

TRANSLATION OF IRONY

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Annotation: The aim of this study was to identify the methods of translation utilized in translating ironic and sarcastic statements in the novel titled *Pride and Prejudice* and to assess the resulting translation quality. This study followed a qualitative approach and examined utterances in the novel in both English (source language) and Indonesian (target language). The focus of the study was on the final translation product, as the research questions were centered around written texts containing ironic and sarcastic statements.

Keywords: literary definitions, intelligence, comparative analysis, literal translation, providing access.

Аннотация: Целью данного исследования было выявление приемов перевода, используемых при переводе иронических и саркастических высказываний в романе «Гордость и предубеждение», и оценка получаемого качества перевода. В этом исследовании использовался качественный подход и изучались высказывания в романе как на английском (исходный язык), так и на индонезийском (целевой язык). В центре внимания исследования был конечный продукт перевода, поскольку вопросы исследования были сосредоточены вокруг письменных текстов, содержащих иронические и саркастические высказывания.

Ключевые слова: литературные определения, интеллект, сравнительный анализ, дословный перевод, обеспечение доступа.

Annotatsiya: Ushbu tadqiqotning maqsadi "G'urur va xurofot" romanidagi kinoya va kinoyali gaplarni tarjima qilishda qo'llaniladigan tarjima usullarini aniqlash va natijada tarjima sifatini baholash edi. Ushbu tadqiqot sifatli yondashuvga amal qildi va romandagi iboralarni ingliz (manba til) va indoneziya (maqsadli til) tillarida ko'rib chiqdi. Tadqiqotning diqqat markazida yakuniy tarjima mahsulotiga qaratildi, chunki tadqiqot savollari istehzoli va istehzoli bayonotlarni o'z ichiga olgan yozma matnlarga qaratilgan edi.

Kalit so'zlar: adabiy ta'riflar, razvedka, qiyosiy tahlil, so'zma-so'z tarjima, kirishni ta'minlash.

Introduction

Many experts in the field of translation studies agree that achieving full equivalence between the source text (ST) and the target text (TT) is not possible. The idea of equivalence was first discussed by Vinay and Darbelnet in 1958, where it was listed as one of the methods used in translation. The concept was further elaborated by Roman Jakobson, who explored the equivalence of words and their meanings. Various types of equivalence were later identified by Baker in 1992, including grammatical and pragmatic equivalence. Understanding and maintaining equivalence is crucial for conducting a comparative analysis of translations. It is important for the TT to accurately reflect the original text's style and message on all

levels. However, when dealing with implicit meanings such as irony, the task becomes more challenging. Recognizing literary irony requires careful attention from the reader, especially in texts where additional cues like tone of voice, facial expressions, and gestures are absent. Interpreting irony in Jane Austen's novel, "Pride and Prejudice," presents an additional challenge due to the dated language and humor. The novel, first published in 1813, contains satirical remarks aimed at ridiculing the society of the time, making it potentially difficult for modern readers to grasp the ironical customs and situations depicted. In this paper, we aim to analyze how Jane Austen uses irony. When translating, the translator must decide whether to make the text more accessible to modern foreign readers or to stay true to the author's cultural and historical context. Irony is a literary device that involves verbal expressions and situations expressed in a way different than the literal meaning. The ancient Greek philosopher Aristotle first defined irony as an "understatement," which was used by Socrates to persuade others to his beliefs.

Scholars today look at irony from various perspectives, with the Oxford Dictionary distinguishing between linguistic, figurative, and literary definitions. Irony can also be described as a contrast between reality and appearance, where the speaker's statement is intended to be perceived as insincere.

Irony is often considered the subtlest form of comedy, distinct from sarcasm and satire. It is associated with ambiguity, lack of hurtful intentions, and lack of a moralistic attitude. Despite its association with humor, irony can also coexist with tragedy.

Irony carries emotional values and can be positive or negative, but it is always critical in nature. It is characterized by wit, intelligence, and a sense of disapproval. Jane Austen is known for her use of irony, presenting a disillusioned yet sympathetic perspective on human nature and society through her characters. Elizabeth, one of Austen's characters, expresses her view on irony, stating that she finds amusement in follies and inconsistencies but always respects what is wise or good.

Irony in *Pride and Prejudice* is depicted as humorous and gentle, mocking society without intending to change it (Chowdhury 2007: 11, 24, 27, 29). It is woven into the narrative and reflected in the characters' dialogue (Chowdhury 2007: 11, 41). Accurately capturing Austen's use of irony is crucial to maintain the original style in translation.

When translating irony, the main challenge lies in conveying the underlying ironic message and the narrator's perspective on the world. Skorov suggests that if a book is saturated with irony, it becomes the book's central message and should be prioritized in translation, even if it sacrifices literal accuracy (Skorov 2009: 102). Cultural disparities also impact the interpretation and appreciation of humor and irony (Chakhachiro 2009: 32-33). According to Muir, English humor is closely linked to irony and reflects the individualistic nature of English culture (see Chakhachiro 2009: 33).

Translating irony requires employing different strategies than traditional translation methods. The initial step is to recognize irony. Grice's conversational maxims can be a useful guide in this process. Irony is often seen as a violation of the maxim of quality, which suggests speakers should not say what they believe to be untrue (Grice 1991: 27). Detecting this violation should prompt a translator to look for implicatures while considering the context in which the violation occurs (Chakhachiro 2009: 43-44).

