CHAPTER II

LITERATURE REVIEW

A. PREVIOUS RESEARCH

There is previous research journal related to this thesis. The research is entitled *The Analysis of Translation Techniques of Irony and Sarcasm in Novel Entitled The Sign Of The Four* (2016) by Rahmawati Sukmaningrum. The research aims to identify the translation techniques used in translating the irony and sarcasm utterances in a novel entitled 'The Sign of the Four' and finds out the translation quality appearing as the effects of those translation technique applications. This thesis also focuses on what kind of translation techniques applied, but what makes it different with the research journal is the researcher would like to prove whether the irony or sarcasm sentences contained in *One of Us Is Lying* will change form (irony or sarcasm) or not. The researcher uses not only translation techniques but also translation strategy to see the process of the translation.

B. IRONY AND SARCASM

Irony and sarcasm are part of figurative language. It was a thought of being as one aspect of what gives a text which is a special aesthetic value, especially in a poetic text. Figurative usage is in its execution of expanded meanings of grammatical construction (Dancygier and Sweetser, 2014). Generally, irony and sarcasm are included in the satire which used to insinuate or hurt someone or something by using opposite words or openly ridicule. In order to understand these two figurative languages further, here are some definitions of irony and sarcasm taken from various literary sources.

According to *Collins Cobuild English Language Dictionary*, irony is a form of humor that is indirectly expressed to convey a meaning. When you express it, people will assume that you are joking or opposite what you are actually saying.
For example, she said with slight irony, 'Bravo’. Meanwhile, sarcasm is a speech or writing that actually has the opposite meaning of the original expression and is said to mock or insult someone. For example, 'Oh yeah,’ said Jenny with broad sarcasm, 'I notice how you hate doing well in exams.’ Based on Longman Lexicon of Contemporary English, irony is a way of speaking to express other meanings behind those words. Meanwhile, sarcasm is a way of speaking with an expression that is contrary to his words and intends to hurt someone's feelings. Based on Concise Oxford Dictionary, irony is an expression of the meaning expressed by someone in a language that is opposite or has a different tendency, specifically referred to as ridicule. Meanwhile, sarcasm is bitter words or wounding remark, especially one ironically worded.

From the various perspectives attached above, the researcher summarizes that irony is a figure of speech that has a (non)humorous tone but is expressed indirectly to express a falsehood or pretense. In this case, the irony has another purpose in its delivery or utterance. Meanwhile, sarcasm is a figure speech that intends to hurt someone's feelings, mock, insult, wound by remark taunt by saying in an opposite way. It has a bitter tone and not pleasant to hear.

However, some scholars put their thoughts on the similarity of irony and sarcasm. On the journal Linguistic approaches to (non)humorous irony by Marta Dynel stated that sarcasm is also sometimes conceived as a type of verbal irony (Kreuz and Glucksberg 1989; Lee and Katz 1998; Bowes and Katz 2011; Caucci and Kreuz 2012) and is defined as the crudest form of irony (Muecke 1969), a form of ironic criticism intended to chastise an individual (Long and Graesser 1988), or aggressive irony deployed in interpersonal communication to ridicule the victim of a verbal barb (Channon et al. 2005; Kreuz and Glucksberg 1989; Lee and Katz 1998; Shamay-Tsoory et al. 2005; Bowes and Katz 2011). Kreuz and Glucksberg (1989) argued that sarcasm and irony are similar in that both are forms of reminder, yet different in that sarcasm conveys ridicule of a specific victim whereas irony does not. Therefore, it could be concluded that sarcasm is the part of irony.
C. THE RELATION OF TRANSLATION STRATEGIES AND TRANSLATION TECHNIQUE

The translators may find problems in translating text whether it is from some particular difficult unit in the text or lack of knowledge and skills. At this moment, the translation strategies play an important role. Translators use strategies for comprehension. It means that the translators can distinguish main and secondary ideas, establish a conceptual relationship from the idea, or search for information. Strategies are used for reformulation which means the translators reformulate some techniques (ex. paraphrase), retranslate, and avoid words that are close to the original. That is the reason why translation strategies play an essential role in the problems of translation. Strategies open the way to finding a solution for the translation unit and the solution will be materialized by using a particular technique. Thus, translation strategies and translation techniques play a different role in problem-solving. Strategies are part of the process and techniques affect the result. For example, there are new words that the translator wants to add to the TT. The process or strategy is to add new words. Then, the technique that appears is amplification. Therefore, when the translators discover a suitable solution for the problem in the translation, the translators know what strategies which will be applied in the translation and through the process, there is a technique created and affect the result of the translation (Molina and Albin, 2002).

