

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Kasdi Merbah Ouargla University
Faculty of Letters and Languages
Department of Letters and English Language



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Speciality: Translation

Investigating the Translatability of Satire in Drama

Presented and publicly defended by

Kaouthar Zerig

Supervised by

Dr.Ahmed Noureddine Belarbi

Jury

Zeghar Hemza	KMU Ouargla	Chairperson
Belarbi Ahmed Noureddine	KMU Ouargla	Supervisor
Koudded Mohamed	KMU Ouargla	Examiner

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Dedication

This master's dissertation is dedicated with boundless love and gratitude to my incredible family, mom - Sabria, dad - Mohammed Salah, brothers – Tahar, Mohammed, Ahmed and Yousef - and sister Sondes.

Mom, your unwavering love and nurturing nature have been a source of comfort and inspiration. Your belief in my abilities has given me the confidence to overcome any obstacle that came my way. Dad, your steadfast support and wise words have guided me through countless challenges and have shown me the importance of perseverance and dedication. Your faith in me has been a constant source of motivation. Together, you have created a loving and nurturing environment that has allowed me to flourish. Your unconditional love and sacrifices have given me the strength to push beyond my limits and strive for excellence.

This master's dissertation is dedicated to my beloved younger brother, Yousef, with immeasurable love and admiration. Your presence in my life has been a constant reminder of strength, resilience, and boundless love. I am honoured to walk this journey alongside you, witnessing your progress, celebrating your achievements, and cherishing every precious moment we share. You have taught me the true meaning of unconditional love, and for that, I am eternally grateful. With all my love, support, and unwavering belief in your limitless potential, this dissertation is dedicated to you, my baby love, Yousef.

My dear family, this accomplishment is as much yours as it is mine.

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Abstract

This dissertation investigates the translatability of satire in "The Importance of Being Earnest" by analyzing 15 selected quotes from the original English version and their Arabic translation. Using Linda Broeder's theory of satire translation and Molina & Hurtado's classification of techniques, the study comprehensively examines the strategies employed to convey satire. It explores the challenges faced by translators in preserving satirical elements while adapting them to the target language and culture. The analysis focuses on techniques such as equivalent translation, discursive creation, and amplification. Evaluating the effectiveness of the translation in conveying satire, the study compares the original quotes with their translated counterparts, categorizing the degree of conveyance as high, moderate, or low. Findings reveal successful conveyance of some satirical elements, yet the loss or diminishment of nuances and cultural references. The research underscores the influence of language and culture on satire's translatability, emphasizing the inherent challenges in preserving its essence. By providing insights into strategies and techniques, this study contributes to understanding satire translation and highlights the potential for successful transfer with adaptation and innovation.

Keywords:

Satire. Play. Untranslatability. Strategies. The Importance of Being Earnest

List of Abbreviations

BCE: Before Common Era.

SC: Source Culture

SL: Source Language

ST: Source Text

TC: Target Culture

TL: Target Language

TT: Target Text

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Introduction

1. Background of the study

Satire is a dramatic form that can convey humour, political allusion, and social critique. Satire in drama has changed over time; notable examples can be found in both contemporary and historical plays, films, and literary works. Sophisticated vocabulary, irony, sarcasm, and exaggeration are regularly used in satirical plays to communicate ideas, expose and question authority, and criticize societal issues. It might be challenging to faithfully convey the satirical intent of these devices in a target language. Because of the numerous linguistic and cultural difficulties involved in translating them from one language to another, satirical writings usually lose or alter their intended meaning.

2. Research Objective

This study attempts to determine if translators may effectively capture the flavour and beauty of the original satire and express it in the target text, as well as determine the extent to which the satirical tone has been preserved in the target text compared to the source text.

3. Research Questions

The study will focus on the following main research question:

To what extent does the translated version of the satirical tone preserve the linguistic and stylistic features of the original play?

4. Research Hypothesis

We hypothesise that the translated version of the satirical tone does not entirely preserve the linguistic and stylistic version of the original play as satire is expressed via some linguistic elements that are special to the English language and can only be understood within some cultural contexts that are related to the English reader who has some cultural background about the context.

5. Research Methodology

The dissertation will use a comparative and critical approach, analyzing a satirical play and comparing the original and translated version in terms of the satire translation theory by Linda Broeder and the translation techniques classification proposed by Molina and Hurtado, for evaluating the effectiveness and impact of the translated version compared to the original version.

6. Literature Review

The translation of satire has been the subject of many researches that has revealed various aspects of this problematic and difficult task. Scholars and researchers have investigated various topics, strategies, and practices used in the translation of satirical writings. Linda Broeder's *Translating Humour - The Problems of Translating Terry Pratchett*; where she examines the difficulties experienced by translators when dealing with the translation of satirical aspects. *Interpretation of satire in dubbing versus subtitling: a case study of the Arabic translation of the American sitcom The Simpsons* by students of the Hamad Bin Khalifa University of Qatar that investigates the translation strategies used to convert the satire of the American animated sitcom *The Simpsons* from American English to Modern Standard Arabic (Subtitled) and Egyptian Vernacular (Dubbed). As well as *The Strategy of Satire Translation from English into Indonesian Done By Students' of the English Letter Department* by Fidia Eka Putri, this study attempted to understand the satire translation process by English Letter Department students and to assess their translations from a broader perspective. *Translation Techniques Revisited: A Dynamic and Functionalist Approach* by Molina and Hurtado (2002) is a taxonomy of translation methods—including those particular to translating satire—presented by Molina and Hurtado. Their approach provides a thorough comprehension of the several methods used by translators to express the humorous and satirical elements.

7. Structure of the Dissertation

There are two parts to this dissertation: theoretical and practical. Three chapters titled "Satire in Literature," "Historical and Cultural Perspective on Satire," and "Satire Between Untranslatability and Translatability" make up the theoretical part. The "Data Analysis" is the closing chapter in the practical part.



CHAPTER-I. Satire in Literature

Introduction

This first chapter aims to offer an in-depth overview of satire and its different essential traits, types, and forms, exploring how satire makes use of numerous literary techniques to produce amusing and controversial pieces, setting the stage for a comprehensive analysis of the untranslatability of satire in drama and the evaluation of its conveyance in translated texts.

1.1. Definition of Satire

Satire is a term that encompasses a wide variety of literary works. It derives from the Latin word ‘Satura’, which means ‘full’, and has been broadly defined as a literary genre in which vices, follies, stupidities, and abuses are held up to ridicule and contempt (Hodgart, 2010, p.7). Roman rhetorician Marcus Fabius Quintilianus adapted the root of the word from the phrase “lanx satura” which means “a full dish of various kinds” to reflect the broad spectrum of the genre and the traits of satire.

Satire is considered a means of criticizing or mocking people or institutions. Moody defines it as anything that is intentionally and comically critical in its aim. (Moody, 1968) Although satire is meant to entertain and amuse the reader, it serves the underlying intention of criticizing and pointing out faults and flaws. ‘*The Importance of Being Earnest*’ by Oscar Wilde is an illustration of this type of satirical writing. Wilde criticizes and mocks Victorian society and hypocrisy in the play using witty and critical remarks. He also emphasizes the aristocracy's susceptible viewpoints on marriage and love.

In his book ‘*The Battle of the Books and Other Short Pieces*’, Irish satirist Jonathan Swift describes satire as “a sort of glass wherein beholders do generally discover everybody’s face but their own, which is the chief reason for that kind of reception it meets in the world, and that so very few are offended with it” (Swift, 1909). Satire criticizes human behaviour, and usually, satirists use it to point out faults in the hope of social reform, yet human nature does not see faults in itself but in others. This aspect of human nature is portrayed in Jonathan Swift's ‘*Gulliver's Travels*’ when the protagonist Gulliver crosses many societies. The Houyhnhnms, an intelligent horse race that inhabits a society devoid of human vices like greed and dishonesty, and the Yahoos, who resemble humans but lack culture and reason. At first, Gulliver despises the Yahoos because of their behaviour. He begins to realize, however, how similar humans and Yahoos are as he spends more time with the Houyhnhnms. In the end, Gulliver finds that humans cannot create the Houyhnhnms' ideal society due to their innate traits and flaws. Gulliver's growing conviction that the Yahoos represent the worst of humanity is

one of the novel's many amusing observations on human nature. And so, satire is usually employed to question accepted conventions and encourage innovation.

As a literary genre, satire is a category of literary composition, such as epic; Alexander Pope's *'The Rape of the Lock (1712)'*, tragedy; *'The House of Bernarda Alba'* by Federico García Lorca, comedy *'Good Omens'* by Neil Gaiman and Terry Pratchett, novel; *'Catch-22'* by Joseph Heller, and short story; *'A Predicament'* by Edgar Allan Poe. Ibroximovich and Yusupovich (2022) claim that satire underwent several stages of development, that it began as folk art but later emerged as a distinct genre; it was initially used as a kind of self-defence and comfort but later evolved into a method of exposing society's flaws and problems. Additionally, it appears in the performing and visual arts, as in caricatures (comic books and strips included), movies, photographs, plays, and performances. Satire is typically found in fiction, but it may also be found in non-fiction works like Andrew Yang's *'The War on Normal People,'* which is a portrait of American society.

As a style, satire is a type of social commentary. Exaggeration, irony, and other literary techniques are employed by authors to make fun of a certain leader, social practice, or institution that they wish to critique and cast doubt on. (MasterClass, 2021). In his novel *'The Adventures of Huckleberry Finn,'* Mark Twain, uses comedy to highlight the bigotry and anti-slavery attitudes prevalent in Southern culture. Twain makes fun of the racist attitudes and behaviours of the white characters throughout the novel while portraying the black characters as morally superior and more intelligent. By using satire to critique the views of Southern society toward race, Twain is able to challenge the legitimacy of the system of slavery and get readers to reflect on the inequities of their society.

Satire aims to ridicule and criticize, the satirical tone can be ironic, sarcastic, mocking, and critical. And that's because the tone refers to the author's attitude towards a certain topic. George Orwell's book *'Animal Farm,'* which has a gloomy and mocking tone, reveals Orwell's outlook on the Russian Revolution and the Soviet Union. As such, satire intends to highlight social and political problems. According to Katherine Bailey (2021), "Satire usually targets social conventions, or political individuals and situations". Bailey also notes that satire uses humour to address serious topics in a light-hearted way, allowing readers to be amused rather than feeling lectured. In the episode *'Goodbacks'* of the American animated television series *'South Park,'* people from the year 4035 travel through a time portal in search of employment. When the boys attempt to earn some extra cash, the time immigrants, who are willing to do the same work for practically nothing, take on the boys' tasks. Viewers might become hostile if the topic of immigration was

broached in a lecture-like fashion. However, the satire's jovial tone allowed the audience to approach it with less trepidation.

1.2. Classification of Satire

Satire can be categorized or divided into several forms or groups based on particular traits or standards. When assessing how to classify satire, several factors may be taken into account. Examples of these features include the satire's aim or theme, its intended audience, its satirical techniques, and the historical and cultural context in which it is produced.

Satire can be divided into numerous categories, including:

1.2.1. Political Satire

Political satire is a satire that targets politics; it aims to expose politicians or governments. An example of this is the TV series *'Yes Minister (UK)'*.

1.2.2. Social Satire

Social satire refers to misconduct and impropriety in society, like narcissism. An example of this is Jane Austen's *'Pride and Prejudice'*.

1.2.3. Everyday life Satire

Everyday life satire mocks people's daily lives. An example of this is the American sitcom *'The Simpsons'*.

1.3. Types of Satire

There are three main types of satire:

1.3.1. Horatian Satire

Named after the Roman poet Quintus Horatius Flaccus "Horace", is a light and humorous form of satire. Highet believes that Horace treats satire as "To tell the truth, laughing," before discussing a serious but delicately worded social or ethical issue. An example of Horatian satire is *'The Importance of Being Earnest'* by Oscar Wilde and the TV show *'Saturday Night Live'*.

1.3.2. Juvenalian Satire

Named after the Roman satirist Juvenal, it is a dark and bitter form of satire. According to Landreville (2015), Juvenalian satire is a more definitive, bitter, and

angry approach to satire. An example of Juvenalian satire is ‘*The Animal Farm*’ by George Orwell and ‘*A Modest Proposal*’ by Jonathan Swift.

I.3.3. Menippean satire

Named after the Greek philosopher Menippus, this form of satire attacks mental or moral beliefs and attitudes like racism, greed, and sexism. An example of Menippean satire is ‘*Alice in Wonderland*’ by Lewis Carroll and ‘*Cat’s Cradle*’ by Kurt Vonnegut.

Some works can be part of two or more of these types. The well-known literary work ‘*Gulliver’s Travels*’ by Jonathan Swift is an example of satire that falls under both the Juvenalian and Horatian types. The novel mocks human nature and its shortcomings, it also makes harsh and biting fun of politics and society.

Joseph Heller’s ‘*Catch-22*’ belongs to both the Menippean and the Juvenalian satire. The book criticizes the larger cultural ideals and behaviours that contribute to the chaos of war while making fun of the military bureaucracy and the quirks of combat.

I.4. Literary Elements of Satire

I.4.1. Paradox

"Paradox is a statement which seems on its face to be logically contradictory or absurd yet turns out to be interpreted in a way that makes good sense" (Abrams,1999). Paradox is a statement that seems to contradict itself, but when given further thought, it either has a deeper meaning or makes sense. According to Cuddon (2005), paradox “was merely a view which contradicted accepted opinions”.

We find a paradox in George Orwell’s *Animal Farm* “*All animals are equal, but some animals are more equal than others.*”, because how can something be more equal than another?

I.4.2. Hyperbole

According to Cuddon (2013), hyperbole is “A figure of speech which contains an exaggeration for emphasis”. Hyperbole is the use of exaggeration. In ‘*Macbeth*’ by William Shakespeare (1992);

“*Neptune’s ocean wash this blood*

Clean from my hand? No. This hand will rather

The multitudinous seas incarnadine,

Making the green one red.”

(Macbeth, William Shakespeare)

Macbeth's comment illustrates the depth of his guilt and remorse as he imagines the sea itself being contaminated by his evil conduct. The metaphor of the water turning red alludes to the fact that his deeds have left an eternal stain on his conscience and that they cannot be undone. It displays Macbeth's realization of the unavoidable route he has taken.

I.4.3. Meiosis

The term was borrowed from biology into literature to express the figurative meaning of making something look smaller. It is a form of humorous understatement used to make certain things less serious. As Abrams (1999) agreed "meiosis or understatement, which deliberately represents something as very much less in magnitude or importance than it really is, or is ordinarily considered to be". In *'The Catcher in the Rye'* written by J D Salinger, we see meiosis in the phrase;

"It's not serious, I just have a tiny tumour on the brain." - Holden Caulfield

I.4.4. Sarcasm

Sarcasm relies on "bitter, caustic, and other ironic languages that are usually directed against an individual" to have its intended effect (Gibbs, 1986). sarcasm is expressing intention with opposite words to insult or make jokes. In Jane Austen's *'Pride and Prejudice'*, the main protagonist Elizabeth makes several sarcastic remarks towards Mr Darcy;

"I could easily forgive his pride if he had not mortified mine." - Elizabeth Bennet

The remark is sarcastic because it suggests that Elizabeth would be able to forgive Mr Darcy for being arrogant if he hadn't wounded her dignity. Elizabeth politely criticizes Mr Darcy's behaviour while drawing attention to the flaws in her judgment.

“Kreuz and Glucksberg (1989) argued that sarcasm and irony are similar in that both are forms of humour, yet different in that sarcasm conveys ridicule of a specific victim whereas irony does not.” (Lee & Katz, 1998)

I.4.5. Irony

Taken from the Greek term "eironeia," which means "dissimulation, assumed ignorance," and from the name of a comical character named "Eiron" who, although pretending to be ignorant, can defeat his opponents by being aware of their strengths. The irony is drawn from Eiron's pretence.

It is a rhetorical technique in which the opposite of what is intended is spoken, frequently for comedic or critical effect. Henry and George Fowler (2002), in *The King's English*, assert that irony is distinguished by the difference between what is said explicitly and hidden meanings.