Chakhachiro (2009) emphasizes the importance of the translator's interpretation and reformulation when dealing with irony. He suggests referencing Nida's formal and dynamic

equivalence as well as Newmark's semantic and communicative translations for translating irony effectively (Chakhachiro 2009: 32). Hutcheon's indicators of irony, such as questions, understatements, and misrepresentation, can also aid in identifying irony within the text (Hutcheon 1995: 153).

It is vital for the translated product to allow readers to grasp the ambiguity of the original ironic message, providing access to both the literal and non-literal meanings. According to the theory of indirect negation view, irony necessitates the presence of both literal and implied meanings. Creating a text that removes the ambiguity of the original may be viewed as an error, which can result from relying too heavily on literal translations, misinterpretation, misunderstanding the target text, or lacking knowledge of translation principles (Hejwowski 2006: 125-126).

Chakhachiro, Skorov, and other scholars who have examined literary irony in translation primarily focus on understanding and deciphering the irony itself. From these studies, it is evident that accurately decoding and understanding implicit messages is crucial in translation. **Translation strategies and techniques** are essential in addressing challenges encountered during translation. Owji (2013) explains that translators use strategies to handle issues with literal translations, enabling them to produce equivalent text in the target language. Molina and Albir differentiate between strategies for finding translation solutions and techniques that are the practical application of those strategies (Molina & Albir 2002: 508).

The classification of translation "procedures" was first introduced by Vinay and Darbelnet, who categorized translation into direct (literal) and oblique (free) translation, with specific procedures for each approach (Vinay and Darbelnet 1972: 46-54). Nida proposes adjustment techniques such as additions, subtractions, and alterations, including footnotes (Nida 1964: 226-238). Various scholars like Vázquez Ayora, Newmark, Delisle, and Molina and Albir also contribute to the study of translation strategies and techniques.

Although there are limited universal models and strategies for analyzing and translating irony, many general translation strategies can be applied. Hejwowski's classification of techniques related to translating cultural aspects in the text is particularly important. Hejwowski distinguishes between different approaches, such as reproduction with or without explanation, syntagmatic translation, established equivalents, functional equivalents, hypernyms, descriptive equivalents, and abandonment (Hejwowski 2006: 76-83).

Hejwowski's methods are crucial for translating irony, which is a cultural phenomenon. However, because of the limited space, other strategies and techniques will be used as a foundation for analyzing the translations of *Pride and Prejudice*. These include:

- Adapting and keeping foreign elements
- Substituting an ironic phrase
- Replacing an expression with an idiom
- Leaving out certain elements
- Correcting the original wording.

It is crucial to keep in mind that the translation should allow readers to understand the ambiguity of the original ironic message, meaning that the direct meaning should be accessible, as well as the indirect one. Irony should not be explicitly explained in the translation, so that readers can recognize and uncover the irony themselves. However, according to Zabalbeascoa, many translators tend to clarify the humorous aspects of the text due to the difficulties associated with translating humor (and irony), resulting in translations that are often more obvious than the

originals. This usually occurs when the irony is expressed through words, as situational irony does not present as much of a challenge since it is more related to the storyline than the language used. Verbal irony is more subtle and can be easily overlooked, minimized, or even interpreted as a mistake made by the author. Additionally, there are instances where the translator may take an ironic interpretation too far.

"A brief overview of the novel

Before analyzing the translations, it is helpful to give a brief description of the novel. *Pride and Prejudice* is a satirical portrayal of the life of the upper class in the late 18th and early 19th century. The story follows the Bennet family: Mrs. Bennet, a narrow-minded woman who is often the target of her husband's sarcasm; Mr. Bennet, a witty man who only shares his amusement with Elizabeth; Jane, the eldest daughter and a kind-hearted individual; Elizabeth, a clever and sarcastic character who serves as the voice of Jane Austen in the novel; Mary, the middle daughter, who tries to appear well-read and talented but comes across as self-righteous and dull; Kitty and Lydia, the youngest daughters, who are portrayed as immature and foolish.

When a wealthy bachelor, Mr. Bingley, and his friends, including Mr. Darcy, move to the area, the local girls start thinking about marrying him. Mr. Bingley and Jane develop an interest in each other, while the seemingly arrogant Mr. Darcy is drawn to Elizabeth, who dislikes him. Elizabeth's negative opinions of Mr. Darcy are fueled by Wickham, an officer who has a history with Darcy. Another humorously depicted character is Mr. Collins, Mr. Bennet's pompous cousin who arrives with the goal of finding a wife. The characters face challenges and realize that first impressions can be deceiving. In the end, three of Mrs. Bennet's daughters get married, bringing her joy; Jane and Elizabeth find true love with Mr. Bingley and Mr. Darcy, respectively."

Conclusion

Translating irony in *Pride and Prejudice* can be difficult. The irony must be maintained due to its frequent presence in the novel, but it is also influenced by the time period and specific culture. Despite these challenges, translators were able to effectively convey the ironic tone of *Pride and Prejudice* to their audience. By examining their translations closely, we can see the different techniques they used and the varying interpretations they made of different parts of the text."

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