4.0. Satirical works play an important role in the historical study of any culture or society. The flaws, reactions, rectification sought and transformation took place in a society need to be studied in order to understand the gradual changes, which took place in a community or a society.

Similarly, several literary satirical works have been produced and gained popularity. Such works are sought by other language people.

In spite of all these facts translators in general are hesitate to translate the satirical works as they are of difficult task. Even several satirical works such as the works of George Bernard Shaw, Jonathan Swift and poems of Alexander Pope, T.S. Eliot etc., are translated in many languages; most of them are translated in a lighter way by neglecting the satirical flavour. They concentrate only on the story or translation.

4.1. Translation is a complex and difficult task. Especially, while translating a literary work, a translator encounters many problems, such as; cultural terms, similes, metaphors, idiomatic expressions, meter, rhythm, proper names etc., There are several translation theoreticians who come to our rescue by discussing such problems and by giving some solutions to solve these problems. But unfortunately, many of these theoreticians with a few exceptions, have failed to touch the problem of translating satire.

4.1.1. But a few theoreticians talked about some way of translating dramas/plays, which can be applicable to the translation of satire.
For example, while insisting the necessity of kinship in-between the author and the translator. Roscommon says:

"Each poet with a different talent writes,
One praises, one instructs, another bites.
Horace could ne'er aspire to epic bays,
Nor lofty Maro stoop to lyric lays.

This then, is his advice to the would-be translator:

Examine how your humour is inclined,
And which the ruling passion of your mind;
Then, seek a poet, who your way does bend,
And choose an author as you choose a friend.
United by this sympathetic bond,
You grow familiar, intimate, and fond;
You’re thoughts, your words, your styles, your souls agree,
No longer his interpreter but he."

(Quoted from Flora Ross Amos. 1973:159)

4.1.2. As Bassnett Mc Guire comments on an English staging of an Italian play: "The result of this type of translation is to create a massive ideological shift: the frame tells British audiences that the play is primarily about ‘comic figures', and so when Dario Fo's "Accidental Death of an Anarchist" was performed in English it had become a farce about the absurdities of Italians and their forces of authority, rather than being a savage satire on the corruption of the police and system of power". (Quoted from Gunilla, Anderman. 1998:73).

4.1.3. "The basis of dialect humour is speech variation in a community. Wherever such variation exists there is a potential for dialect humour, a phenomenon in which one or more specific speech varieties become the target of fun and/or ridicule. Dialect Humour becomes ‘accent humour’ when the target speech variety is caricatured through exaggerated imitation, especially of easily
noticeable features such as tone, inflection, or choice or words. It should be noted that the objects of accent humour are not always speakers from a region remote from the cultural and political center or of the lowest socio economic class. They could very well be the elites who speak the standard variety”. (Apte, M. L. 2001: 319-320).

4.1.4. Alexander Pope, who himself is a satirical writer and a translator who translated classical Greek plays into English, also suggests certain way out's about translating a drama, out of which some are applicable to translating satire:

It is certain "no literal translation can be just to an excellent original in a superior language: but it is a great mistake to imagine (as many have done) that a rash paraphrase can make amends for this general defect; which is no less in danger to lose the spirit of an ancient, by deviating into the modern manners of expression.

Continuing, however he urges an unusual degree of faithfulness: The translator must not think of improving upon his author. "I will venture to say", he declares, "There have not been more men misled in former times by a servile, dull adherence to the letter, than have been deluded in ours by a chimerical insolent hope of raising and improving their author. ‘It’s a great secret in writing to know when to be plain, and when poetical and figurative; and it is what Homer will teach us, if we will but follow modestly in his footsteps, Where his diction is bold and lofty, let us raise ours as high as we can; but

Where his is plain and humble, we ought not to be deterred from imitating him by the fear of incurring the censure of a mere English Critic.

The translator ought to endeavor to 'copy him in all the variations of his style, and the different modulations of his numbers; to preserve, in the more
active or descriptive parts’. A warmth and elevation; in the more sedate or narrative, a plainness and solemnity.

In the speeches a fullness and perspicuity;
In the sentences a shortness and gravity.
Not to neglect even the little figures and turns on the words.
Nor sometimes the very cast of the periods.
Neither to omit nor confound any rites and customs of antiquity”.

(Quoted from Flora Ross Amos.1973:171).