Simpson (2004, p.46) adds, "Irony is situated in the space between what you say and what you mean". It is the juxtaposition of what is said and what is unsaid. In 'Usage and Abusage', Eric Partridge states that "Irony consists in stating the contrary of what is meant". (Partridge, 1963)

There are three main types of irony; situational, dramatic, and verbal. Firstly, situational irony occurs when something happens opposite to what we expect. An example of situational irony is a fire station burning down. Secondly, dramatic irony occurs when the audience knows something the character doesn't. In 'Snow White and the Seven Dwarfs', Snow White accepts the poisoned apple from the old woman. She doesn't know the apple is poisoned but the audience does. And lastly, verbal irony is to say something opposite to what you mean. For example, when someone spills coffee on your shirt and you say: "Great! Just what I needed!"

I.5. Techniques of Satire

I.5.1. Exaggeration

Exaggeration involves highlighting or stressing a subject's or event's qualities or attributes. It means emphasizing specifics, typically for dramatic or humorous effects. As a literary device, exaggeration is "an overstatement; magnifying beyond the limit truth; and disproportionate representation. It has many functions and it is used for many purposes in language and literature." (Ali et al., 2016)

"CAPULET: How, how, how, how? Chopped logic! What is this?"

"Proud," and "I thank you," and "I thank you not,"

And yet "not proud"? Mistress minion you,

Thank me no thankings, nor proud me no pouds,

But fettle your fine joints 'gainst Thursday next

*To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither.
Out, you green sickness, carrion! Out, you baggage!
You tallow face!"*

(Romeo and Juliet by William Shakespeare)

In William Shakespeare's tragedy, Capulet, Juliet's father uses several exaggerations to show just how repulsed he is by Juliet's actions. He calls her "you baggage," "you tallow face," "you green sickness, carrion". These exaggerations are meant to trigger strong feelings of shame and guilt and make her feel bad for not wanting to marry Paris.

Exaggeration involving the physical features or characteristics of a person or thing for comedic effect is called caricature. Many examples of caricature can be found in cartoons like the character Olaf in the Disney movie 'Frozen'.

I.5.2. Incongruity

Incongruity involves using unexpected or inappropriate actions or language to create humour or irony. It is the state of being incongruous. (Morreall, 2020). It implies that there is a disagreement or contradiction between numerous aspects, generating a sense of mismatch or discordance. In 'The Hitchhiker's Guide to the Galaxy' by Douglas Adams, an example of incongruity is;

"So, this is it," said Arthur, "We are going to die."

"Yes," said Ford, "except... no! Wait a minute!" He suddenly lunged across the chamber at something behind Arthur's line of vision. "What's this switch?" he cried.

"What? Where?" cried Arthur, twisting around.

"No, I was only fooling," said Ford, "we are going to die after all."

(The Hitchhiker's Guide to the Galaxy, Adam Douglas)

In this scenario, Arthur was in a state of panic and was attempting to escape. Ford, however, was behaving with such disregard that it appeared to him to be humorous and playing tricks on his agitated companion. His improper behaviour is incongruous.

I.5.3. Parody

According to Markiewicz (1967): Parody has several meanings;

(1) the comical use of a fragment of a serious literary work by recasting or introducing it into another context; (2) the recast of a serious work for satirical purposes, directed, however, not against the model but aimed at ridiculing contemporary customs or politics; (3) the changing of a serious work into another serious work, though of different content. (4) in general, any close imitation of a piece of work, without comical colouring.

In other words, Parody involves imitating and mocking a particular style or work, often for comedic effect. Parody often relies on the audience's familiarity with the original work to appreciate the humour or criticism. An example of parody is Jane Austen's '*Pride and Prejudice*' parody novel '*Pride and Prejudice and Zombies*', written by Seth Grahame-Smith which closely imitates Austen's style of writing. In the first sentence of the book:

"It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife."

And the first sentence from Grahame-Smith's *Pride and Prejudice and Zombies*:

"It is a truth universally acknowledged that a zombie in possession of brains must be in want of more brains."

Smith used Austen's exact wording and changed the content to fit the zombie version.

I.5.4. Reversal

In '*Poetics*' by Aristotle, he defines reversal as "a change by which the action veers round to its opposite" (Halliwell, 1998). Reversal is the turn of events, opposite to the usual order of things. Stewie, the one-year-old child in the Griffin family in the sitcom '*Family Guy*' is an example of reversal. He is bold and quirky and appears to be mentally older than he is. He is well-spoken with an advanced vocabulary, smart and devilish, and makes decisions for the family.

His father Peter, on the other hand, is frequently depicted as crude, snobbish, and uninterested in things of high calibre. He also seems to be lacking in intelligence. That unusual change of personality between father and son is a reversal.

I.6. Literary Devices Used in Satire

I.6.1. Anachronism

Anachronism is something out of its time or place. “Thinking About ‘Anachronism’ means considering what is out of time, what resists chronology” (Tambling, 2013). The Stone Age character Fred Flintstone can be seen driving a car and watching television in the American animated sitcom ‘*The Flintstones*.’ The stone era is anachronistic because neither automobiles nor televisions existed at the time.

I.6.2. Allusion

An allusion is a hint or reference to something widely known. According to Machacek, in his book ‘*Allusion*’, “If a poet mentions a little-known fact or makes a roundabout reference to a well-known fact, we speak of this as an allusion” (Machacek, 2007). For example, "All Overgrown by Cunning Moss" by Emily Dickinson;

“All overgrown by cunning moss,

All interspersed with weed,

The little cage of "Curren Bell"

In quiet "Haworth" laid.”

(All Overgrown by Cunning Moss by Emily Dickinson)

American poet Emily Dickinson alludes to “Curren Bell”, the pseudonym of English novelist Charlotte Bronte. Dickinson also refers to the English village of Haworth, where Charlotte Bronte passed away and was buried. It is obvious to the reader that Dickinson did not make up the name and the setting. You would need to be familiar with Bronte herself, though, to recognize the connection.

I.6.3. Allegory

Allegory is a narrative story with a hidden message. “Allegory is the seeing of the significance of a literary work beyond its meaning. The only stable element in a literary work is its words, which, if we know the language in which it is written, have a meaning. The significance of that meaning is what may be called allegory” (Bloomfield, 1972). In ‘*The Pilgrim’s Progress*’ by John Bunyan, a man named Christian embarks on an adventurous journey. He travels from the City of Destruction to the Celestial City, running into all kinds of people who attempt to block his path.

Every setting and character along the road has great religious significance.

“The man that takes up religion for the world will throw away religion for the world.”

(John Bunyan)

I.6.4. Burlesque

Historian and literary critic Richmond P. Bond (1932) states that “Burlesque consists in the use or imitation of a serious matter or manner, made amusing by the creation of an incongruity between style and subject” (English Burlesque Poetry 2700-1750, p. 3). Burlesque is the use of the exaggerated and foolish imitation of a serious subject. Burlesque can be found in the poem ‘*The Rape of the Lock*’ by Alexander Pope. The main character, Belinda whose lock of hair was cut off at a social gathering. Although it may seem insignificant to most, Belinda is furious that the Baron cut her lock of hair. Pope wrote ‘*The Rape of the Lock*’ to make light of a situation in which families have been fighting in answer to a request made by his friend John Caryll. Pope makes fun of Lord Petre and Arabella Fermor, John Caryll’s acquaintances, by using Belinda and the Baron.

I.6.5. Oxymoron

Oxymoron is a figure of speech that combines words and ideas that are seemingly at odds with one another for a special effect (Cuddon, 2013). Abrams (2012) agrees and defines an oxymoron as a paradoxical expression that combines two concepts that are normally opposing.

For example, in ‘*Romeo and Juliet*’ by William Shakespeare, Juliet says:

“Good night, good night! parting is such sweet sorrow,

That I shall say good night till it be morrow.”

(Romeo and Juliet, William Shakespeare)

Parting from Romeo is such a sorrow for her, but meeting him again tomorrow is such a sweet feeling.

I.6.6. Juxtaposition

Juxtaposition is a literary device that suggests comparison and, more specifically, contrast. Meaning is produced by detecting similarity or contrast (Snyman, 2022). It is comparing and contrasting by placing two opposite things next to each other, for example; East Egg and West Egg in ‘*The Great Gatsby*’. East and West Eggs are two opposing areas. People who inherited their wealth from the

aristocracy, like Daisy and Tom, live in the East Egg. On the other hand, the West Egg is where new money resides. It is the home of Gatsby and Nick, who have independently accumulated an enormous fortune.

Conclusion

This chapter examined the basic concepts of satire, covering its classification, types, literary strategies, and associated terms. Readers may develop a solid foundation for learning about and enjoying satirical literary works.

**CHAPTER-II. Historical and Cultural
Perspective on Satire**

Introduction

Christoph Waltz counts five flaws in humanity; Self-destructive ignorance, All-consuming greed, Turning happiness into a commodity, The weaponization of fear, and Grotesque criticism. These flaws in humanity were rooted since the earlier ages and since satire is a genre of works that criticizes and ridicules these flaws, we can say that Satire has a rich history that goes back to ancient times.

II.1. Ancient Egypt

The earliest known satire is found in Ancient Egypt. In the ‘*Papyrus Anastasi I*’, a satirical text during the Ramesside period used for training scribes, Hori, an army scribe, writes to another scribe Amenemope in a manner that mocks the negligent and subpar quality of Amenemope's work. In Egyptian literature, it was rare for references to indicate an initial intent to be hilarious or satirical; normally, the researcher determined such an aim to the author. Since it depends on the still disputed definitions of some keywords, the conclusion that such concepts are meant to be hilarious or satirical is frequently questioned. The few known attempts at satire that were linked to references indicating their writers' funny aim can be found in Egyptian literary and factual works. (Lazaridis, 2012). Few satirical writings have survived, and there are scant records of how satire was received in ancient Egypt, thus it is unclear how the people felt about it. However, as shown by the use of humour in their writing, ancient Egyptian authors valued wit and dexterity in their writing.

II.2. Ancient Greece

Ancient Greek had a tradition of using humour and criticism in their literature and cultural practices. Aristophanes was a well-known satirist at that time. One of his most famous works is ‘*The Wasps*’ where he criticizes the Athenian general Cleon. Satirists are often accused of slander and defamation as was Aristophanes, “On many occasions, Aristophanes was sued for slander by victims of his jokes, though the charges were generally dropped in court (Christ)... It is known that some of his plays won awards in the competitions, and so it can be inferred that they were well received” (LeBoeuf, 2007). In the ‘*Cologne Epode*’ (1974), a satirical poem by the Greek poet Archilochus, he mocks and humiliates an entire family into suicide.

Many different types of satire have been popular at different times in history. There was also Menippean satire, which was introduced by the Greek satirist Menippus of Gadara in the early 3rd century BCE. The scholar Varro brought Menippean satire to Rome in *Saturae Menippeae* in the first century BCE.

Humour was seen as a way to express dissent and challenge authority in ancient Greece, a society that was typically free and tolerant. Sarcastic performances were regularly staged in public spaces, and sarcastic comments were even allowed at public gatherings.

II.3. Ancient Rome

Even though satire originated in Greece, it is considered a Roman genre.

The Romans, although already under Greek influence of many kinds.... had developed no indigenous literary culture of their own apart from various rustic measures and accepted the mature form of the Greeks of the mainland and of Alexandria with enthusiasm, making them their own. From crude beginnings Latin writers, by a gradually improving process of creative imitation, developed and expanded the main forms, epic, tragedy, comedy, and later, elegy, in such a way that much of Roman literary history may be seen as an attempt to continue and to rival the Greek tradition. But there was one important exception. For the Greeks, satire was not an independent literary form. This was a unique Roman invention. (Coffey, 1976)

According to Coffey, Greek satire was not an independent literary form. It was the Romans who generated and established the satire genre. This explains Quintilian's claim of "*satura quidem tota nostra est*" which means "*indeed, it is entirely ours*". Quintilian was referring to the genre as a whole. He approved of Lucilius, Horace, and Persius as great satirists. The best-known Roman satirists are Horace and Juvenal, whom, two main types of satire were named after. Where Horace adapted the light witty satire, Juvenal adapted the harsh form of satire.

II.4. Ancient China

Early Chinese people were rigid, rarely used humour, and held themselves very seriously. Until the end of the Han dynasty (220 A.D), writers only wrote about substantial matters. Humour was rarely seen in their works. These writers were extremely stiff and conservative due to Confucian puritanism that regarded all levity with contempt. No piece of writing that deviated from accepted literary conventions was therefore permitted. Though writers such as Zhuangzi and Han Fei used satire to criticize the excesses of the ruling class and the hypocrisy of society.

Humor was not completely outlawed in literature, but the use of it was generally confined to moral and didactic purposes. For example, Liu Hsieh, a critic of the sixth century A.D., in a chapter of his 'Literary Mind and the Carving of Dragons', titled "Humor and Enigma" ("Hsieh yin"), complained that certain humorous essays were vulgar and a violation of propriety because they taught no moral lessons. Thus, most Confucian writings are virtually humorless, and one must look in the direction of the nonorthodox texts for the best examples of humor. The best sources of early Chinese wit and humor are in fact those works which have been the most neglected in the Chinese tradition and which have a somewhat erratic and uncertain

textual history. It is entirely possible that the traditional disinterest in humorous literature has caused many humorous works to be lost, simply because they were not considered worth preserving. Thus, humor may have been more prevalent in early Chinese literature than now is apparent. (Knechtges, 1970)

Satire was used to ridicule Confucianism, which was the time's preeminent ethical and intellectual school. Sometimes it was employed by authors to highlight the flaws and inconsistencies in Confucian teachings. Satire might be harmful in ancient China because the aristocracy frequently repressed literature that was deemed subversive or critical. Some writers have received the death penalty for their satirical works.

II.5. Pre-Islamic civilization

A significant number of satirical poets emerged throughout the pre-Islamic era (Jahiliya). The satires of these writers were vulgar because they used crude language to mock and attack one another. Satiric poetry in the Arab world was called Hija. One of the most well-known satirical poets of the time were Jandah bin Hajar bin Al-Harith Al-Kindi, better known as Imru' Al-Qais, Aws bin Hajar bin Malik Al-Mazni Al-Tamimi and Ziyad bin Muawiyah bin Dabab Al-Dhubyani Al-Ghatfani Al-Mudharri Abu Umamah.

Through the ages, numerous Arab poets who were adept in a variety of poetic forms have emerged. To name a few; Ali ibn al-Abbas ibn Jarir al-Roumi, whose nickname is Abu al-Hasan, was one of the poets of the Abbasid era. Al-Farazdaq is one of the most famous poets of the Umayyad era. Jarir, satirized Arab poets, and became famous during the Umayyad era. Al-Hutayah, also known as Abu Malika Jarwal bin Aws bin Malik al-Absi. A reputable poet during the rule of Abu Bakr, who realized his ignorance and joined Islam. He was quite satirical and would make fun of everybody; he made fun of his mother and father and even himself at one point.

Around the 9th century, Al-Jahiz, a prose writer and author of works of literature, theology, and zoology, first used satire in Arabic prose. Al-Jahiz satirized himself and his Society, Duke University religion professor Bruce Lawrence says "He poked fun at contemporaries, at his co-religionists, at anybody who seemed to him to have too great a sense of self-importance, whatever their station in life." (Ulaby, 2015). In the 10th century, As-Salami made fun of Abu Dulaf's level of knowledge. In response, Abu Dulaf satirized As-Salami. These humorous poetry poems were collected by Al-Tha'alibi in his epigram.

Because of the very hierarchical and regimented nature of pre-Islamic Arabia, humour has historically been regarded as insulting or even hazardous for those in

positions of authority. The oral nature of satirical poetry made it possible for it to spread widely and it was often impromptu.

II.6. Medieval Period

With the end of the dark ages and the fall of the Roman Empire, the medieval age began. The word "estate satire" originated during this period when satire attacked classism (discrimination based on social class) and the bad practices of society. Since the church had received a lot of criticism, only satire that was moral or Christian in nature was accepted. *The Goliards*, a group of clerical students from universities in France, Germany, Italy, and England protested against the Church through singing, poetry, and performance. Their most famous work is a collection of lyrical poems called '*Carmina Burana*'. '*Livre des Manières*' by Étienne de Fougères (~1178) and Chaucer's '*Canterbury Tales*' (1387) were well-known satirical works that criticized the romanticized lifestyles and literature of earlier periods.

Ubayd Zakani, an older contemporary of Haviz who lived in medieval Persia, now known as Iran, and a poet and satirist during the Mongol era (1206–1368), was recognized as one of the best satirists in Persian literature and was even compared to the famous author Voltaire. British Iranologist, Edward Granville Browne described him as "perhaps the most remarkable parodist and satirical writer produced by Persia." (Browne, 1920). His most well-known piece, '*Mush-o Gorbeh*' ('*Mouse and Cat*'), is a political satire that criticizes religious hypocrisy.