D. TRANSLATING IRONY

There is always the need for background knowledge of a socio-cultural to appreciate irony, particularly in the case of satire and allusion. The translation of humor and satire depends on the proximity of cultures: the more distant the culture, the more difficult the understanding of humor will be. Even if satire is understood, there may not be the same mechanisms to create it in the target language, or the new culture may just not find it funny since for satire to be humorous it requires some sympathy after the criticism on the part of the reader or listener.
What most critics seem to be doing then is suggesting what the best way to translate humor really is, what should and should not be done, keeping the question of translatability always in mind: although one cannot be completely faithful, there is no need to change what is easily translatable: the translator should adapt to target language culture when there is an equivalent; one should not explain the irony (or the joke) since explanation destroys humor, one should concentrate on the essence of the joke and then keep that essence adapting it to target language conventions even if one changes the specific meaning or facts; one should concentrate on the effect of the joke on the receiver.

Mateo (1995) has created the approaches of translating irony according to a limited corpus of English comedies and their translations into Spanish. The approaches will deepen on which strategies translators have adopted when translating irony, whether they have been trying to be faithful to the source text at the expense of humor, or else whether they have managed to keep the irony introducing some significant changes. The following is a possible list of strategies on translating irony:

1) ST irony becomes TT irony with literal translation

In this case, the translator translates the sentence by word for word.

2) ST irony becomes TT irony with “equivalent effect” translation

In this case, the translator converts the source text into the target text that feels similar and contrasts with the meaning or purpose in the source language.

3) ST irony becomes TT irony through means different from those used in ST

This can be described as a type of irony in source text changes to another irony type in target text (verbal irony becomes kinetic irony), the use of intonation is replaced by lexical or grammatical units in target text, etc.

4) ST irony is enhanced in TT with some word / expression
In this case, there is an addition of words or expressions in the context of the sentence in the target text which previously not found in the source text.

5) ST ironic innuendo becomes more restricted and explicit in TT

In this case, an allusive or oblique remark or hint in the source text is stated clearly in the target text.

6) ST irony becomes TT sarcasm

In this case, the irony in the source text changes into a sarcasm form in the target text. Criticism is overt now, no feeling of contradiction at all.

7) The hidden meaning of ST irony comes to the surface in TT. No irony in TT therefore

In irony, there is a word that holds a certain meaning. This meaning is very contrary to what is conveyed in the irony text. By using this strategy, the translator changes the word to be clear and raises the true meaning so that the translation sentence does not produce irony in the target text.

8) ST ironic ambiguity has only one of the two meanings translated in TT. No double entendre or ambiguity in TT therefore

In this case, the translator makes the ambiguity in the target text into one meaning, which is previously, the ambiguity had two meanings in the source text.

9) ST irony replaced by a “synonym” an TT with no two possible interpretations

In this case, a word in the source text is translated into another word that has a synonym for the word in the source text.

10) ST irony explained in footnote in TT

Irony in the source text may be in the form of idioms or slang or words that are not familiar with the target language so that when translated,
the translator applies the footnote to explain the irony in the target language.

11) ST irony has literal translation with no irony in TT

This is done when there is a word or expression of irony in the source text and translated into the target text with the same word or expression, without removing or adding or replacing it into the target language. Thus, the word or expression does not have any irony meaning in the target text because the words are translated per word and the execution of the irony in the target text becomes lost.