4.1.5. Another theoretician, Jean le Rond d' Alembert, talks about translation and critics role of understanding the translations as: "To correct an author's blemishes is counted in favour of ordinary critics; it is the duty of those who criticize translations. Small wonder, therefore, that good criticism is even more rare than good original work in this mode of writing as in all others. And why should it not be? Satire is so easy! And the average reader at least a trifle witty. In the realm of literature satire ensures that you will be read. Whether you will also gain your reader's respect in another matter". (Quoted from Lefevere, Andre. 1992:116).

4.2. Except these hints, any other translation theoretician has not given many suggestions in translating satire. A satire, which is an integral part of literature, was neglected in theoretizing translation methods maybe because of the following characteristic features of Satire.

4.2.1. Many literary devices/techniques/strategies, such as Irony, Parody, Humour, Burlesque, etc, are involved in a satirical work. It makes the identification and analysis of satire more complicated. Each such literary devices are part and parcel of satire, but individually they have their own special characteristic features.
4.2.2. There will be so many overlapping among these literary devices, which leads to more confusion to understand the intention of the author.

4.2.3. Satire is socio-culture specific. Generally, they are written in order to rectify the flaws of an individual or a society. In doing so, the author quotes or makes use of some happenings or examples or some citations from the particular literature, culture and history. Only the people of that society can identify and enjoy the satirical tone or the elements in such writings. There is no guarantee or need that the very such flaws exist in the T.L society. Even though they exist, the sufferings of those flaws may not be the same in T.L society. If they do not exist, then the citations, examples related to S.L people may not be relevant or known to the T.L people.

4.2.4. In Satires, not only the content, but also the form is very important. "In a broad sense 'contrast' is present in all comedy, all irony, all satire. To get a laugh, the contrast should be sudden". (Leonard, Feinberg. 1972:124).

Satire is one of the important devices in the hands of many poets and creative writers. One can find satirical works or some satirical elements in many literary works in almost all the languages. Hence, for a translator, especially for a literary translator, the knowledge of translating satire is necessary. He needs some guidance or theory in order to bring out the satirical content in his translation. In English Literature the main focus in many works written in 17th and 18th centuries are satirical, which is considered as the Golden age of Satires. Several masterpieces have been written by Alexander Pope, John Dryden, Jonathan Swift etc,. So, when a translator wants to translate such masterpieces into his/her own language, they must be aware of the translation procedure for Satire.
4.3. Phases of Translation of Satires

A Questionnaire has been circulated to a few practicing translators living in the twin cities of Hyderabad and Secunderabad. (See Appendix-1) Based on the views expressed by them for the questions asked, the following suggestions are made.

The literary translator must have hints, or suggestion regarding the three phases of translating a Satire, namely:
1. Identification of Satire, or satirical elements.
2. Analysis of satire, in order to understand the intention of the author.
3. Translation of Satire.

4.3.1. Identification of Satire: Understanding a satire is not an easy task, because of its subtlety. Every society has its own flaws and follies. They vary from time to time. One vice may not be vice in another century in the same language society. Some people may not consider some of the flaws as flaws in the same society as views change from person to person.

Satire can be easily identified if it is uttered, in speech, through the help of tone, the facial expression of the speaker and the manner and time of its expression. There will be a clue (tone) to identify the satirical element present in the speech. But identifying a satirical comment from a printed text, written in the earlier period is certainly a problem.

The commentaries and criticism written on such literary works may help the translator to understand and identify the intention of the original author and the purpose and way of its writing. For example, some critics of the work "Arms and the Man" say that Bluntschli is the mouthpiece of George Bernard Shaw. So by knowing this, a translator can carefully analyze each and every dialogue of Bluntschli and identify the satire. Hence, the translators of a satirical work need to read carefully not only the original text, but also its criticism. The
critical analysis of such work may give hints about the presence of satire in the
dialogue of some characters and highlight the intention of the authors and the
details of the flaws, which are criticized. For example C.R. Reddy's comments
helps one in identifying satirical elements in *Kanyasulkam* of Gurajada Appa Rao.

Some characters in some plays are antagonists and protagonists. In order
to identify the satirical elements of such texts, the translator must understand the
collision between them. In this regard, the translator should read certain works to
understand the social set up of the S.L people. The historical events, life style of
that particular society or period. It will help the translator, to understand the
seriousness of such flaws and the reason behind their existence, the superstitious
nature of the people and the reformer's trials to eradicate them, which are
necessary to translate effectively. For example in the satirical work of G. B. Shaw,
"Arms and the Man", Bluntschli and Louka are the antagonists and Raina and
Catherine are protagonists.