Religion seems to be an occurring theme for criticism. Italian writer and poet Giovanni Boccaccio targeted the church in his work '*The Decameron*' though it was simply implied and not explicitly mentioned. Satire was very significant in medieval civilization because it gave people a chance to question authority. Even though it is hard to tell how the general public felt at the time, satire was often used in literature to make fun of a variety of social, political, and religious topics.

II.7. Early-modern Period

The crude "satyr" plays were associated with satire for English writers. Anne Lake Prescott explains in '*The Cambridge History of Literary Criticism*', that "Critical thought about the genre was hampered by an old etymological error, for many mistakenly traced 'satyre' back to the 'satyr' plays of archaic Greek drama." (Prescott, 1999) As a result, Elizabethan "satire" was more harsh than sarcastic. The French Huguenot Isaac Casaubon saw that Roman satire was much more sophisticated in 1605.

"Isaac Casaubon's *De satyrica graecorum poesi et romanorum satira* proved that 'satire' is more probably from *satura*, meaning 'full, stuffed', like a *lanx satura* or

dish filled with varied foods. It took time, though, for critics and poets to accept this perhaps unwelcome correction.” (Prescott, 1999). The English writers again placed greater importance on satire as the significance of wit increased.

During the Renaissance period, satires such as ‘*The Cycle of Tales*’, ‘*Till Eulenspiegel*’, Erasmus’ ‘*Moriae Encomium*’ (1509), Hall’s ‘*Virgidemiarum*’ (1597), and Thomas More’s ‘*Utopia*’ (1516) were fairly popular. In France, François Rabelais became a well-known humourist, creating famous and innovative obscene songs and creative novels. Unfortunately, satire was placed on hold in England for most of 1599 because of the “Bishop’s Ban” - a stringent prohibition of all satire instituted by the Bishop of London and the Archbishop of Canterbury.

The generation of satirists that arose between the late 17th and early 18th centuries included Alexander Pope, Jonathan Swift, Voltaire, and Molière, each of whom played a significant role. Their satirical works included ‘*The Rape of the Lock*,’ ‘*A Modest Proposal*,’ ‘*Candide*,’ and ‘*Tartuffe*.’ These writings were well received by the public and gained popularity. Satire was a useful instrument for challenging the government while encouraging liberty of thought, but it could also be dangerous and destabilizing in a society where dissent was regularly suppressed.

II.8. Victorian Satire

Social and political themes were regularly addressed in the works of writers in the Victorian era. Writers like Charles Dickens, Charlotte Bronte, Oscar Wilde, and others. In his book ‘*Hard Times*,’ Dickens (1812–1870) employs satire to highlight the detrimental effects of the Industrial Revolution as well as social classes, poverty, and education. Oscar Wilde has chosen his play ‘*The Importance of Being Ernest*’ to stress societal issues in Victorian society, while Charlotte Bronte used her novel ‘*Jane Eyre*’ to discuss the role and nature of women, child neglect, and social struggles for people in a lower class.

In France, Napoleon was joined by a significant number of scientists and scholars in an expedition to Egypt, which sparked a great deal of interest in the preservation of Egypt’s ancient monuments. The interest in ancient Egypt has increased as a result of the meticulous documentation of the ruins. This period was called “Egyptomania”. Many novelists wrote satire about ancient Egypt. Edgar Allan Poe’s ‘*Some Words with a Mummy*’ (1845) ridicule the idea of development by portraying Egyptian civilization as having already completed many of the Victorian era’s advancements. Other works, such as ‘*The Mummy! Or A Tale of the Twenty-Second Century*’ by Jane Loudon, satirize Victorian fascinations with resurrection.

In 19th century Russia, the father of Russian literature, Aleksandr Pushkin, in his simple narratives of Russian life ‘*Eugene Onegin*’ (1833) criticized the

aristocratic customs and attitudes of the time. Another writer who ridiculed the government and the brutality of the regional lifestyle is Nikolai Gogol, a Ukrainian-born Russian. ‘*The Inspector General*’ (1836), ‘*The Nose*’ (1836), ‘*The Overcoat*’ (1842), and ‘*Dead Souls*’ (1842), some of Gogol's best-known writings, show wit on par with that of English satirist Jonathan Swift. He reveals both the flaws of the human soul and the hypocrisy of a nation fixated on social standing.

James Russell Lowell was an American Romantic poet. Before Mark Twain, he accomplished more than anyone else. One of his best political satires in American literature is ‘*The Biglow Papers*’ (1848) where he criticized war and slavery.

Mark Twain (1835–1910) rose to stand as America's renowned satirist. In his novel, the ‘*Adventures of Huckleberry Finn*’, He details Huck's escapades as he helps Jim, an escaped slave, in his bid for freedom. Twain used satire in this work to express his opinions on race, slavery, hypocrisy, and societal governance. For instance, at the start of the plot, Huck's father binds and enslaves him. After Jim escapes from captivity and runs across Huck, Huck immediately questions whether or not to assist him. This is sarcastic because it was against the law to enslave a white person in Huck's society but not a black one. At the same time, white people were able to flee slavery, but black people were not allowed to do so.

In India, Lakshminath Bezbarua (1864), was an Assamese poet, novelist, and playwright of modern Assamese literature. He wrote a collection of satirical works published under the pseudonym "Kripaabor Borbaruah". He addressed several aspects of Assamese customs and was appointed as a patriotic playwright.

Trilussa, an Italian poet, writer, and journalist, was famous for his satirical works in Italy. His favourite topics include governmental corruption, the zeal of hierarchs, and the deception of the wealthy. Trilussa displayed some patriotism in the Risorgimento spirit in numerous of his literary works, such as ‘*Er venditore de pianeti*’.

In the Victorian era, satire was controversial. Others thought satire was disrespectful and derogatory, while others saw it as a way to criticize the monarchy and other social and political issues. Satire played a significant role in shaping public opinion and challenging pre-existing beliefs and practices throughout this time, nevertheless.

II.9. 20th Century Satire (1900-1960)

Satire in the 20th century focused mostly on the industrial revolution, communism, and war. Numerous authors created exceptional works of literature that addressed the horrors of war, the communist ideology, and the impacts of the industrial revolution.

Perhaps the most famous satire of such themes would be '*Animal Farm*' (1945) by George Orwell. It describes the story of a group of farm animals who rise out in rebellion against their human farmer to establish an animal-friendly society. In the end, the rebellion falls, and the farm becomes just as awful as it was before under Napoleon the Pig's rule. George Orwell, through this work, satirized the events and characters of the Russian Revolution of 1917 and Stalin of the Soviet Union. He criticized Stalin and Nazi Germany in another work called '*Nineteen Eighty-Four*' (1949), a dystopian science fiction novel. Where he highlighted totalitarianism, governmental surveillance, and coercive regimentation.

In the USA, Joseph Heller published his novel '*Catch-22*' in 1961, where he showed how disgusting war is and how it causes misery and death. Widely recognized as one of the most notable works of the 20th century, The book was adapted into a movie in 1970, under the direction of Mike Nichols. Heller wrote a follow-up to the 1961 book '*Closing Time*', released in 1994.

Many other exceptional works include '*Slaughterhouse-Five*' by Kurt Vonnegut (1969), '*Heart of a Dog*' by Mikhail Bulgakov (1925), '*Johnny Got His Gun*' by Dalton Trumbo (1939), and '*Darkness at Noon*' by Arthur Koestler (1940). These works provide a humorous viewpoint on some of the most important political and social concerns of the 1900s.

Science fiction was another popular subject for satire during this time. Numerous works featured science, technology, and future settings. '*Brave New World*' by Aldous Huxley describes a satirical dystopia that investigates the results of scientific advancement and the risks of a technocratic society. The plot takes set in a future society where genetic engineering and social conditioning are commonplace.

'*The Time Machine*' by H.G. Wells (1895) is a science fiction satire that examines the social and political ramifications of time travel. The plot centres on a time traveller who goes to a far-off future and finds a society that has split into two distinct species, the Eloi and the Morlocks.

Ray Bradbury's 1953 book '*Fahrenheit 451*' is a satire of a totalitarian society. The narrative is set in a futuristic society where reading is outlawed and firemen are entrusted with destroying any books they come across.

English author Anthony Burgess wrote the dystopian satirical black comedy book *'A Clockwork Orange'*, which was first published in 1962. It takes place in a near-future world that has a violent teenage subculture. The teen protagonist Alex tells the story of his violent adventures and encounters with state agents trying to reform him.

'Cat's Cradle' by Kurt Vonnegut (1963) and *'The War with the Newts'* by Karel Čapek (1936) are other examples of science fiction satire. In addition to investigating the potential repercussions of future progress, these works provide a humorous perspective on some of the significant scientific and technological advancements of the first half of the 20th century.

Politics, social class, religion, and racism were some of the other prevalent satirical subjects. Some examples of these works are F. Scott Fitzgerald's, *'The Great Gatsby'* (1925). The American Dream and the affluent elite's debauchery during the Roaring Twenties are the targets of satire in this book. The narrative centres on affluent Jay Gatsby, who holds lavish parties to woo back Daisy Buchanan, his former lover.

Steinbeck's *'The Grapes of Wrath'* was published in 1939. This book is a satirical critique of the American capitalist system and the Great Depression-era exploitation of migrant workers. The narrative centres on a family of farmers forced to leave their farm and relocate to California for employment.

Harper Lee's *'To Kill a Mockingbird'* (1960). A novel featuring racism and bigotry in the American South in the 1930s. The plot centres on Scout Finch, a young girl, and her father Atticus, a defence attorney who represents a black man who has been wrongfully convicted of rape. Popular works tackling similar concerns include *'The Trial'* by Franz Kafka (1925) and *'Babbitt'* by Sinclair Lewis (1922).

In literature and entertainment from the early 1900s, satire was frequently employed to mock social mores and behaviour. Satire increased in popularity in the media during the 1920s and 1930s as radio programs and newspapers used humour to remark on current events. During World War II, humour was employed to boost morale and ridicule the adversary. Cartoons were employed as a ruse to make fun of the Allied countries.

II.10. Contemporary Satire

As a result of technical advancements, contemporary themes including consumerism, media, politics, and social standards have received increasing emphasis in literature.

Bret Easton Ellis' *American Psycho* from 1991, Don DeLillo's 1985 novel *White Noise*, and Dave Eggers' *The Circle* from 2013 were all satires of consumerism and media overstimulation. While other works, such as *The Illuminatus! Trilogy* by Robert Shea and Robert Anton Wilson (1975), *Infinite Jest* by David Foster Wallace, and *Snow Crash* by Neal Stephenson (1992), denounced the corporate world and avarice.

In *The Bonfire of the Vanities* by Tom Wolfe (1987), *The Sellout* by Paul Beatty (2015), and *The Handmaid's Tale* by Margaret Atwood (1985), religion, social norms, and conformity were examined.

Several book adaptations in the film industry were well received, which led to the creation of various original movies and films. Comedians and satirists have also started hosting sarcastic TV programs. Mentioning some samples of these works;

- *The Graduate (1967)* - Directed by Mike Nichols, mocks the culture and conventions of the 1960s.
- *MAS*H (1970)* - Directed by Robert Altman, satirizes the Vietnam War and the military.
- *Network (1976)* - Directed by Sidney Lumet, criticizes the influence of television and media.
- *Monty Python and the Holy Grail (1975)* - Directed by Terry Gilliam and Terry Jones, satirizes medieval history and mythology.
- *The Truman Show (1998)* - Directed by Peter Weir, satirizes reality TV's influence and the loss of privacy.
- *Thank You for Smoking (2005)* - Directed by Jason Reitman, satirizes the tobacco industry and the art of persuasion.
- *The Daily Show with Jon Stewart (1999-2015)* - A news satire commentary on current events and politics.
- *South Park (1997-present)* - An animated sitcom that satirizes current events, politics, and popular culture.
- *The Simpsons (1989-present)* - An animated sitcom that often includes social and political satire.

- *Black Mirror (2011-present)* - A series that satirizes the impact of technology on society.
- *The Marvellous Mrs Maisel (2017-present)* - A comedy-drama that satirizes social norms and gender roles in 1950s America.
- *The Good Place (2016-2020)* - A fantasy sitcom that satirizes philosophy and morality.

Satire was published in numerous different forms of mass media in addition to movies and TV shows. The American, Belgian, and French satirical comic strips ‘*Asterix*’, ‘*Tom Puss*’, ‘*Idees Noires*’, and ‘*Pogo*’ poke fun at the African-American culture, the Regan administration, the Roman empire, and more. Several publications also use Satire, including ‘*Le Canard Enchaîné*’, ‘*Charlie Hebdo*’, and ‘*The Medium*’. magazines including ‘*The Onion*’, ‘*Faux Faulkner Contest*’, ‘*Humor Times*’, and ‘*Cho Ramaswamy*’. and radio programs like ‘*On the Hour*’, ‘*The Phil Hendrie Show*’, and ‘*The Howard Stern Show*’.

Musicians frequently used satire to express their feelings and beliefs. *The Dead Milkmen* were satirical punk rockers who were active in the early 1980s. Many of *Ben Folds Five*'s songs, including ‘*Underground*,’ have satirical undertones. Songs like ‘*Kill the Poor*’ by the American punk band *Dead Kennedys* employed parody to express their ideas. Solo musicians have also produced satirical music. *Coolio*’s ‘*Gangster’s Paradise*,’ *Queen*’s ‘*Another One Bites The Dust*,’ *BTS*’s ‘*Spine Breaker*’ and ‘*White America*’ by *Eminem* are just a few examples.

Additionally, video games weren't exempt. Satire was used in the plot of several video games, including *Fallout*, *Dead Rising*, *Justice Sucks*, and *Little Inferno*.

There is a ton of satire on the internet; several websites, including *Uncyclopedia*, the parody of Wikipedia, are dedicated to satire. Satirical news websites from India include *Faking News* and *The UnReal Times*, from Britain, *The Daily Mash*, and from Mennonites, *The Daily Bonnet*. Websites for satire and fun include *The Best Page in the Universe* and *Vote for the Worst*.

Satire has often led to some criticism and contention over time, while also gaining popularity and significance since the 1960s. Satire benefits the populace and increases awareness of social and political issues.

Conclusion

Taking an in-depth inquiry into the rich history of satire, this chapter spans ancient cultures like Egypt, China, Greece, and Rome. It carefully analyses the development of satire during the early modern and medieval European eras, highlighting its critical role in criticizing the nobility and influencing popular opinion. Demonstrating the great significance of satire throughout history, it reveals its ongoing influence on various historical societies. Illustrating the various ways satire functioned as an effective means for social and political critique, it deftly made fun of societal vices and challenged established authority.

**CHAPTER-III. Satire Between
Untranslatability and
Translatability**

Introduction

Translation is the process of converting the ST into the TT. When meaning is transferred between languages that belong to different language families, like English and Arabic, problems are likely to arise in translation and translators are therefore faced with problems. Scholars claim that untranslatability is an important aspect of the translation process and that it may prevent the reader of the target text from appreciating the beauty that was embedded and rooted in the source text.

III.1. Untranslatability

Untranslatability is the inability of translating a text from one language into another. It occurs when the translator is unable to convert the SL text into a TL text. Linguistic and cultural factors are frequently the cause of untranslatability.

“Translation fails—or untranslatability occurs—when it is impossible to build functionally relevant features of the situation into the contextual meaning of the TL text. Broadly speaking, the cases where this happens fall into two categories. Those where the difficulty is linguistic, and those where it is cultural.” (Catford, 1965, p. 94) In this context, Catford also makes a distinction between linguistic and cultural untranslatability categories. Linguistic untranslatability happens when a source language item cannot be replaced by a lexical or syntactic equivalent in the target language. For example, the term “cringe” expresses a particular discomfort due to an awkward or embarrassing situation. However, there isn't a word in Arabic that directly expresses the exact cultural context and connotation of the word “cringe.” While cultural untranslatability happens when the culture of the target language lacks a situational element that is functionally important for the source language text. For example, the Japanese term “Yukata”, an article of traditional Japanese clothing, does not have any equivalent in the Arabic language because the clothing is exclusive to the Japanese culture and it is uncommon for the Arabs.

