the meaning of ‘ass’ into Kurdish as ‘کەر’. The translator, however, fails to convey the implied meaning of this section in which Bottom believes that other makes fun of him metaphorically. In order to make the Kurdish text coherent for the readers, the translator does not interrupt the flow of translation to leave explanation and the implied meaning and implicature of this humor left uncovered.

Extract 2: Quince (Prologue in the play-within-a-play, Act V)

“If we offend, it is with our goodwill.”

Humor: Malapropism — “goodwill” used incorrectly for “good intentions.”

Implicature: Quince tries to reassure the audience, but his mangled language implies the opposite of what he means.

Maxim Violated: Manner (obscure, confusing speech)

Effect: Farcical humor through linguistic incompetence.

Kurdish Translation:

ئەگەر خراپەمان کرد، ئەوە بەنیازی چاکەوێ وایمان کردووە. (ل. ١٠٨)

Strategy: The cultural literal translation again has been used by the translator. This strategy has been the dominant strategy to render humor and pun in the CIs due to the distance between English and Kurdish in dialogues. In this case, this strategy has been employed by the translator to make the text more coherent and understandable for the readers, avoiding misunderstanding. That is, the very word ‘goodwill’ has been translated literally in order to convey the illocutionary and perlocutionary acts.

Extract 3. Bottom (Act IV, Scene I)

“Methought I was... and methought I had... but man is but a patched fool, if he will offer to say what methought I had.”

Humor: He attempts to describe his dream but comically fails.



Implicature: Bottom implies his experience was profound, but he lacks the eloquence to express it — parodying mystical insight.

Maxim Violated: Manner

Effect: Mock-epic tone; deflation of self-importance

Kurdish Translation:

من، جا من وامزانی که وابوو، به لام مروّف گیلکی پینهداره، نهگەر بیهویتی ئهوه بلیت وایزانی وامزانی

چ بووبوو.

Strategy: The cultural literal translation

Extract 4: Theseus (Act V, Scene I)

“The lunatic, the lover, and the poet / Are of imagination all compact.”

Pun: “Compact” = made of, but also suggests density or confusion.

Implicature: Theseus implies that all three types are driven by wild irrationality — equating love, madness, and art.

Maxim Violated: Relation

Effect: Philosophical punning, wry social commentary.

Kurdish Translation:

شیت و عاشق و شاعیر ئهوان ههموویان له ئهنڊیشه پیکهاتون. (ل. ١٠٨)

Strategy: (TL Cultural Reference Suppression): Translator assumes that the readers might not understand the implicature hidden in this quote, therefore he omit the cultural reference in it to steer the direction of them. Hama Sharif preferred to omit it because the Kurdish readers have no idea of the implied meaning in lunatic, lover and poet.

Table 1. Examples of CIs in Two Plays of Shakespeare *As You Like It* and *A Midsummer Night's Dream* along with its Kurdish Translations

Play	Quote	Humor Type	Implicature	Maxim(s) Violated	Translation Strategy Based on Mur Duenas's strategy
<i>As You Like It</i> (AYLI)	“Fools may not speak wisely...”	Irony	Critique of society	Manner, Quality	TL cultural cognate
AYLI	“Capricious	Pun	Self-	Relation	TL cultural



Play	Quote	Humor Type	Implicature	Maxim(s) Violated	Translation Strategy Based on Mur Duenas's strategy
	poet, Ovid..."		aggrandizement		cognate
AYLI	"Worms have eaten them— but not for love."	Irony	Love is not fatal	Quality, Relation	TL cultural reference suppression
AYLI	"Meat and drink to me..."	Pun	Enjoys mocking clowns	Quality	TL cultural reference suppression
<i>Midsummer Night's Dream (MND)</i>	"Make an ass of me."	Pun, Irony	Unwitting truth	Quality	The cultural literal translation
MND	"If we offend..."	Malapropism	Misused apology	Manner	The cultural literal translation
MND	"Methought I had..."	Parody	Inexpressible dream	Manner	The cultural literal translation
MND	"Lunatic, lover, and poet..."	Philosophical pun	Madness of imagination	Relation	TL cultural reference suppression

4. Conclusions

1. The study revealed that TL cultural cognate (63 cases) and TL cultural reference suppression (34 cases) were also employed by the translator as the next frequent strategies by Hama Sharif.

2. The study also observed that the translator scarcely employed other two strategies namely 'SL cultural and linguistic borrowing, SL cultural borrowing plus explanation' (8 cases) due to the fact he made every attempt



at his disposal to render these CIs into Kurdish and to create the same effects in the Kurdish audience.

3.This rare cases of SL cultural and linguistic borrowing, SL cultural borrowing plus explanation can be attributed to the independence of language in which the translator regards it necessary in translation, that is why he preferred not to use these strategies frequently.

4.The conclusions drawn from this study can be worthwhile for scholars, teachers and translators working in the area of literary translation and the translation of dramatic texts.

5.Translatory Recommendations

1.Translators are advised to observe cultural, social, historical, and other factors when translating literary works to English.

2.Translation training and education should focus on the pragmatics of translation as an important factors in the rendering of texts from one language into another.

3.Literary translators should be aware of the cultural-pragmatic variations between languages in order to produce reliable translations.

4.The role of machine translation and artificial intelligence can be taken into account to find how non-human translations can work with pragmatic or culture implications.

5.The quality of machine-based translations, such as Google Translate, Microsoft Translator, and Reverso, should be optimized in order to accommodate for such implicated meanings in conversations.

6.Suggestions for Further Research

1.A contrastive translation of conversational norms can be conducted on other English literary works from English into other languages.

2.The pragmatics of translation can be studied in other domains or discourses, including politics, religion, business, and tourism to check how texts are rendered from native languages into English or vice versa.

3.Other literary works in Kurdish can be analyzed in terms of English translation to find which conversational or linguistic norms were observed.

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