At this point of time it is necessary to distinguish between the plays, what
quality or qualities permit us to look at a poem or a story, and call it a satire; to
examine another, and declare that it has some satirical episodes, but is not wholly
or mainly a satire. However, there are a number of reliable tests. If some, or
most of the following apply to a book, it is likely to be a satirical work.

"First, a generic definition or declaration given by the author or some
character of the text. For example: Juvenal looks at corrupt Rome and says:
'It is difficult not to write Satire' and he further adds 'Hundreds of poets are
writing epics and dramas and elegies; Satire is my field'.

Secondly, a pedigree. For example When Erasmus says that his "Praise of
Folly" is justified by "The Battle of Frogs and Mice", he is proclaiming that one
line of its descent comes from the classical satirists.
Third, the choice of the theme and method used by earlier satirists. For example "The first Satire of Boileau, is a monologue spoken by a beggar poet, who is leaving Paris forever, since he cannot live and prosper, where without being or becoming corrupt. This main theme, and many of its subordinate developments are adapted from the third satire of Juvenal. Boileau announces himself as a satirist of the hard bitter Juvenalian School.

Fourth, by quoting the actual words or a line of a poem of a distinguished satirist, the author gives a hint or makes it plain, without a direct statement informing the readers that he is writing a satire. For example ‘Peacock’ opens his four novels with quotations from satirist "Samuel Butler". Byron begins his "English Bards and Scotch Reviewers" with the adaptations of the first sentence of Juvenal's first poem". (Gilbert, Highet. 1962:15-16).

4.3.2. Analysis of Satire:

After identifying satirical elements of a poem or a text, the translator must analyze them in order to understand the intention/ idea behind their use. The translator thus must try to clearly understand two things, what the author says and how he says. The flaws that are ridiculed and the way of criticizing such flaws are necessary to the translator to facilitate him to transfer them effectively into the T.L text.

Satire may be direct or indirect. Sometimes the follies may not be clearly traceable or visible, that could be an idea also, as in the case of G.B. Shaw, as he is a man of ideas and we can understand him giving importance to the debate for such ideas may not be exposed in a couple of sentences, the complete text may be written with that intention, ‘Arms and the Man’ is an apt example for this variety. Shaw ridicules the concept of heroism and love among young people.
Hence, the translator of such satirical works must read the text several times thoroughly to understand the satirical elements. The main purpose in reading a satirical play is to understand the emphasis with a critical attitude towards a particular aspect of human conduct; we can examine whether the playwright (dramatist) has focused on the beautiful or the ugly. One can do that by examining the characters themselves to see what particular type of behaviour predominate among them. Once we identify the dominant vices of the characters, we can understand the consequences of their behaviour and examine through the gradual development and portrayal of some characters in a particular play.

The context plays an important role in understanding the sense of the satire. Sometimes, the nearby contexts are enough. But many times the translator needs to concentrate on the whole text or distant and longer contexts. A Satirical comment may be the reason or reflection of a comment of a character found in the earlier chapter. For example, in ‘Arms and the Man’, mentioning of ‘Byronism’ and attending the Ernani’s Opera’s, which are symbols of status according to Raina, one major character. Don Quixote in ‘Arms and the Man’, mentioning of dress in ‘Vietnamese’ style can be understood by the readers when Mrs. Catherine Petkoff, she pretends that dressing itself brings her some social status when she talks about her status in the IIIrd Act as ‘one has to go back to twenty years to understand their family background’. Benjamin Franklin’s ‘Poor Richards,’ Utilitarian philosophy in ‘Kanyasulkam’.

So, the translator must keep the whole text in mind and all the dialogues, incidents and actions of the characters in mind in order to understand the reaction and comments, which are satirical.

The translator of a satirical translation must be a good analyst. He must analyze each and every dialogue of certain identified characters, which serve as
mouthpiece of the author in order to understand the satirical comments of the author and the reasons behind such utterances.

He must be a dramatist. He must have the power of viewing or imagining the facial expressions of such character while attaining satirical comments, which will help the translator to identify and analyze them easily.

The translator must identify the flaws targeted for attack by the author and list them. The dialogues that deal with these topics must be keenly observed. This will help to trace out the satirical comments on such flaws.

4.3.3. Translation of Satire: The intention of the translator who ventures to translate a satirical work is not merely to convey the general ideas or the story of that selected text. But to show the various social events of a particular period, different flaws found in an individual or a society and the ways the original author ridicules them and tries to rectify them. The translator is interested to show these happenings and the trials of its rectifications to the T.L people.