Untranslatability can occur for several causes, including translation between languages from different language families. Because of their extreme disparities, translating between languages from different language families can be difficult. Structure, lexical gaps, sound systems, and phonetic variations among languages all complicate translation processes. The term "Sukoon" (سكون) is one instance of an Arabic term that cannot be translated. "Sukoon" is an Arabic word that describes tranquillity, balance, and inner peace. Both externally and internally, it exudes a sense of quiet and serenity. However, it might be difficult to fully convey the richness and substance of "Sukoon" in translation. Although translating it as "tranquillity" or "calmness" may provide the reader with a superficial comprehension, it

leaves out the profound spiritual and emotional implications that the term in Arabic literature is known for. The untranslatability of "Sukoon" exemplifies how some literary and cultural notions can be challenging to completely convey in a different language.

III.2. Untranslatability of Satire

Satire translation presents various challenges for translators, from linguistic barriers to cultural differences. The linguistic limitations that exist between several languages present one of the biggest difficulties in translating satire. Han (2011) argues that languages belonging to different language families are one of the reasons satire is considered 'untranslatable'. To produce humorous effects, satire often uses wordplay, puns, double entendre and other literary devices. However, accurate translations of these devices can be problematic, when the target language lacks exact equivalence of the source words or phrases or when the humour utilizes particular linguistic structures or norms that are exclusive to the source language. According to Taran (2014), in her research '*PROBLEMS IN THE TRANSLATION OF COMICS AND CARTOONS*', in the comic strip *Eve (The First Lady)*, As Adam tries to awaken Eve, the following happens:

Figure 1.

Eve (The First Lady)



A pun based on the word Eve's dual meaning as the name of the comic's protagonist Eve and the term eve (which means evening) appears in the second line of the comic strip. When the word Eve is employed, the reader is immediately aware of its two meanings. Unfortunately, for translators, not all languages have this polysemy of the name Eve. In Arabic, the name 'Eve' translates into 'حواء' and the name has nothing to do with the Arabic word for the evening either 'المساء'. A satirical piece might lose all of its humour in translation because of the linguistic or cultural context of the source language. Therefore, it has become necessary for translators

to devise novel ways to convey humour and intention without changing the original meaning.

Liu Lei (2010) claims that people from all cultures enjoy humour. That different cultures have unique senses of humour, which are strongly tied to their respective religions, ideologies, societies, politics, and cultures. Therefore, as satire often alludes to certain historical or cultural events, it is difficult to comprehend, much less try to translate, satire. Brigitte Stocker (2015) emphasizes the specific relationship satirical texts have to the current historical events they criticize making them challenging to translate.

For instance, the catchphrase "Hmm... doughnuts" used by the main character Homer in the American sitcom "The Simpsons" is rendered as "Hmm... Halwa" (امم... حلوى) in the Arabic version. A doughnut is a common sweet snack that can be made at home or bought in bakeries and food stands. It is a popular food item in many countries and can be made in many ways. To make it more relatable for the Arabic-speaking audience, the translator here substituted a classic Arabic sweet for the snack. In this case, it is essential for translators to have a thorough grasp of both the source and target audiences' cultures and languages in order to identify satire and effectively express it.

III.3. Challenges and Strategies of Translating Satire

Translating satire can be a challenge for translators because of the cultural and linguistic differences between the source and target languages. Translators use various strategies and techniques in translating satire in an attempt to preserve the original tone and intention of the source text satire. It is crucial to understand the differences between a strategy, a technique, and a method before delving into the techniques and strategies used by translators when translating satire.

III.3.1. Translation Method

Molina & Hurtado Albir (2002) define the translation method as the way a particular translation process is carried out in terms of the translator's objective. Newmark distinguishes a few of the methods of translation; word-for-word translation, literal translation, communicative translation, semantic translation, and adaptation. (Newmark, 1988)

III.3.2. Translation Strategy

According to Molina & Hurtado Albir (2002), strategies play a role when problems arise after selecting the method, either because of the unit of translation or the translator's abilities. Strategies are the procedures used by the translator to

solve problems that emerge when carrying out the translation process with a particular objective in mind (Hurtado Albir 1996, 1999)

Linda Broader (2007) lists five translation strategies used in translating satire:

- **Direct Translation:** Satire ST = Satire TT. The satire from the source text is translated into the target language literary.
- **Equivalent Translation:** Satire ST \approx Satire TT. The satire from the source text is translated with a comparable satire from the target culture.
- **Substitution:** Satire ST > Satire TC. The satire from the source text is replaced by another non-equivalent satire from the target culture.
- **Explication:** Satire ST = Satire TT + explanation. the use of footnotes, end-notes comments between brackets, an epilogue, etcetera.
- **Omission:**
 - Satire ST > No satire TT. This occurs when the translator translates the satire literally without explication in a situation where the subject of the satire is unknown in the target culture.
 - Satire ST > \emptyset TT: The passage containing the satire in the source text is completely left out in the target text.

Strategies open the way to finding a suitable solution for a translation unit. The solution will be materialized by using a particular technique. Therefore, strategies and techniques occupy different places in problem-solving (Molina & Hurtado Albir, 2002).

III.3.3. Translation Technique

A technique is a tool used in solving the problem. Molina & Hurtado Albir (2004) classify 18 translation techniques:

Table 1.

Translation Techniques

Adaptation	To replace an ST cultural element with one from the target culture. Christmas \rightarrow المولد النبوي
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Amplification	To introduce details that are not formulated in the ST: information, explicative paraphrasing. شهر رمضان → Ramadan, the Muslim month of fasting.
Borrowing	To take a word or expression straight from another language. It can be pure (Without any change). Internet → انترنت
Calque	Literal translation of a foreign word or phrase; it can be lexical or structural. Coffee machine → ماكينة قهوة
Compensation	To introduce an ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST. The beautiful sunset → غروب الشمس الجميل
Description	To replace a term or expression with a description of its form or/and function. Juggernaut → قوة ضخمة ولا يمكن إيقافها
Discursive Creation	To establish a temporary equivalence that is totally unpredictable out of context. Time flies like an arrow; fruit flies like a banana → الوقت يمضي كالسهم؛ الفاكهة تطير كالموز
Established equivalent	To use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL. Actions speak louder than words → الأفعال أبلغ من الأقوال
Generalization	To use a more general or neutral term. They have a Pom- eranian → عندهم كلب
Linguistic amplification	To add linguistic elements. This is often used in consecutive interpreting and dubbing. Hello → أهلا وسهلا بكم
Linguistic com- pression	To synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and subtitling. At this point in time → الآن
Literal transla- tion	To translate a word or an expression word for word. She read a book → قرأت كتابا
Modulation	To change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural. ستصير أبا → you are going to have a child.

Particularization	To use a more precise or concrete term. عندهم كلب → They have a Pomeranian
Reduction	To suppress an ST information item in the TT. Ramadan, the Muslim month of fasting → شهر رمضان
Substitution	To change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa. Good Heavens! → اللهم لطفك!
Transposition	To change a grammatical category. He works hard → يعمل بجد
Variation	To change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, and geographical dialect. Hey, buddy! How's it going? → مرحبا يا صاحبي! كيف الأمور؟

III.4. Creative Methods

In order to translate satire somewhat accurately, translators need to use certain methods during the translation process to avoid misinterpretation. Some of these translation methods are:

III.4.1 Cultural Adaptation

According to Vinay and Darbelnet in “*A Methodology for Translation*”, “it is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture”. They believe that “in such cases, translators have to create a new situation that can be considered as being equivalent. Adaptation can, therefore, be described as a special kind of equivalence, a situational equivalence.”

III.4.1 Transcreation

El-Nowieemy (2014), in her research about Sulaiman Al-Bustani’s translation (creation and transcreation) of Homer’s *Iliad*, explains that transcreation is to grasp the meaning of the SL sentence, and then to express this meaning in an equivalent TL sentence, regardless of the number of words. Where the translator tries to represent the spirit of the lines so that the reader will be able to get the flavour of the original.

III.4.1 Translator's Notes

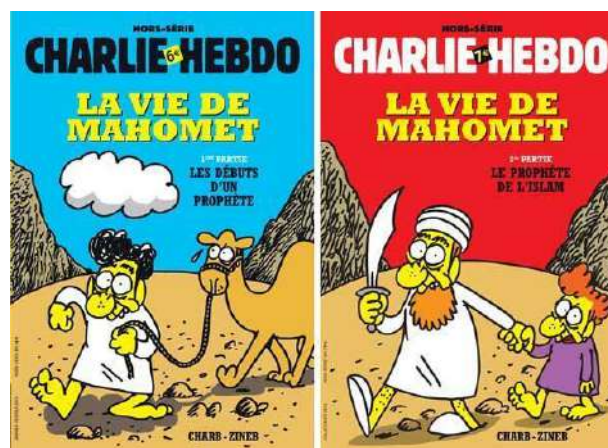
A translator's note is a note (often a footnote or an endnote) added to the target language by the translator containing further details on the scope of the translation, the cultural context, or any other explanation. (Cui, 2012, p. 829)

These methods and others help translators preserve the spirit of the satire so that the intended audience gets to experience the original satirical effect. If and when the translator is able to navigate the obstacles and difficulties satirical translation poses, he or she must also think about how the translated satire will be received by the intended audience. Satire is a means for criticism and it usually addresses sensitive and controversial topics, and people often misunderstand or fail to recognize the satire and take offence. Satire must be successfully translated into the target language while retaining its original tone, spirit, and meaning.

The Arabic version of the French satirical publication "Charlie Hebdo" is one example of satire that offends the target audience. In 2006, the cartoons were translated into Arabic by the Algerian translator Ali Dilem. However, the translation caused controversy and outrage since many readers believed that the content was disrespectful and insulting to Islam and its prophets. The most offensive were depictions of the Prophet Muhammad, which are considered blasphemous in Islam. These are some cartoons the magazine published:

Figure 2.

La vie de Mahomet



(Charbonnier & El Rhazoui, 2013)

Due to this occurrence, some riots and protests called for the magazine to be banned. In an interview with the French news magazine "Le Point," Ali Dilem

made several comments regarding the incident, the most notable of which was his thoughts on when Charlie Hebdo published the Muhammad cartoons. He said, "As a caricature professional, I also told myself that it was a subject like any other and that we shouldn't stop at what is considered sacred." (Mechai, 2015). Ali Dilem later claimed he hadn't meant to upset anyone. Therefore, translators must pay special attention and work to prevent the target audience from misinterpreting and finding their work insulting.

Conclusion

This chapter examines the problems that come with satire and its innate cultural subtleties. The chapter emphasizes the particular challenges that translators have when attempting to accurately convey the humorous and satirical components of a work from one language to another. The chapter's main topic is an overview of the various approaches and tactics used by translators to deal with these difficulties. The chapter also discusses risk factors that could be present while employing these translation techniques. It discusses the possibility that these well-intended modifications can unintentionally erase the humour and satire of the original work, or worse, turn it into something offensive or improper.

CHAPTER-IV. Data Analysis

Introduction

To study how satirical features of a source text (ST) are transferred into the target text (TT); this practical analysis examines the translation of satire in “The Importance of Being Earnest”. By analysing the translation strategies and techniques used, this chapter aims to assess how well the translation preserved the satirical tone and delivered the intended message to the target audience.

IV.1. Methodology

This descriptive research as a Corpus-based study involves the investigation of corpora, i.e., collections of (pieces of) texts that have been gathered according to specific criteria and are generally analysed in order to check an intended aim. (Quinci, 2015). It adapts the mixed method approach which is the study of inquiry in which the researcher gathers and analyses data, combines the results, and develops conclusions utilizing both qualitative and quantitative approaches (Tashakkori and Creswell, 2007) to explore the untranslatability of satire by examining the translation strategies and techniques the translator used in translating a diverse range of translated quotes available in the play and determining the untranslatability of the ST satire through the resulting statistics.

IV.2. Instrument of the Study

The collected data have been subjected to analysis based on Linda Broeder's theory of satire translation and the translation techniques classification proposed by Molina and Hurtado. This approach aids the researcher in comprehensively assessing the translation of satire from the source text to the target text. By employing these theoretical frameworks, the researcher gains valuable insights into the strategies and techniques employed in the translation process, enabling a deeper analysis and understanding of how satire is rendered in the target language.

IV.3. Corpus of the Study

One classic English play that's interesting to work on for this study on translating satire in drama is "The Importance of Being Earnest" by Oscar Wilde. This play is widely considered one of the greatest examples of satire in drama, as it uses wit, irony, and parody to mock the social conventions, moral values, and class distinctions of Victorian society. The play is also famous for its clever and epigrammatic dialogue, which is full of puns, allusions, and wordplay.

Here are some of the main features and functions of "The Importance of Being Earnest" that make it a suitable play to analyse:

- The play is a comedy of manners, which is a genre of satire that exposes the superficiality, hypocrisy, and absurdity of social etiquette and the moral code of a particular society.
- The play is a critique of Victorian society, which was characterized by strict moral and social rules, rigid class distinctions, and hypocritical attitudes towards love and marriage.
- The play is a parody of the romantic and sentimental plays, which were popular in the Victorian era, and which often depicted idealized and unrealistic characters and situations.
- The play is a celebration of wit and language, which is one of the main features of satire, as it uses clever and sophisticated language to mock and ridicule the characters and the situations.

The play presents a great opportunity to explore the challenges and strategies of translating satire in drama, in terms of the genre, the culture, the language, and the audience. It also can be a great opportunity to compare the original and the translated version and evaluate the effectiveness of the translation in preserving and enhancing the genre and the culture of the satire.

The Arabic translation version of the play titled "أهمية أن يكون الإنسان جادا" translated by Abbas Younis "عباس يونس" has been selected as the target text (TT) for the comparison with the source text (ST). Due to its significance in illustrating the challenges and problems of translating satire from English to Arabic, this particular translation was chosen. It is possible to study how the humorous aspects of the original play are represented in Arabic. The translator, Abbas Younis, is known for his proficiency in translating literary works, making his translation an excellent fit for this evaluation.

This translated version of the play is published by the *Egyptian General Foundation for Authorship, Translation, Printing and Publishing*. The first 60 pages of the translation are devoted to introducing Oscar Wilde, the author of "The Importance of Being Earnest." A brief description of "The Importance of Being Earnest" follows his survey of Wilde's history, mentors, works of art, and plays. Prior to the translation, he also introduces the play's characters and explains its plot to the readers.

IV.4. Data Analysis Procedures

The researcher undertook a methodological analysis of the corpus by following the subsequent steps:

First, collecting the corpus of the Study; the researcher gathered a comprehensive collection of quotes from the play “*The Importance of Being Earnest*”. This corpus forms the foundation of the subsequent analysis.

Then, analysing the ST satire and determining the translation strategies and techniques used; the researcher closely examined the ST satire from the Arabic version, scrutinizing its satirical elements. Furthermore, the researcher identified the specific translation strategies and techniques employed by the translator to convey the satire from the ST to the TT.

After that, evaluating the translation strategies and techniques used; the researcher critically evaluated the effectiveness of the translation strategies and techniques employed in conveying satire.

At last, assessing the extent of satire conveyance in the TT; the researcher gauged the level of successful satire transference in the TT. This assessment involved analysing the TT’s ability to capture and convey the intended satirical tone, as well as the impact and effectiveness of the translated satire.

By following these steps, the researcher gained valuable insights into the translation process of satire and was able to assess the degree of satire conveyance in the final target text.

IV.5. Analysis of the Corpus

Table 2.

Sample 1. Act I, pp. 6

Source Text	Translation Strategy	Translation Technique	Target Text
Algernon: <u>Good heavens!</u> Is marriage so <u>demoralizing</u> as that?	-Equivalent	-Established equivalent -Description	الجيرنون: اللهم لطفك! أياكون الزواج مفسدا للمزاج الى هذا الحد؟

In this quote, Algernon expresses surprise and incredulity at the idea that marriage could be demoralizing. The satire here lies in Wilde's commentary on the institution of marriage itself. Throughout the play, Wilde satirizes the societal expectations and conventions surrounding marriage, highlighting the often hypocritical and shallow nature of relationships. By having Algernon question the demoralizing effects of marriage, Wilde is subtly criticizing the prevailing societal belief that marriage automatically leads to moral superiority or personal fulfilment. The satirical element highlights the absurdity of such assumptions and challenges the conventional notions associated with marriage. The type of satire being employed in this quote is social satire, specifically targeting the institution of marriage and the societal norms surrounding it. Wilde uses humour and irony to critique the idealized expectations and hypocritical attitudes toward marriage prevalent in Victorian society.