12) Ironic ST completely deleted in TT

This is done when there is an irony text in the source language containing innuendo, analogy or ambiguity. It is entirely the translator's decision to eliminate this type of irony due to various kinds of considerations. The irony is necessary to adapt to the context being discussed or target readers or listeners to the literary works.

13) No irony in ST becomes irony in TT

This happens if a word or expression in the source language has many meanings in the target language. Initially, the word or expression is not part of the irony in the source language, but after being translated, the word or expression can turn into irony or not, depending on the meaning captured by the reader or listener.

E. TRANSLATION TECHNIQUE

Molina and Albir (2002) define translation techniques as procedures to analyze and classify how translation equivalence works. They present some translation techniques based on the combination of the study of different approaches to classifying translation techniques from Vinay and Darbelnet's *Stylistique comparée du français et de l'anglais* (SCFA), Nida, Taber and Margot's biblical
translation, Vázquez Ayora's technical procedures, Delisle's contribution, and Newmark Procedures.

They stated that translation techniques have five basic characteristics, which affect the result of the translation, classified by comparison with the original, affect micro-units of text, by nature discursive and contextual, and functional. They also isolate the concept of technique from other related notions (translation strategy, method, and error).

The following techniques are included in Molina and Albir’s proposal:

a) Adaptation

It is the translation technique to replace a ST cultural element with one from the target culture. It corresponds to SCFA’s adaptation and Margot’s cultural equivalent.

b) Amplification

It is the translation technique to introduce details that are not formulated in the ST: information, explicative paraphrasing. It includes SCFA’s explicitation, Delisle’s addition, Margot’s legitimate and illegitimate paraphrase, Newmark’s explicative paraphrase and Delisle’s perphrasis and paraphrase. Footnotes are a type of amplification. Amplification is in opposition to reduction.

c) Borrowing

It is the translation technique to take a word or expression straight from another language. It can be pure (without any change). Pure borrowing correspond to SCFA’s borrowing. Naturalized borrowing correspond to Newmark’s naturalization technique.

d) Calque

It is the translation technique to translate literally a foreign word or phrase; it can be lexical or structural. It corresponds to SCFA’s acceptation.

e) Compensation
It is the translation technique to introduce a 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. It corresponds to SCFA’s conception.

f) Description

It is the translation technique to replace a term or expression with a description of its form or/and function.

g) Discursive Creation

It is the translation technique to establish a temporary equivalence that is totally unpredictable out of context. It coincides with Delisle’s proposal.

h) Established Equivalent

It is the translation technique to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL. It corresponds to SCFA’s equivalence and literal translation.

i) Generalization

It is the translation technique to use a more general or neutral term. It coincides with SCFA’s acceptance. It is in opposition to particularization.

j) Linguistic Amplification

It is the translation technique to add linguistic elements. This is often used in consecutive interpreting and dubbing. It is in opposition to linguistic compression.

k) Linguistic Compression

It is the translation technique to synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling. It is in opposition to linguistic amplification.

l) Literal Translation

It is the translation technique to translate a word or an expression word for word. In contrast to the SCFA definition, it does not mean translating one
word for another. It corresponds to Nida’s formal equivalent; when one form coincides with function and meaning. It is the same as SCFA’s literal translation.

m) Modulation
It is the translation technique to change the point of view, focus or cognitive category in relation to the ST. It can be lexical or structural. It coincides with SCFA’s acceptance.

n) Particularization
It is the translation technique to use a more precise or concrete term. This coincides with SCFA’s acceptance. It is in opposition to generalization.

o) Reduction
It is the translation technique to suppress a ST information item in the TT. It includes SCFA’s and Delisle’s implicitation Delisle’s concision, and Vazquez Ayora’s omission. It is in opposition to amplification.

p) Substitution
It is the translation technique to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa.

q) Transposition
It is the translation technique to change a grammatical category.

r) Variation
It is the translation technique to change linguistic or paralinguistic elements that affect aspects of linguistic variation: change of textual tone, style, social dialect, geographical dialect, etc., e.g., to introduce or change dialectical indicators for characters when translating for the theater, change in tone when adapting novels for children, etc.