Hence, a translator is not supposed to change the names of the characters, places of the incident, which takes place in the original text. He must try to retain by transliterating them in his translations, so as to inform the T.L people about the social and historical happenings in the S.L society. In most of the satirical and metaphorical works, the titles, sub-titles and proper names plays an important role. They metaphorically indicate the nature of the text, or the characters. For example, one of the main characters in William Congreve's play "The Way of the World" is by name Mrs. Wishfort. The name itself clearly expresses the character's greediness. ‘Malaprop’ in Sheridan's play 'The Rivals'. Malapropism means misuse of words and show off of intelligence. So the translator should retain the names and the significance and the true nature of the characters depicted in their name should be explained in the footnotes, rather than translating or changing them in the T.L text.
If the translator wants to change the names because of certain reasons, then he must select a name that also depicts the same characteristic behind the name. For example Hercules may be replaceable in Indian context with *Bhagiratha*, since both trials are similar.

Similarly, historical facts, happenings, cultural events should not be changed. The readers of such translation read them not simply to know the story, but to understand the society or way of lifestyle of the SL people. For example: some characters are named with their profession like ‘*Poołakulamma*’, in *Kanyasulkam*.

Intention of a satirical author is more important as well as the sentences/form he uses in his text. Generally the goal of a satirical work is to correct the society or an individual for its/his follies and flaws. So, a translator of such works must be aware of the social setup, historical facts, mythological texts, common beliefs of the SL people and understand the flaws prevailed in the society. He must also trace out the way they are criticized by the original author. The translator should retain the examples and citations and the way of expression in his translation. For example, significance of ‘Don Quixote’ in the first act of ‘*Armsand the Man*.

A translator of satire must be a dramatist; as he has the power of viewing (imagining) the facial expressions of such characters while attaining satirical comments. So that, he can identifies and translate the satire effectively.

Some satires may be direct and some are indirect. When a translator wants to select a satirical work for his translation, he must be aware of the historical facts and the social setup of the period of its writing. He must know the nature of the original author. When it comes to the intention of the folly may be *expressed/preserved* directly or indirectly, some times the follies may not be
clearly visible, that could be an idea also. The idea should be taken into consideration while translating.

Satirical element incorporated in the name should be mentioned in the footnote. From time to time, wherever necessary the translator should give historical facts, superstitious beliefs in the footnote. For example: Bluntschli is a bluntly speaking character and Karatakasasya of Kanyasulkam is named because of his cunning acts. ‘karata’ is the name of the fox in ‘Mitralaabham’ from "Panchatantra", a collection of moral stories. Lubdhavadhanlu, the name itself gives a hint that he is greedy.

Many times the satirical tone may not be expressed clearly or may not be understood by the modern readers. They may appear like non-satirical sentences. So, the translator should explain the satirical aspect of the dialogues. And should explain why it is a satire and how it is expressed in the footnote in order to facilitate the target language readers to enjoy the work. For example: ‘Twinkle, twinkle little star’, it seems a nursery rhyme, it is important to understand one of the characters hypocrisy and nullifying the things.

Before the publication of the translated text the translator should read the whole translation in order to ascertain that the satirical elements or tone are effectively brought in or not. If necessary he can give this translation to some evaluators in order to conform it.

Generally the evaluators suggest some suggestions to improve the quality of the translation, the translator should not hesitate to incorporate them to bring the effect. For example: Sri Pennepalli Gopalakrishna, has written a critical evaluation on the English Translation of Kanyasulkam by Vijayasree, C. and Vijay Kumar, T. in Andhra Jyothi, a Telugu Daily, dated 11th August 2003, under the title: 'The defects of translating Kanyasulkam', which can be used for improvement. After the publication, if critics points out any flaws in the
translation (as above said news paper article) he should take it impartially and change his translation wherever necessary to rectify his translation, and modify the consequent additions.

As far as possible, satirical translation is concerned, it is better to avoid over translation, under translation, addition and deletion unless it is necessary. Mis-translation should be totally avoided. The translator should also be a critic. He must evaluate his own translation, especially his satirical parts, to see the message is conveyed effectively in the translation or not.

He must raise a doubt to himself whether the T.L people will understand the satirical effect or not. Whether, (s) he did justice to the original author/text or not. Whether, the target people will understand the source language society and their lifestyle or not. If some of the social flaws discussed in the translation are still prevailing (existing) in the target society, in some form or the other, the translator should rectify them and try to change the society.

There are some satires, which criticizes the follies common to all. Which are easy to translate in any language because all those weaknesses are universal. But the satires that are peculiar to a particular society or an individual are difficult to translate. So in order to bring the effect or to do justice to the original text or to the author’s idea, the translator must strive hard.

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