The phrase "Good Heavens" is translated as "اللهم لطفك" which is an exclamation expressing surprise or shock. This substitution captures the tone and emotion of the original expression. The translator chose an established cultural equivalent to convey the satire and the intended tone of surprise or shock in the target language. The term "demoralising" is translated as "مفسدا للمزاج" to describe the context in which the word was used instead of the literal meaning of the word. This description technique enabled the target reader to understand in which way marriage is considered such nonsense from Algernon's point of view. The satire was conveyed well for the target audience and the same impact of the satirical tone was reflected in the TT.

To assess the extent to which satire is reflected in the Arabic translation, we need to consider the tone, humour, and critical elements present in the original text.

In the source text, Algernon's line is a humorous and sarcastic response to the idea that marriage is demoralizing. The phrase "Good heavens! Is marriage so demoralizing as that?" employs irony and exaggeration to mock the notion being discussed.

In the provided Arabic translation, the line seems to retain the general meaning and intent of the original text. The phrase "اللهم لطفك" can be considered as an Arabic equivalent to the English exclamation "Good heavens!" which expresses surprise or astonishment. The translation also captures the essence of Algernon's sarcasm by using the phrase "أليكون الزواج مفسداً للمزاج إلى هذا الحد؟" which conveys the idea of questioning whether marriage can be so detrimental to one's mood.

Based on this analysis, it appears that satire is highly reflected in the Arabic translation. The use of irony, sarcasm, and humour to challenge the notion of marriage is maintained, although the specific linguistic and cultural nuances of the Arabic language and literary tradition may distinctly shape the expression of satire.

Table 3.

Sample 2. Act I, pp. 8

Source Text	Translation Strategy	Translation Technique	Target Text
Algernon: The very essence of <u>romance</u> is <u>uncertainty</u> .	-Equivalent	-Description -Transposition	الجيرنون: إن جوهر <u>الشاعرية</u> في الحب، أن يظل الأمر <u>معلقاً</u> بين الشك واليقين.

In this quote, Algernon expresses his belief that uncertainty is the essential element of romance. The satire here lies in Wilde's commentary on the idealized notions of romance prevalent in society. Wilde satirizes the romantic ideals that emphasize mystery, unpredictability, and even deception as integral components of a romantic relationship. Algernon's statement can be seen as a humorous exaggeration of the commonly held belief that love and romance should be characterized by a sense of excitement and uncertainty. By presenting this idea in a witty and ironic manner, Wilde questions the unrealistic expectations society often places on romantic relationships. The satire suggests that the obsession with uncertainty and the romanticization of drama can lead to superficial and frivolous relationships.

The word "romance" is translated as "الشاعرية في الحب". The translator had the option of using "الرومانسية", but he chooses not to in order to indicate the language of the satire. The translator makes an effort to preserve the higher register of the language by using the more elegant phrase for romance rather than the borrowed word form since Wilde uses straightforward but exquisite English in his play.

The transposition technique is evident in the Arabic translation. The noun "uncertainty" is expressed in Arabic as "معلقاً بين الشك واليقين", which can be translated back into English as "between doubt and certainty." Here, the translator has chosen to represent the idea of uncertainty by juxtaposing the concepts of doubt and certainty in Arabic, emphasizing the contrasting nature of these two states. The use of transposition in this quote demonstrates the translator's effort to capture the essence of the original concept in a way that resonates with the Arabic language

and cultural sensibilities. The translator ensures that the meaning of the quote is effectively conveyed to Arabic-speaking readers, even though the specific linguistic structures and vocabulary used differ between the two languages.

To evaluate the extent to which satire is reflected in the Arabic translation, let's examine the elements of satire present in the original text.

In the source text, Algernon's line satirically highlights the notion that uncertainty is a fundamental aspect of romance. By stating "The very essence of romance is uncertainty," Algernon employs irony and wit to challenge conventional romantic ideals.

In the provided Arabic translation, the line appears to capture the essence of the satire. The phrase "إن جوهر الشاعرية في الحب" translates as "The very essence of romance," indicating a similar concept to the original. The phrase "أن يظل الأمر معلقاً بين الشك واليقين" conveys the idea of keeping the matter suspended between doubt and certainty, which aligns with the satirical tone of the source text.

While there might be slight differences due to linguistic and cultural nuances, the Arabic translation seems to reflect the satirical nature of Algernon's statement, maintaining the humorous critique of traditional romantic notions.

Hence, based on this analysis, it can be said that satire is highly reflected in the Arabic translation. The use of irony, wit, and challenging conventional ideas about romance is preserved, allowing the satirical intention to come across to the Arabic-speaking audience.

Table 4.

Sample 3. Act I, pp. 13

Source Text	Translation Strategy	Translation Technique	Target Text
Algernon: Literary criticism is not your <u>forte</u> , my dear fellow. <u>Don't try it</u> . You should leave that to <u>people who haven't been at a University</u> . <u>They do it so well in the daily papers</u> . What you	-Equivalent -Direct	-Borrowing -Linguistic amplification -Compensation -Calque	أالجبرنون: إن النقد الأدبي ليس هو <u>مجال التفوق</u> عندك يا صديقي العزيز. <u>فلا تحاول الخوض فيه</u> ، يجب أن تترك ذلك <u>لمن لم يتلقوا العلم في جامعة</u> ، فهم يجيدون ممارسته على <u>صفحات الصحف اليومية</u> . إنما أنت في الحق <u>ببنوري</u> ! كنت على حق تام في قولي أنك كنت

really are is a <u>Bunburyist</u> . I was quite right in saying that you were Bunburyist. You are <u>one of the most advanced-Bunburyists</u> I know.		-Discursive creation	بنبوريا. لانت أحد السباقين في طليعة النيبوريين الذين أعرف.
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In this quote, Algernon sarcastically advises his friend that literary criticism is not his strong suit and suggests that he should leave it to those who haven't been to university. Algernon then humorously labels his friend a "Bunburyist" and declares him one of the most advanced Bunburyists he knows. The satire in this quote lies in Wilde's criticism of shallow and pretentious literary criticism, as well as the hypocrisy and superficiality of societal judgments based on education and social status. Algernon mocks the idea that one's ability to critique literature is solely determined by their academic background, implying that true understanding and appreciation of literature go beyond formal education. By labelling his friend as a "Bunburyist," Algernon playfully refers to the character from the play, "The Importance of Being Earnest," who leads a double life to escape social obligations. Algernon implies that his friend is skilled at escaping or avoiding serious matters, including the nuanced and thoughtful analysis required for literary criticism.

The term "forte" is a calque and it is directly translated into Arabic as "مجال التفوق". In this case, the translator has chosen to keep the original term "forte" in the translation, representing a specific area of expertise or strength. By borrowing the term "forte" into the Arabic translation, the translator attempts to preserve the connotation and meaning associated with the term in the SL. This burrowing technique allows the translated phrase to retain its original impact and resonance with the readers.

The sentence "Don't try it" is translated as "فلا تحاول الخوض فيه". In this translation, the translator has employed the linguistic amplification technique to expand and emphasize the meaning of the ST. In Arabic, the sentence "فلا تحاول", which literally translates to "do not attempt", amplifies the meaning of "don't try" by emphasizing the advice against attempting or engaging in a specific action. The addition of "الخوض فيه", which means "in it", further specifies the action being cautioned against. In order to strengthen the message for the Arabic-speaking audience, linguistic amplification is used in the translation to express a stronger sense of caution or admonition. The translator makes sure that the original phrase's impact and intention

are successfully translated into the target language by adding more words to it and underlining its intended meaning.

The sentence "people who haven't been at a University" is translated as "لمن لم يتلقوا العلم في جامعة", the translator uses the linguistic amplification technique to provide additional clarity to the SL phrase. "لمن لم يتلقوا العلم في جامعة" amplifies the meaning of the ST by adding the sentence "يتلقون العلم" (receiving education) to specify the context of education. This amplification emphasizes that the reference is to individuals who have not received formal education specifically in a university setting. The translator provides more explicit information and context to ensure an accurate understanding in the TL.

The sentence "They do it so well" is compensated with the sentence "يجيدون ممارسته" which translates to "They excel in practising it." The compensation technique is used to ensure that the target language version effectively conveys the idea of performing a task efficiently, even though the exact phrasing differs from the ST.

The original term "Bunburyist" is translated as "بنبوري". This translation adapts the term to the target language while maintaining its form and structure. However, the translator's use of calque prevented the target reader from understanding the word's intended meaning. The translator could opt to apply the amplification technique, paraphrasing the ST and creating a TT so that the intended audience would understand that Algernon refers to Jack as an irresponsible idle (Bunburyist).

The translator uses the sentence "لانت أحد السباقين في طليعة البنبوريين" which translates to "one of the pioneers at the forefront of the Bunburyists." The use of "سباقين" (pioneers) and "طليعة" (forefront) in the translation reflects the advanced or leading status of the individuals referred to as Bunburyists. Discursive creation involves creating a new expression or phrase in the target language that captures the essence and meaning of the original phrase. It enables the translator to deliver the material in a way that is more linguistically or culturally acceptable for the target tongue.

In the source text, Algernon's lines satirize literary criticism and mock the idea that one needs formal education or academic credentials to engage in it effectively. The sarcastic tone is evident in Algernon's suggestion that his friend should leave literary criticism to those who haven't been to university and that they do it well in the daily papers. Additionally, Algernon uses the term "Bunburyist" to playfully label his friend as someone who leads a double life or engages in deceptive behaviour.

The provided Arabic translation captures the satirical nature of Algernon's lines. It conveys the idea that literary criticism is not the friend's forte and suggests leaving it to those without a university education who excel at it in daily newspapers.

The term "بنوريست" is directly borrowed and retained in the translation, conveying the notion of leading a double life or engaging in deception.

While some nuances might differ due to linguistic and cultural factors, the overall satirical tone and criticism of conventional ideas are maintained in the Arabic translation. Based on this analysis, it can be concluded that the satire is reasonably reflected but with a diluted effect in the Arabic translation. The use of irony, wit, and mockery of conventional thinking about literary criticism is present, allowing the satirical intent to come across to the Arabic-speaking audience.

Table 5.

Sample 4. Act I, pp. 14

Source Text	Translation Strategy	Translation Technique	Target Text
Algernon: The amount of women in London who flirt with their own husbands is <u>perfectly scandalous</u> . <u>It looks so bad</u> . It is simply <u>washing one's clean linen in public</u> .	-Equivalent	-Amplification -Substitution -Discursive creation	الجيرنون: ان عدد نساء لندن اللائي يغازلن أزواجهن <u>قد تكاثر</u> <u>كثرة فاضحة</u> . انه لمظهر قبيح. انه بمثابة غسل الملابس الداخلية <u>النظيفة أمام الناس</u> .

In this quote, Algernon criticizes the behaviour of women in London who flirt with their own husbands, finding it scandalous and inappropriate. The satire here lies in Wilde's commentary on societal expectations and the public display of relationships. Wilde satirizes the hypocrisy and superficiality of societal judgments regarding public displays of affection within marriage. Algernon's statement reflects the exaggerated belief that even the slightest expression of affection or flirtation between spouses is considered improper and distasteful. By referring to it as "washing one's clean linen in public," Algernon humorously suggests that such behaviour is akin to exposing private matters to the public eye, undermining the idealized image of marital harmony and privacy.

The translation "قد تكاثر كثرة فاضحة" amplifies the sense of scandal and impropriety associated with the original phrase. The addition of "قد" (which conveys a sense of

emphasis) and "كثرة" (meaning "great number" or "abundance") serves to highlight the number of women who behave in such scandalous manner. The word "فاضحة" means "scandalous" and maintains the same connotation as the original term. By utilizing amplification, the translator effectively emphasizes the scandalous nature of the behaviour being described, intensifying its impact and ensuring that the intended meaning is conveyed in the target language.

The sentence "It looks so bad" is translated as "انه لمظهر قبيح." In this translation, the translator has employed the substitution technique to find an equivalent phrase that conveys a similar meaning in the target language. As substitution involves replacing words or phrases in the original language with alternative expressions in the target language. In this case, the translator has chosen to substitute the phrase which directly translates to "It has an ugly appearance." The translator aims to convey the intended meaning of the original phrase in a way that is natural and idiomatic in the Arabic language.

The sentence "انه بمثابة غسل الملابس الداخلية النظيفة أمام الناس" literally translates to "It is akin to washing one's clean underwear in front of people." The use of "غسل الملابس الداخلية النظيفة" in the translation serves as a metaphorical expression to convey the idea of revealing private matters or secrets publicly. The phrase "أمامالناس" (in front of people) specifies the public nature of the act being described. By utilizing the discursive creation technique, the translator effectively conveys the intended meaning of the original phrase while adapting it to the Arabic language. This technique allows for greater flexibility and creativity in capturing the nuances and cultural context of the target language.

In the source text, Algernon's lines satirize the behaviour of women in London who flirt with their own husbands. Algernon finds this excessive and scandalous, comparing it to the act of publicly washing one's clean laundry. The irony lies in the suggestion that such behaviour should be kept private, as it reflects poorly on their public image.

The provided Arabic translation effectively conveys the satirical nature of Algernon's lines. It expresses the idea that the number of women in London who flirt with their own husbands has proliferated to an embarrassing extent. The phrase "انه يبدو سيئاً جداً" captures the sense of looking bad or appearing improper.

The line "انه ببساطة يعني غسل الملابس النظيفة في العلن" successfully conveys the metaphor of washing clean laundry in public, highlighting the inappropriate nature of the behaviour.

While there may be slight differences due to linguistic and cultural nuances, the Arabic translation reflects the satirical tone and effectively conveys Algernon's criticism of the behaviour in question.

Based on this analysis, it can be concluded that the satire is highly reflected in the Arabic translation. The use of irony, critique of societal behaviour, and the humorous comparison of flirting with publicly airing clean laundry are preserved, allowing the satirical intent to be conveyed to the Arabic-speaking audience.

Table 6.

Sample 5. Act I, pp. 18

Source Text	Translation Strategy	Translation Technique	Target Text
Lady Bracknell: I think it is high time that Mr Bunbury <u>made up his mind</u> whether he was going to live or to die. <u>This shilly-shallying with the question is absurd</u> . Nor do I in any way approve of the modern sympathy with <u>invalids</u> . I consider it <u>morbid</u> . Illness of any kind is hardly a thing to be encouraged in others.	-Omission -Equivalent	-Amplification -Particularization -Discursive creation	لايدي براكنل: فيما اظن قد أن الاوان لأن ينتهي مستر بنبوري الى قرار نهائي اما أن يحيا، واما أن يموت. ثم أنني لا احبذ بحال من الأحوال هذا التقليد العصري الذي يقضي باظهار العطف على العجزة من المرضى المزمنين. اني أعد هذا العطف في حد ذاته مرضا نفسيا. ان المرض أيا كان نوعه ليس بالشيء الذي يجدر بنا تشجيعه عند الآخرين.

In this quote, Lady Bracknell expresses her impatience with Mr Bunbury's indecisiveness regarding his life and death. She criticizes the "shilly-shallying" and finds it absurd. Lady Bracknell further disapproves of the modern sympathy shown towards invalids, considering it morbid, and asserts that illness should not be encouraged in others as health is the primary duty of life.

The satire in this quote is multi-layered and targeted at several aspects of Victorian society. Wilde satirizes the societal emphasis on practicality, efficiency, and strict adherence to social norms. Lady Bracknell's call for Mr Bunbury to make up his mind about living or dying reflects the absurdity of treating life and death as mere decisions to be made.

Furthermore, Lady Bracknell's disapproval of sympathy towards invalids and her belief that illness should not be encouraged satirize the Victorian attitude towards physical and mental health. Wilde criticizes the lack of empathy and understanding shown towards those who are unwell, portraying Lady Bracknell as a symbol of societal callousness.

The phrase "made up his mind" is explicitly explained as "ينتهي إلى قرار نهائي" to clarify the meaning. Although the translator could've used the Transposition technique and translated it as "يقرر" to simplify the ST for the target reader but did not, perhaps to maintain the structure and tone of the ST.

The sentence "This shilly-shallying with the question is absurd" is completely omitted in the target text. The satirical effect of this sentence is of great effect, yet it could not be translated into the target language. The wholesome satirical effect of Lady Bracknell's statement is made less significant with the loss of the translation.

The term "invalids" is translated as "العجزة من المرضى المزمنين". "العجزة" conveys the idea of physical or functional limitations. It captures the essence of the term "invalids" as individuals who are unable to fully participate in certain activities due to their health conditions.

"من المرضى المزمنين" which means "among the chronically ill", provides a further specification of the type of individuals being referred to. It highlights long-lasting or recurring health issues. By combining these elements, the translation aims to explain and describe the term "invalids" in Arabic without losing its satirical effect. The use of "العجزة" emphasizes the physical limitations, while "من المرضى المزمنين" adds the aspect of chronic illness, creating a satirical undertone by juxtaposing the seriousness of their condition with the satirical intent.

The term "morbid" is translated as "مرضا نفسيا". The translator used a temporary equivalence that is unpredictable and out of context. The translation does not accurately convey the intended meaning of the term and the translation is inaccurate and out-of-context. The term "morbid" refers to having or expressing a strong interest in sad or unpleasant things, especially disease or death (*Morbid adjective - Oxford Advanced American Dictionary*). It does not specifically refer to a psychological disorder. The translator should consider the context, connotations, and

cultural implications of the term being translated to provide an accurate and culturally appropriate translation that captures the intended meaning.

In the source text, Lady Bracknell's lines satirize Mr Bunbury's indecisiveness regarding his life or death. She finds his hesitation on this matter absurd and criticizes the modern sympathy towards invalids, considering it to be morbid. Lady Bracknell humorously expresses her disapproval of encouraging any kind of illness in others.

The provided Arabic translation effectively conveys the satirical tone of Lady Bracknell's lines. It expresses the idea that it is high time for Mr Bunbury to make a definitive decision about whether to live or die. The phrase "هذا التردد في هذا السؤال أمر" captures the notion of finding the hesitation absurd, yet it was completely disregarded in the translation. The line "لا أوافق على أي وجه على التعاطف الحديث مع المرضى" effectively conveys Lady Bracknell's disapproval of modern sympathy towards the ill, using the word "مرضاً" (morbid) to emphasize her criticism.

While there may be slight differences due to linguistic and cultural nuances, the Arabic translation reflects the satirical elements present in the original text, capturing Lady Bracknell's criticism and humour.

Based on this analysis, it can be concluded that the satire is reasonably reflected with a diluted effect in the Arabic translation. The use of irony, critique of indecisiveness and modern sympathy towards illness, and the humorous commentary on encouraging illness in others are effectively conveyed, allowing the satirical intent to be communicated to the Arabic-speaking audience.

Table 7.

Sample 6. Act I, pp. 20

Source Text	Translation Strategy	Translation Technique	Target Text
Gwendolyn: My <u>ideal</u> has always been <u>to love someone</u> of the name of Ernest. There is something in that	-Equivalent -Direct	-Amplification -Transposition -Literal translation	جويندولين: ولقد كان من أعز امانيّ ومثلي التي أرجو أن تتحقق، أن يكون حبيبي شخصاً اسمه إيرنست. ان في هذا الاسم شيئاً يوحى الثقة التامة.

name that <u>inspires</u> <u>absolute confidence</u> .			
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In this quote, Gwendolyn declares that her ideal has always been to love someone with the name Ernest, as there is something about that name that inspires absolute confidence. The satire here lies in Wilde's commentary on the superficiality and arbitrary nature of societal ideals and expectations in romantic relationships. Wilde satirizes the obsession with appearances and societal conventions in choosing a romantic partner. Gwendolyn's infatuation with the name Ernest reflects the shallow nature of her desire, as she places undue importance on a name rather than the actual qualities and character of the person. By presenting Gwendolyn's statement in a serious and earnest manner, Wilde exposes the absurdity of basing one's romantic ideals solely on superficial criteria such as a name. The humour in the quote stems from the ironic juxtaposition of Gwendolyn's confidence in the name Ernest and the lack of consideration for deeper qualities and compatibility in a partner.

The term "ideal" is translated as "ولقد كان من أعز أمنيّ ومثلي الذي أرجو أن تتحقق". This translation amplifies the expression by adding descriptive phrases that further highlight the importance and personal significance of the ideal. The phrase "من أعزّ أمنيّ" means "one of my dearest aspirations or wishes," indicating the high value and emotional attachment associated with the ideal. The phrase "ومثلي الذي أرجو أن تتحقق" translates to "and ideal that I hope will come true," expressing the deep personal connection and desire for the realization of the ideal. By employing amplification, the translation enhances the impact and significance of the term "ideal" and provides additional context and emotional depth to the statement.

The phrase "to love someone" is reconstructed as "ان يكون حبيبي" using the transposition technique. In this case, the translator has rearranged the word order and used a different grammatical structure to convey the meaning in Arabic. The phrase "ان يكون حبيبي" literally translates to "to be my beloved." Here, the transposition involves changing the word order and using the verb "يكون" (to be) instead of the verb "to love." This allows for expressing the concept of loving someone by emphasizing the state of being someone's beloved. The translation effectively captures the essence of loving someone in Arabic, albeit with a slight shift in wording and grammatical structure.

The sentence "inspires absolute confidence" is translated as "يُوحى الثقة التامة". The translator used literal translation. Each word is directly translated without any changes in word choice or structure. The verb "يُوحى" translates to "inspires" or

"evokes," and the noun and adjective "الثقة التامة" translate to "absolute confidence." The literal translation aims to preserve the meaning of the ST as closely as possible. While a literal translation can capture the surface-level meaning, it's important to note that it may not always fully convey the nuances or idiomatic expressions of the SL. Cultural and linguistic variations can affect the effectiveness of literal translations in conveying the intended message. In this case, the literal translation "يوحي الثقة التامة" successfully communicates the idea of inspiring complete or total confidence.

In the source text, Gwendolyn's lines satirize the concept of having an ideal or preference for a specific name, particularly the name "Ernest." She believes there is something about the name that inspires absolute confidence. The irony lies in her attachment to the name itself, rather than the qualities or character of the person. It mocks the superficiality of her ideal and the idea that a name alone can determine a person's worthiness of love.

The provided Arabic translation effectively captures the satirical tone of Gwendolyn's lines. It expresses her desire to love someone named Ernest as one of her dearest wishes. The line "إن في هذا الاسم شيء يوحي بالثقة التامة" conveys the notion that there is something in the name that inspires absolute confidence.

While there may be slight differences due to linguistic and cultural nuances, the Arabic translation reflects the satirical elements present in the original text. It successfully conveys Gwendolyn's attachment to the name "Ernest" and the irony in her idealization of the name itself.

Based on this analysis, it can be concluded that the satire is highly reflected in the Arabic translation. The use of irony, critique of superficial ideals, and the humour derived from the obsession with a name are effectively conveyed, allowing the satirical intent to be communicated to the Arabic-speaking audience.

Table 8.

Sample 7. Act I, pp. 21

Source Text	Translation Strategy	Translation Technique	Target Text
Gwendolyn: I pity any woman who is married to a man called John. <u>She</u>	-Explication	-Discursive creation	جويندولين: واني لأرثي لأية امرأة تتزوج من رجل اسمه جون. <u>إنها لن يتاح لها إذا خلت الي نفسها أن تشعر لحظة</u>

<u>would probably never be allowed to know the entrancing pleasure of a single moment's solitude.</u>			<u>بالسعادة التي كانت لتشعر بها لو كان اسم زوجها إيرنست.</u>
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In this quote, Gwendolyn expresses her pity for any woman who is married to a man named John, suggesting that such a woman would likely never experience the delightful pleasure of having a single moment of solitude. The satire in this quote is targeted at societal expectations and gender roles within marriage. Wilde satirizes the traditional expectations placed on married women to constantly attend to their husbands and their needs, leaving them with little to no personal time or solitude. Gwendolyn's statement exaggerates the societal pressure for women to be constantly available and attentive to their spouses, implying that even a moment of solitude would be a luxury denied to them. The humour in the quote arises from the ironic portrayal of solitude as an "entrancing pleasure," highlighting the irony of Gwendolyn's desire for personal space and the societal expectations placed upon married women. Furthermore, the name John which Gwendolyn considers as an equivalent for Jack, means "God is gracious," and is of Hebrew origin for men. It is derived from the name "Yohannan." And as most religious names are adapted for the expectation that those children will grow up to become the representation of their names. John is most likely expected to be gracious, dignified, and responsible, possessing high morality and rigidity. While the one with the name Ernest is expected to be honest, hard-working, thoughtful, passionate and full-hearted. Young Victorian women are burdened with norms and expectations, which is why they want independence, romance, and passion. Although their obsession with the name Earnest may seem superficial, it is actually quite urgent and of enormous importance to them.

The phrase "the entrancing pleasure of a single moment's solitude" is translated as "الحظة بالسعادة التي كانت لتشعر بها لو كان اسم زوجها إيرنست". In this translation, discursive creation expands and elaborates on the ST, providing additional context and details. The translation highlights the idea that the woman in question would never have the opportunity to experience the pleasurable solitude of a single moment if her husband's name were John and not Ernest. By employing discursive creation, the translation adds depth and complexity to the sentence, capturing the implications and consequences of the woman's situation. It provides a more elaborate description of the potential happiness she could feel if her husband were named Ernest, contrasting it with the solitude she is denied if it were John. This could also be

considered the Transcreation method, where the translator grasps the meaning of the SL sentence, and then expresses this meaning in an equivalent TL sentence, regardless of the number or nature of the words he used.

In the source text, Gwendolyn's lines satirize the idea that being married to a man with a common name like John would deprive a woman of the pleasure of solitude. The irony lies in her assumption that a woman married to a man named John would never be allowed a single moment of privacy or solitude, suggesting that men with such a name are overly dependent or possessive. It mocks the notion that a person's name can dictate their behaviour or the dynamics of a relationship.

The provided Arabic translation effectively conveys the satirical tone of Gwendolyn's lines. It expresses her pity for any woman married to a man named John, implying that she would not be allowed to experience the entrancing pleasure of a single moment's solitude. The translation captures the idea of deprivation and lack of privacy implied in the original text.

While there may be slight differences due to linguistic and cultural nuances, the Arabic translation reflects the satirical elements present in the original text. It successfully conveys Gwendolyn's assumption about the restrictions and lack of solitude associated with being married to a man named John.

Based on this analysis, it can be concluded that the satire is reasonably reflected with a diluted effect in the Arabic translation. The use of irony, critique of societal assumptions, and the humour derived from the exaggerated generalization about men named John are effectively conveyed, allowing the satirical intent to be communicated to the Arabic-speaking audience.

Table 9.

Sample 8. Act I, pp. 24

Source Text	Translation Strategy	Translation Technique	Target Text
Lady Bracknell: I do not approve of anything that <u>tampers</u> with <u>natural ignorance</u> . <u>Ignorance is like a delicate exotic</u>	-Direct - Equivalent	-Linguistic Amplification -Particularization -Transposition	لايدي براكنل: اني لا أوافق على أن تشوب الجهل الخالص أية شائبة. فالجهل أشبه شيء بفاكهة رقيقة مستوردة، ان تمسها ذهب عنها نضارتها.

<u>fruit</u> ; touch it and the bloom is gone.		-amplification	
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In this quote, Lady Bracknell expresses her disapproval of anything that interferes with natural ignorance. She compares ignorance to a delicate exotic fruit, suggesting that any attempt to educate or enlighten individuals will strip away its desirable quality. The satire in this quote is targeted at the societal attitudes towards knowledge and the preservation of ignorance. Wilde satirizes the notion that ignorance is something to be protected and valued. Lady Bracknell's statement reflects a belief that maintaining ignorance is preferable to acquiring knowledge or challenging established beliefs. By presenting ignorance as a delicate and exotic fruit, Wilde highlights the absurdity of valuing ignorance as something desirable and fragile. The humour in the quote stems from the irony of celebrating and preserving ignorance, which goes against the ideals of intellectual growth and progress. Wilde critiques the complacency and resistance to change that can be found in societies that prioritize ignorance over knowledge.

The phrase "natural ignorance" is translated as "الجهل الخالص". The translator uses the particularization technique which involves specifying or emphasizing a particular aspect of the ST to provide a more precise or focused TT. In this case, the particularization is achieved by translating "natural ignorance" as "الجهل الخالص" where "الخالص" means "pure" or "unadulterated." By using "خالص," the translation highlights the notion that the ignorance being referred to is untainted or uncontaminated by external factors. The technique allows for a more specific and nuanced translation by narrowing down the focus or highlighting a specific quality of the term being translated. It helps capture the intended meaning with added precision.

The verb "tampers" translates as "تشوب اية شائبة". The amplification occurs with the addition of "اية شائبة", which means "any flaw" or "any blemish." This amplification further emphasizes that the action of tampering is specifically related to removing or affecting any flaw or imperfection. By employing linguistic amplification, the translator provides a more detailed and vivid depiction of the action of tampering. It highlights the intention to eliminate any shortcomings or faults associated with natural ignorance. Transposition was also employed where the verb was changed into a phrase.

The phrase "فالجهل" translates to "Ignorance is" and sets the context for the comparison that follows. The amplification occurs with the addition of "أشبهه شيء بفاكهة رقيقة مستوردة", which means "is like a delicate imported fruit." This amplification

further emphasizes the fragility and rarity of ignorance by comparing it to a delicate and imported fruit. By employing amplification, the translation provides a more vivid and descriptive depiction of ignorance, highlighting its delicate and precious nature. It adds depth to the metaphor and enhances the reader's understanding of the intended meaning. The word "exotic" is translated as "مستوردة". The term "exotic" is often associated with uniqueness, unfamiliarity, or rareness. In this translation, the word "مستوردة" is used to convey the sense of being imported or coming from a different and faraway place or culture. While "مستوردة" specifically denotes being imported, it captures the essence of the original term "exotic" in terms of something unusual or distinct. The use of "مستوردة" helps to convey the idea that ignorance is like a fruit that is not commonly found or known, adding to the metaphorical comparison made in the translation.

In the source text, Lady Bracknell's lines satirize the idea that ignorance should be preserved and not tampered with. She compares ignorance to a delicate exotic fruit, implying that any attempt to educate or enlighten someone would ruin its pristine state. The irony lies in her glorification of ignorance as something desirable and delicate, highlighting the absurdity of valuing ignorance over knowledge.

The provided Arabic translation effectively captures the satirical tone of Lady Bracknell's lines. It expresses her disapproval of anything that tarnishes natural ignorance. The line "الجهل مثل ثمرة استوائية حساسة؛ اتصل بها وتختفي النضارة" metaphorically conveys the fragility of ignorance, comparing it to an exotic fruit that loses its bloom when touched.

While there may be slight differences due to linguistic and cultural nuances, the Arabic translation reflects the satirical elements present in the original text. It effectively conveys Lady Bracknell's ironic view of ignorance as a delicate and prized state that should not be disturbed.

Based on this analysis, it can be concluded that the satire is reasonably reflected in the Arabic translation. The use of irony, critique of the glorification of ignorance, and the humour derived from the comparison to a delicate fruit are effectively conveyed, allowing the satirical intent to be communicated to the Arabic-speaking audience.

Table 10.*Sample 9. Act I, pp. 26*

Source Text	Translation Strategy	Translation Technique	Target Text
Lady Bracknell: <u>To lose one parent, Mr Worthing, may be regarded as a misfortune; to lose both looks like carelessness.</u>	-Omission	-Reduction -Modulation	لايدي براكنل: كليهما؟ هذا أمر قد يدل على الاهمال.

In this quote, Lady Bracknell makes a witty and satirical remark to Mr Worthing about the loss of his parents. She suggests that losing one parent can be seen as a misfortune, but losing both parents appear careless. The satire in this quote lies in Wilde's commentary on societal judgments and the absurdity of assigning blame or responsibility for personal circumstances. Wilde satirizes the tendency of society to make snap judgments and assign fault without considering the complexities of individual experiences. Lady Bracknell's statement is exaggerated and ironic, highlighting the absurdity of viewing the loss of both parents as a result of carelessness rather than recognizing the personal tragedy involved. The humour in the quote stems from the incongruity between Lady Bracknell's flippant remark and the seriousness of the situation. Wilde critiques the superficiality and lack of empathy present in societal judgments, challenging the notion that personal circumstances can be reduced to a simple matter of carelessness.

The translator disregards the whole sentence structure of the ST and employs the Reduction technique where he suppresses the ST in the TT to express the intended meaning in the target language. The translator used Modulation to change the point of view, focus or cognitive category concerning the ST, in this case, it is structural.

In this translation, the sentence is reduced to a question and statement. "كليهما؟" translates to "Both of them?" inquiring about the loss of both parents. The statement "هذا أمر قد يدل على الاهمال" means "This matter may indicate negligence." By employing reduction, the translation captures the core meaning of the ST concisely and straightforwardly. It focuses on the significant point of losing both parents and the possible perception of carelessness or negligence associated with such a loss. The

modulation is achieved by shifting the perspective from a statement to a question; "كليهما؟= Both of them?". This modulation emphasizes the speaker's surprise or disbelief at the situation of losing both parents.

In the source text, Lady Bracknell's lines satirize the societal perspective on losing parents. She suggests that losing one parent can be considered a misfortune, but losing both implies carelessness on the part of the individual. The irony lies in her dismissive and judgmental attitude towards someone who has lost both parents, highlighting the superficiality and lack of empathy in societal judgments.

The provided Arabic translation captures the essence of Lady Bracknell's lines. It expresses her surprise and implies that losing both parents could be seen as carelessness. The translation maintains the satirical tone and conveys the judgmental nature of Lady Bracknell's perspective.

While there may be slight differences due to linguistic and cultural nuances, the Arabic translation reflects the satirical elements present in the original text. It effectively conveys Lady Bracknell's dismissive attitude and the societal tendency to judge individuals based on unfortunate circumstances.

Based on this analysis, it can be concluded that the satire is slightly reflected in the Arabic translation. The use of irony, critique of societal judgments, and the humour derived from the exaggeration of the consequences of losing parents are effectively conveyed, allowing the satirical intent to be communicated to the Arabic-speaking audience.

Table 11.

Sample 10. Act II, pp. 41

Source Text	Translation Strategy	Translation Technique	Target Text
Algernon: Australia! <u>I'd sooner die.</u>	-Equivalent	-Established equivalent	الجيرنون: أستراليا! الموت أحب الي.

In Algernon's statement, there is a clear employment of irony. It's seen as a satirical commentary on the upper-class attitudes and prejudices prevalent in the Victorian era. Algernon's response to the mention of Australia highlights his exaggerated aversion towards the idea of going there. The irony lies in the fact that

Australia, during that time, was considered a British colony and a place of exile for convicts. Algernon's dramatic reaction, expressing a preference for death over going to Australia, satirizes the upper-class disdain for anything associated with the lower classes or perceived as undesirable. The irony in Algernon's statement becomes even more apparent when considering the context of the play. Throughout the play, Wilde ridicules the aristocratic society's obsession with appearances, social status, and shallow concerns. Algernon's exaggerated reaction aligns with this satirical critique by highlighting the upper class's tendency to prioritize their comfort and social standing above all else. Moreover, the irony in Algernon's statement also exposes the hypocrisy of the upper class. While they may claim to possess refined tastes and intellectual sophistication, their reactions to situations outside their comfort zone reveal their narrow-mindedness and their aversion to anything perceived as unconventional or beneath their social standing. By utilizing irony in Algernon's comment about Australia, Wilde effectively criticizes the upper-class attitudes of the Victorian era. He challenges their sense of superiority and mocks their exaggerated reactions, exposing the flaws and contradictions within their worldview. Overall, Wilde's use of irony in Algernon's statement serves to satirize the upper-class prejudices and their exaggerated aversion to anything considered outside their narrow sphere of influence. It invites reflection on the shallow values and prejudices that governed Victorian society.

The sentence "I'd sooner die" is translated as "الموت أحب إلي" using the established equivalent technique. The translator attempts to find a commonly used expression or phrase in Arabic that conveys the same meaning as the original text. The sentence "I'd sooner die" translates literally as "سأموت عاجلاً" and "الموت أحب إلي" translates as "Death is preferable to me"

In this translation, the sentence "الموت أحب إلي" serves as an established equivalent for "I'd sooner die." It conveys the idea that death is preferable or more beloved to the speaker than the alternative mentioned. This established reference is familiar to the Arab-speaking and Muslim audience because it is mentioned in the Quran. (سورة يوسف، الآية 33) "رَبِّ السِّجْنِ أَحَبُّ إِلَيَّ مِمَّا يَدْعُونَنِي إِلَيْهِ" "الموت أحب إلي" is referenced from. In the verse, Yousef -peace be upon him- is pleading with Allah and seeking his refuge by saying that prison is preferable or more beloved to him than what the women were calling him for. By using familiar wording, the translator ensures that the intended meaning of the ST is accurately conveyed in a manner that is natural and idiomatic in the TT.

In the source text, Algernon's line satirizes the notion of Australia as a place he would rather die than visit. The humour lies in his exaggerated reaction, suggesting that Australia is so undesirable to him that he would prefer death over going there.

It mocks the idea of certain places being considered undesirable or unworthy of visiting, highlighting the absurdity of such judgments.

The provided Arabic translation effectively captures the satirical tone of Algernon's line. It conveys his strong aversion to Australia by stating, "أستراليا! الموت," which means "Australia! Death is more beloved to me." The translation successfully communicates Algernon's exaggerated response and conveys the humour derived from his extreme reaction.

While there may be slight differences due to linguistic and cultural nuances, the Arabic translation reflects the satirical elements present in the original text. It effectively conveys Algernon's disdain for Australia and the humour derived from his exaggerated statement.

Based on this analysis, it can be concluded that the satire is highly reflected in the Arabic translation. The use of exaggeration, critique of societal judgments, and the humour derived from the extreme reaction are effectively conveyed, allowing the satirical intent to be communicated to the Arabic-speaking audience.

Table 12.

Sample 11. Act II, pp. 43

Source Text	Translation Strategy	Translation Technique	Target Text
Miss Prism: <u>Ma-</u> <u>turity can always be</u> <u>depended on. Ripe-</u> <u>ness can be trusted.</u> <u>Young women are</u> <u>green.</u>	-Substitution	-Amplification	مس يرزم: إن بلوغ المرأة اكتمالها يمكن الاعتماد عليه دائماً. المرأة الناضجة يمكن الوثوق بها. أما شابات النساء فهن كالثمرة الفجة.

In Miss Prism's statement, there is a use of irony that satirizes the characters' perceptions of age and maturity. Miss Prism suggests that the intellectual sympathies of a woman determine her dependability and trustworthiness. She implies that mature and ripe women can be relied upon, while young women are considered inexperienced or "green." The irony lies in the reversal of conventional expectations, where age is typically associated with wisdom and maturity. Wilde employs this irony to satirize the characters' fixation on age and their misguided

assumptions about intellectual capacity. Miss Prism's statement reflects the societal belief that age automatically confers wisdom and reliability, disregarding individual differences in intellect and character. It exposes the characters' tendency to make sweeping generalizations based solely on age. Additionally, the statement can be seen as a commentary on the limited opportunities and expectations placed on young women in Victorian society. By equating youth with inexperience or "greenness," Wilde critiques the restrictive and patronizing attitudes towards young women, who were often denied agency and dismissed as naïve or immature. The irony in Miss Prism's statement becomes even more apparent when considering her own character. Throughout the play, Miss Prism herself engages in humorous and misguided behaviour, highlighting the inconsistency between her words and actions. This ironic contrast further emphasizes the satirical commentary on societal perceptions of maturity and dependability.

The ST is translated using modulation. Modulation involves altering the tone, perspective, or emphasis of the original text while preserving its meaning. In this translation, the modulation is achieved by shifting the focus from general statements to specific statements about women. The sentence "إن بلوغ المرأة إكتمالها يمكن الاعتماد" "عليه دائما" means "The maturity of a woman can always be depended upon." This modulation highlights the reliability and trustworthiness of a mature woman. The statement "المرأة الناضجة يمكن الوثوق بها" means "A mature woman can be trusted." This modulation reinforces the idea that maturity brings reliability and trustworthiness. Lastly, the phrase "أما شابات النساء فهن كالثمرة الفجة" translates to "As for young women, they are like green fruit." This compares young women to unripe or inexperienced fruit, implying that they may lack maturity and experience. The translation adds a layer of emphasis and specific characterization to the original statements. It provides a nuanced understanding of the different stages of maturity and highlights the contrast between mature and young women. The translator opted for this technique in an attempt to accurately translate satire from the ST into the TT, but the SL's original high register is entirely lost in the TT. Even while the translator successfully conveyed the meaning, he was unable to capture the ST's satirical tone.

In the source text, Miss Prism's lines satirize the perception of maturity and youth in women. She suggests that mature women can be relied upon and trusted, while young women are compared to unripe fruit, implying their immaturity and lack of reliability. The irony lies in the generalization and dismissal of young women based on their age, highlighting the absurdity of such judgments.

The provided Arabic translation effectively captures the satirical tone of Miss Prism's lines. It conveys the idea that mature women can always be depended upon and trusted. The line "أما شابات النساء فهن كالثمرة الفجة" compares young women to unripe

fruit, highlighting their immaturity. This translation maintains the satirical elements present in the original text.

While there may be slight differences due to linguistic and cultural nuances, the Arabic translation reflects the satirical elements present in the original text. It effectively conveys Miss Prism's contrasting views on maturity and youth, as well as the humour derived from the comparison to unripe fruit.

Based on this analysis, it can be concluded that the satire is reasonably reflected in the Arabic translation. The use of irony, critique of societal judgments, and the humour derived from the comparison are effectively conveyed, allowing the satirical intent to be communicated to the Arabic-speaking audience.

Table 13.

Sample 12. Act II, pp. 51

Source Text	Translation Strategy	Translation Technique	Target Text
Algernon: If I am occasionally a little over-dressed, <u>I make up for it by being always immensely over-educated.</u>	-Substitution	-Discursive creation	الجيرنون: اذا كنت بعض الأحيان مغاليا بعض الشيء فيما أرندي، <u>فانما يشفع لي في ذلك أنني شديد المغالاة على الدوام في التأديب.</u>

In the given statement by Algernon, there is a subtle use of irony. Algernon claims that if he sometimes appears excessively well-dressed, he compensates for it by possessing an abundance of education. This statement can be interpreted as a satirical comment on the shallow priorities of the Victorian upper class. Firstly, Algernon's statement exhibits a form of situational irony. The audience is presented with a character who values superficial appearances, such as being well-dressed, but ironically justifies it by claiming to possess an abundance of education. This juxtaposition of values suggests that Algernon's priorities are misplaced, and he places more importance on outward appearances than on true knowledge or intellectual depth. Furthermore, the use of the term "immensely over-educated" adds to the ironic tone of the statement. It implies that Algernon's education is excessive to the point of absurdity. This exaggeration serves to highlight the satirical critique of the Victorian upper class, which often valued social status and superficial

qualities over genuine intellectual pursuits. By using irony in this manner, Oscar Wilde exposes the hypocrisy and shallowness of the characters in the play, particularly those belonging to the upper class. Algernon's statement is a witty commentary on the obsession with appearances and the lack of substance that often prevailed in Victorian society.

The translator here opted for the substitution strategy where he chose to replace the satire of the ST with another satire with the TT. The term “over-educated” is translated as “التأدب”. The translator used the discursive creation technique where he replaced a term with another in what initially appears as out of context. In the original statement, the character is trying to establish the fact that his sophisticated attire is a reflection of his intelligence and mischief (he was able to deceive his friend and approach his little ward even when he knew that his friend was adamantly against it). But in the Arabic translation, this context was highlighted as a reflection of manners rather than intelligence. Being educated in manners reflects one's values and character. It shows a commitment to behaving ethically and responsibly in social situations. By valuing and practising good manners, individuals contribute to a more civil and respectful society. The Arabic translation draws attention to the irony of the character's statement by contrasting his words and actions. The character in the play did nothing that could be considered polite, but quite the contrary. Fooling around and lying to get what he wants is the opposite of what a man of his status should act like. The irony of the statement is not lost on the target reader, the satire in this case is even more enhanced and noticeable than in the original text. The translator, using the substitution strategy and the discursive creation technique, was able to convey a stronger message of satire to the target audience.

Based on the provided source text and translation, the Arabic version of Algernon's line from "The Importance of Being Earnest" is as follows:

ألجيرنون: إذا كنت بعض الأحيان مغالياً بعض الشيء فيما أرّتدي، فإنما يشفع لي في ذلك أنني شديد المغالاة على الدوام في التأدب.

To assess the extent to which satire is reflected in the Arabic translation, let's examine the satirical elements present in the original text.

In the source text, Algernon's line satirizes the societal emphasis on appearances and education. He humorously suggests that if he is occasionally too well-dressed, it is compensated by his immense level of education. The irony lies in his exaggeration of being excessively educated to balance out any potential criticism for being overdressed.

The provided Arabic translation effectively captures the satirical tone of Algernon's line. It conveys the idea that if he sometimes dresses extravagantly, it is justified by his excessive dedication to education and manners. The line "أنني شديد" "المغلاة على الدوام في التأدب" emphasizes his exaggerated commitment to etiquette. This translation maintains the satirical elements present in the original text.

While there may be slight differences due to linguistic and cultural nuances, the Arabic translation reflects the satirical elements present in the original text. It effectively conveys Algernon's playful mockery of societal expectations regarding appearance and education.

Based on this analysis, it can be concluded that the satire is highly reflected in the Arabic translation. The use of irony, critique of societal norms, and the humour derived from the exaggeration are effectively conveyed, allowing the satirical intent to be communicated to the Arabic-speaking audience.

Table 14.

Sample 13. Act III, pp. 73

Source Text	Translation Strategy	Translation Technique	Target Text
Gwendolyn: <u>In matters of grave importance, style, not sincerity is the vital thing.</u>	-Equivalent	-Established equivalent	جويندولين: <u>ففي الامور البالغة الأهمية، تكون العبرة بالأسلوب لا بالصدق.</u>

In Gwendolen's statement, there is a clear use of irony. Gwendolen's remark suggests that in serious or significant matters, the way something is presented or the style in which it is delivered is more important than sincerity or genuine substance. This statement employs verbal irony, as the audience is aware that sincerity is typically considered a fundamental aspect of important matters, while style is often seen as secondary or superficial. Wilde employs this irony to satirize the superficiality and artificiality of the upper-class society of the time. Gwendolen's statement reflects the characters' obsession with appearances and their tendency to prioritize style, manners, and etiquette over authenticity and honesty. By emphasizing the importance of style over sincerity, Gwendolen's comment exposes the characters' penchant for maintaining a polished facade, even in serious situations. It ridicules

the societal expectation for individuals, especially those belonging to the upper class, to uphold an image of sophistication and elegance at all times, regardless of the substance or truthfulness of their words. Furthermore, this ironic statement can be seen as a critique of the Victorian societal norms that valued outward appearances and social etiquette above genuine emotional expression or thoughtful engagement with important matters. It challenges the notion that style can substitute sincerity in matters that require genuine thought, care, and authenticity.

The ST, "In matters of grave importance, style, not sincerity is the vital thing" is translated as "ففي الأمور البالغة الأهمية، تكون العبرة بالأسلوب لا بالصدق" using an established equivalent technique. This technique aims to find a commonly used expression or phrase in the target language that conveys the same meaning as the source text. This translation serves as an established equivalent for the ST. It conveys the idea that in important matters, it is the style or manner of presentation that carries more significance than sincerity. By using an established equivalent, the translator ensures that the intended meaning of the ST is accurately conveyed in a manner that is natural and idiomatic in the TT. Here, the satire was effectively translated from the ST into the TT. It appears even more idiomatic and nuanced than the initial statement.

The provided Arabic translation effectively captures the satirical tone of Gwendolyn's line. It conveys the idea that in matters of great importance, what matters is the style or manner rather than sincerity. The line "ففي الأمور البالغة الأهمية، تكون العبرة بالأسلوب لا بالصدق" emphasizes the significance of style over sincerity. This translation maintains the satirical elements present in the original text.

While there may be slight differences due to linguistic and cultural nuances, the Arabic translation reflects the satirical elements present in the original text. It effectively conveys Gwendolyn's playful critique of societal values and expectations regarding appearance and substance.

Based on this analysis, it can be concluded that the satire is highly reflected in the Arabic translation. The use of irony, critique of societal norms, and the humour derived from the inversion of values are effectively conveyed, allowing the satirical intent to be communicated to the Arabic-speaking audience.

Table 15.*Sample 14. Act III, pp. 77*

Source Text	Translation Strategy	Translation Technique	Target Text
Lady Bracknell: <u>Three addresses always inspire confidence, even in tradesmen.</u>	-Direct	-Literal translation	لايدي براكنل: ثلاثة عناوين تبعث دائما على الثقة حتى في التجار.

In Lady Bracknell's statement, there is a use of irony that satirizes the upper-class obsession with social status and appearances. Lady Bracknell suggests that having three addresses is a sign of credibility and inspires confidence, even among tradesmen. The irony lies in the exaggerated importance placed on the number of addresses as a measure of social standing and trustworthiness. The idea that tradesmen would be swayed by the number of addresses is humorous and highlights the characters' obsession with superficial markers of status. This statement satirizes the upper-class preoccupation with maintaining a certain image and the belief that social standing can be bought or manipulated through material possessions and addresses. Lady Bracknell's comment exposes the shallow values of the upper class and their tendency to judge others based on external factors rather than character or merit. Wilde employs this irony to critique the societal norms and expectations of the Victorian era. He highlights the superficiality of the upper class, who prioritize wealth, addresses, and appearances over genuine qualities or ethical considerations. The statement underscores the characters' misplaced priorities and the hollowness of their value system. Moreover, this ironic remark can be seen as a broader commentary on the power dynamics within society. Lady Bracknell's assertion implies that the upper class holds a position of privilege and authority, even over tradesmen, solely based on superficial markers of status. It exposes the class divide and the inherent inequality present in society, where social standing can influence the perception of credibility and worth. This translation directly translates each word from the original phrase without attempting to modify or adapt it to the target language. By employing a literal translation, the translator aims to maintain the original meaning and structure of the ST as closely as possible.

The provided Arabic translation effectively captures the satirical tone of Lady Bracknell's line. It conveys the idea that having three addresses always inspires

confidence, even among tradesmen. The line "ثلاثة عناوين تبعث دائماً على الثقة، حتى في التجار" emphasizes the absurdity of the notion that addresses alone can determine someone's trustworthiness. This translation maintains the satirical elements present in the original text.

While there may be slight differences due to linguistic and cultural nuances, the Arabic translation reflects the satirical elements present in the original text. It effectively conveys Lady Bracknell's playful critique of social status and the shallow judgments people make based on external factors.

Based on this analysis, it can be concluded that the satire is highly reflected in the Arabic translation. The use of irony, critique of societal norms, and the humour derived from the absurdity of the idea are effectively conveyed, allowing the satirical intent to be communicated to the Arabic-speaking audience.

Table 16.

Sample 15. Act III, pp. 91

Source Text	Translation Strategy	Translation Technique	Target Text
<p>Lady Bracknell: My nephew, you seem to be displaying signs of <u>triviality</u>.</p> <p>Jack: On the contrary, Aunt Augusta, I've now realized for the first time in my life the vital Importance of <u>Being Earnest</u>."</p>	<p>- Equivalent</p> <p>-Explication</p>	<p>-Discursive creation</p> <p>-Literal translation</p>	<p>لايدي براكنل: يا ابن أختي، انك تبدو لي وكأنما قد بدأت تظهر عليك أعراض <u>الفتى العايب</u>.</p> <p>جاك: على العكس يا خالتي أوجستا، بل انني الآن قد أدركت لأول مرة في حياتي الأهمية <u>الحيوية في أن يكون الانسان جادا، 'يرنست'</u>!</p>

In the exchange between Lady Bracknell and Jack (also known as Ernest), there is a use of irony that satirizes the characters' understanding of sincerity and triviality. Lady Bracknell accuses Jack of displaying signs of triviality, implying that he is being frivolous or lacking seriousness. However, Jack's response, stating that he has now realized the vital importance of being earnest, is ironic. It subverts Lady

Bracknell's accusation by suggesting that being earnest, or sincere and genuine, is actually a significant and crucial attribute. The irony lies in the contrast between Lady Bracknell's expectation of triviality and Jack's assertion of the importance of being earnest. Wilde employs this irony to satirize the upper-class society's obsession with trivial matters and the superficiality of their values. Lady Bracknell's accusation reflects the characters' tendency to prioritize appearances and trivial concerns over genuine emotions and sincere behaviour. Furthermore, Jack's response can be interpreted as a wittily exaggerated statement. By claiming to have realized the vital importance of being earnest for the first time, Jack implies that his previous actions were not genuinely sincere. This playful use of irony highlights the characters' tendency to engage in deception and adopt false identities, as seen throughout the play. Through this ironic exchange, Wilde critiques the superficiality and artificiality of upper-class society. Lady Bracknell's accusation and Jack's ironic response expose the characters' misplaced priorities and their failure to recognize the significance of sincerity and genuine emotions.

The ST, "My nephew, you seem to be displaying signs of triviality" is translated as "يا ابن أختي، إنك تبدو لي وكأنما قد بدأت تظهر عليك أعراض الفتى العايب" using discursive creation technique. The term "trivial" means something of little importance and in Arabic, it translates to "تافه". In this context, Lady Bracknell is referring to the meaningless excitement Jack was feeling when he found out that his real name was actually Ernest when he was trying to pretend that he was someone else throughout the play. The meaning of the ST is lost in the TT. If the translator opted for a literal translation instead "إنك تبدو لي وكأنما قد بدأت تظهر عليك أعراض التفاهة", the target reader would understand the judgmental tone of Lady Bracknell and her insult to her nephew. The use of the discursive creation technique has eliminated the satire of the ST and added confusion for the target reader.

The statement, "I've now realized for the first time in my life the vital Importance of Being Earnest" is translated as "بل أنني الآن قد ادركت لأول مرة في حياتي الأهمية " الحويوية في أن يكون الإنسان جادا، إيرنست using a literal translation technique.

Each word and phrase in the original sentence are translated into the target language exactly as it appears in the source text, without any significant changes or adaptations. The original words and structure are being preserved as much as possible. This leads to a complete loss of the satire. The ironic implications of the word "Earnest" present could not be translated, as is usual with homonyms -words that have the same spelling and usually sound alike but have different meanings. The translator used the translation notes method to try and explain the double meaning of the word, yet failed to convey the satire from the ST into the TT.

The provided Arabic translation slightly captures the satirical tone of the dialogue. Lady Bracknell's line, "يا ابن أختي، إنك تبدو لي وكأنما بدأت تظهر عليك أعراض الفتى العايب" conveys the accusation of triviality towards Jack. It highlights the contrast between Lady Bracknell's serious tone and the triviality she perceives in him. Jack's response, "على العكس يا خالتي أوجستا، بل أنا الآن قد أدركت لأول مرة في حياتي الأهمية الحيوية في أن يكون"، "الإنسان جادا، ايرنست" slightly captures the satire. It attempts to maintain the pun on the name "Ernest" and emphasize the unexpected interpretation of the word "Earnest" as a quality of seriousness.

While there may be slight differences due to linguistic and cultural nuances, the Arabic translation reflects the satirical elements present in the original text. The accusation of triviality and the ironic response that plays with the concept of being "Earnest" are slightly conveyed.

Based on this analysis, it can be concluded that the satire is slightly reflected in the Arabic translation. The dialogue attempts to capture the humour, irony, and wordplay present in the original text, allowing the satirical intent to be communicated to the Arabic-speaking audience.

IV.6. Results and the Discussion of the Findings

Table 17.

Translation Strategies Frequency Usage

Translation strategy	Frequency
Direct	4
Equivalent	10
Substitution	2
Explication	2
Omission	2

Table 18.*Translation Techniques Frequency Usage*

Translation Technique	Frequency
Amplification	4
Borrowing	1
Calque	1
Compensation	1
Description	2
Discursive creation	7
Established equivalent	3
Linguistic amplification	2
Literal translation	3
Modulation	1
Particularization	2
Reduction	1
Substitution	1
Transposition	3

Table 19.*The Extent of Satire Preservation*

Satire Preservation	Percentage
High	53.33%
Moderate	33.33%
Low	13.33%

To summarize the outcomes derived from the data analysis encompassing 15 randomly selected quotes extracted from the three acts of the play, the prevailing finding reveals that the translator predominantly employed the equivalent translation strategy, totalling 10 instances. Following this, the direct translation strategy was employed in 4 cases, whereas substitution, explication and omission were employed merely twice. Upon evaluating the translation techniques employed within the analysed data; it becomes evident that discursive creation emerges as the most frequently utilized technique, being employed a total of seven times. Subsequently, amplification follows closely behind with four occurrences. Transposition, established equivalent, and literal translation techniques manifest three instances each. Description, particularization, and linguistic amplification techniques were each employed twice. On the other hand, modulation, reduction, substitution, calque, compensation, and borrowing techniques were employed only once each.

The translator's primary creative methods included transcreation and cultural adaptation, which were mostly constructed by discursive creation and amplification techniques. It is important to note that the translator's notes were only used once; yet, their efficiency in transferring the satirical tone from the ST to the TT was only mediocre.

The analysis of the satirical tone transference from the ST to the target text TT reveals three distinct categories: high, moderate, and low. Within this context, accurate and successful transference of satire occurred on seven occasions, indicating a high level of fidelity. Moderate transfer, where some aspects of satire were conveyed but with diminished effectiveness, transpired five times. Notably, there were three instances where the satire was completely lost during the transfer process, signifying a low level of transference.

The statistical breakdown reveals that 13.33% of the satire was lost, 33.33% was conveyed with a diminished impact, and 53.33% was accurately conveyed during the translation process. These figures serve as evidence that satire is not entirely untranslatable. They demonstrate that it is indeed possible to translate satire from one language to another by employing creative methods and techniques. However, it is essential to recognize that, like any form of translation, there will always be some loss or reduction in the effectiveness of satire due to various factors, primarily related to language and culture. Satire translation, like any other type of translation, has inherent limitations that must be considered.

Conclusion

This analysis enables the assessment of the extent to which the satire was successfully conveyed through an examination of any alterations or adaptations made throughout the translation process by contrasting and comparing the original satirical features of the ST with their equivalents in the TT.

Conclusion

IV.7. Summary and Conclusion

In conclusion, translating satire into drama is a challenging endeavour that necessitates linguistic proficiency, cultural sensitivity, and a deep comprehension of the complexities of the genre. Satire, with its subtle societal critique and piercing humour, presents particular difficulties when attempting to communicate its meaning in another language and cultural setting.

This dissertation analysed "The Importance of Being Earnest" and its Arabic translation by Abbas Younis, to examine the problems and difficulties experienced by Abbas Younis while attempting to convey the satirical tone. The analysis of these translations has shed important light on the strategies and techniques used to convey the essence of satire while adapting it for the target language and culture. Translating satire requires finding a careful balance between maintaining the original content and making necessary linguistic and cultural adjustments. Satire uses wordplay, irony, diverse literary tactics, and techniques to critique as well as poke fun at societal norms, institutions, and behaviours. The ability to understand these strategies and replicate them in the target language while taking into consideration linguistic and cultural limitations is an essential skill for translators. Within the limitations of the target language and cultural environment, satire translation frequently entails creative alteration and innovative methods to capture the essence of satire. Effective translation methods can be used to express the satirical essence and have a similar effect on the target audience, even though it may not always be possible to replicate satire in its entirety.

More investigation is required to examine how satire in the play is untranslatable and provide innovative methods for these problems. It can improve the quality of the following translations and promote satire's value across cultures by broadening knowledge of the problems that come with translating satire.

This study contributes to the larger body of existing knowledge and helps in the advancement of higher-quality translation techniques by illuminating the issues that can occur while translating satire. It emphasizes the importance of understanding the challenges associated with preserving the satirical tone throughout the translation process and urges translators to tackle the complex relations between language, culture, and humorous components. In the end, this research intends to create a deeper awareness of the intricacies and difficulties inherent in its translation, promoting the appreciation and conveyance of satire across linguistic and cultural boundaries.

IV.8. Limitations of the study

The following limitations apply to this study:

- The study's findings and conclusions pertain exclusively to the chosen play, "The Importance of Being Earnest," and Abbas Younis' Arabic translation of it.
- The analysis might not fully reflect the challenges and methods used in translating satire to other plays or languages. The analysis is limited to one translation, which restricts the examination of further translation strategies or variations in the satirical tone.
- The translation of satire from English to Arabic is the study's main area of interest. The results might not be completely applicable to various target languages and cultures because satire's reception by audiences and the peculiarities of culture can vary greatly.
- The researcher's assessment of the translated texts serves as the basis for the analysis. Feedback from readers or native speakers of the target language might have added new perspectives on the extent to which the translations proved effective.

IV.9. Further Recommendations

Future studies could include:

- A more thorough comparison investigation of several translations of the same play to deepen the understanding of translating satire in drama. This would make it possible to explore various translation techniques in greater detail and how they affect the satirical parts.
- Studying how different translations of satire are received and understood by the target audience can be done through audience reception studies or questionnaires. By doing so, the gap between translation analysis and the actual reception of satire in various cultural and linguistic contexts could be narrowed.
- There are many genres and types of satire. Additional studies can concentrate on particular genres.



Biography / References

Biography

Oscar Fingal O'Flahertie Wills Wilde was an Irish poet and playwright. He was one of the most notable playwrights of the Victorian era, and he was best known for his works *The Picture of Dorian Gray*, *The Ballad of Reading Gaol* and *The Importance of Being Earnest*. Along with several plays and one novel, he also wrote various poems and short stories.

Wilde was born on October 16th, 1854 in Dublin Ireland. His father “Sir William Wilde” was a famous surgeon and his mother “Jane Francesca Elgee” also known as “Speranza” was a poet and a journalist. He had two siblings; an older brother “William” and a younger sister “Isola”. He married the Irish author “Constance Lloyd” and had two sons “Cyril” and “Vyvyan”.



Oscar Wilde projects "the self-possessed attitude of a young artist" in a portrait by Napoleon Sarony, 1882. Otto Sarony/New York Public Library, via Associated Press

He lived during the Victorian era and was a great supporter of the *Aestheticism* literary movement; a late 19th-century art movement that emphasized the aesthetic value of art, music, and literature over their socio-political purposes. The phrase "art for art's sake" embodies the idea that art should be created for its own sake rather than to convey a message through moral elements.

The Picture of Dorian Gray, which included homoeroticism, was published in 1891, and it was when Wilde's downfall started. The novel was not well received by Victorian society. The fact that he had an affair with a nobleman didn't help. It led to the ending of his marriage in 1893. He was arrested and imprisoned in 1895 for homosexuality, which was against the law at the time. After being released in 1897, he roamed through Europe until his death on November 30th, 1900 from cerebral meningitis.

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Appendices

Appendices

This study was conducted using Oscar Wilde's *The Importance of Being Earnest* and its translated Arabic version by Abbas Younis.

The Importance of Being Earnest

By Oscar Wilde

روائع المسرح العالمي
٢٩

أهمية أن يكون الإنسان جاداً

تأليف أويسكار وايلد
ترجمة عباس بونس
مراجعة عبدالرحمن صدقي
تقديم دريخ غشبة



SAMUEL FRENCH, INC.
45 WEST 25TH STREET NEW YORK 10010
7623 SUNSET BOULEVARD HOLLYWOOD 90046
LONDON TORONTO

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للنأليف والترجمة والطباعة والنشر

المخلص

تهدف هذه الدراسة إلى التحقق من إمكانية ترجمة الهجاء في مسرحية "أهمية أن يكون الإنسان جاداً" من خلال تحليل 15 (خمسة عشر) اقتباساً مختاراً من النسخة الإنجليزية الأصلية وترجمتها العربية لعباس يونس. تتفحص الدراسة باستخدام نظرية ليندا برودر لترجمة الهجاء وتصنيف مولينا وهورتادو لتقنيات الترجمة، الاستراتيجيات المستخدمة في ترجمة الهجاء، وتكشف التحديات التي يواجهها المترجمون في الحفاظ على العناصر الأدبية التي تحمل شحنات ساخرة مع تكييفها مع اللغة والثقافة الهدف. تركز الدراسة على التقنيات مثل الترجمة المكافئة والإبداع الخطابى والتضخيم، لتقييم فعالية الترجمة في نقل الهجاء. تقارن الدراسة الاقتباسات الأصلية مع نظيراتها المترجمة، وتصنف درجة فعالية الترجمة على أنها عالية أو متوسطة أو ضعيفة. تكشف النتائج عن ترجمة ناجحة لبعض عناصر الهجاء، مع فقدان أو تضال الفروق الدقيقة والمرجعيات الثقافية. تؤكد الدراسة تأثير اللغة والثقافة على قابلية ترجمة الهجاء، مع التركيز على التحديات الكامنة في الحفاظ على جوهره. تساهم هذه الدراسة من خلال تسليط الضوء على الاستراتيجيات والتقنيات، في فهم ترجمة الهجاء و مدى إمكانية الظفر بترجمة ناجحة باستخدام تقنيات مكيّفة و مبتكرة.

الكلمات المفتاحية:

الهجاء. المسرحية. استحالة الترجمة. الاستراتيجيات. "أهمية أن يكون الإنسان جاداً"