

## Satire in Two Arabic Translations of Puzo's Novel "The Godfather":

### A Comparative Study

Marseel Fadhl Abdurabu Ali

Abdullah Fadhel Center for English Studies & Translation, University of Aden, Yemen

[Merceysabstan1981@gmail.com](mailto:Merceysabstan1981@gmail.com)

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**Abstract:** This study investigated the translation of satire from English into Arabic in Puzo's novel "The Godfather" in two Arabic translations of the novel, namely Dar Al-Adab's translation and Al-Haddad's translation. It aimed to analyze the strategies employed in the two translations. It further delved into comparing these strategies across the two translations under study. The study used a comparative qualitative approach, utilizing Vinay and Darbelnet's (1958/1995) model for analyzing the strategies in both translations. A total of ten excerpts containing instances of satire were selected from the source text and compared with their counterparts in the two Arabic translations. The findings of the study revealed that both translators faced difficulties in conveying the implicit meanings of satire, largely due to cultural and linguistic differences between English and Arabic. To overcome these difficulties, the translations under study used literal translation, modulation and adaptation. Dar Al-Adab's approach depended more on oblique translation, employing strategies like modulation and adaptation to align the content with Arabic cultural norms. On the other hand, Al-Haddad's translation exhibited a more literal approach, preserving much of the original text's linguistic structure while occasionally adding contextual explanations to aid the target audience's understanding. While Dar Al-Adab's strategy aimed for cultural acceptability, Al-Haddad's translation prioritized fidelity to the source text. The study highlights several implications and recommendations for translator training, emphasizing the need for greater focus on handling satire and irony in literary works.

**Keywords:** satire - translation- comparative - novel.

**Introduction:** Translation is a complicated field that requires not only linguistic proficiency but also an understanding of cultural nuances and rhetorical devices. Hence, translation practices are usually fraught with some difficulties upon which translators attempt to employ some strategies to deal with them accordingly. One of the challenging areas of translation is what is concerned with translating rhetorical devices such as satire in literary works. In the realm of translation studies, the challenges and the strategies of conveying satirical meaning across different languages and cultures is well-documented (Broeder, 2007; Qing, 2016; Abdullatief, 2018; Yahiaoui, Hijazi, and Fattah, 2020). The subtleties of satire often rely on cultural references, idiomatic expressions, and social contexts that may not have direct equivalents in the target language. Thus, the task of the translator becomes one of not just linguistic translation but also cultural adaptation. Translating satire is one of the areas encountered in literary translation, which is characterized as a complicated type. Its complexity stems from the fact that literary translators must reflect the creative, imaginative, intellectual and intuitive features that the writer of the literary work encompasses in the original text (Hassan, 2011). As such, in the literary translation, "humour and irony must be reflected in the translation, sometimes at the cost of literal or denotative meaning" (Newmark, 1998, p. 201). Satire is a universal phenomenon. It is a feature that exists across languages and cultures all over the globe. However, the way how it is expressed may be characterized as culture-specific where each culture has its own stylistic features (Abdullatief, 2018). Translators must not only interpret the literal meaning but also convey the satirical intent, which requires a profound understanding of the source language's cultural and social context. For translating satire, attention should

be paid on the part of translators to the satirical tone and a deep understanding should be devoted to the source language for the purpose of conveying the SL effect. Some satirical expressions address universal human follies and can be relatively straightforward to translate (Qing, 2016). However, those tied to specific cultural or individual contexts present greater difficulties. To overcome such difficulties and to convey the essence of satire effectively, translators often employ various strategies. Through a comparative analysis, this study aims to contribute to the broader discourse on translation practices and the significance of cultural awareness in the translation of literary works. This study focuses on analyzing the strategies used in translating satire in the novel under study and comparing these strategies across the two translations.

**Statement of the Problem:** Translation, particularly of literary texts rich in rhetorical devices such as satire, poses significant challenges. These challenges are amplified when dealing with culturally specific references and the nuanced emotional undertones embedded in the original language in literary works. The *Godfather*, authored by Puzo (1969) exemplifies this complexity, as its narrative intricately involves satire in many parts of its discourse. Despite the importance of satire in shaping the novel's themes, there is a notable gap in the literature regarding how effectively it is translated into other languages, particularly Arabic. However, strategies associated with translating satire in the novel "The Godfather", to the researcher's best knowledge, have not been addressed. This research aims to investigate the translation strategies employed by two distinct Arabic translators-Dar Al-Adab (1975) and Al-Haddad (2016). By focusing on the translation of satire, this study seeks to fill the existing research gap and provide insights into the effectiveness of different translation strategies in capturing the essence of Puzo's narrative. This exploration is crucial not only for academic discourse but also for translators aiming to navigate the complexities of literary translation in a culturally sensitive manner.

**Research Objectives:** The primary aim of this study is to analyze the translation of satire in Puzo's "The Godfather" as rendered by two Arabic translations: Dar Al-Adab (1975) and Al-Haddad (2016). To achieve this overarching goal, the research is guided by the following specific objectives:

1. Finding out the strategies used for translating satire in the novel under study.
2. Comparing the translation strategies used by both translators.

**Research Questions:** This study aims to answer the following research questions:

1. What are the translation strategies used for translating satire in the novel under study?
2. What are the similarities and differences in the use of translation strategies between the two translations of satire in the novel under study?

**Delimitations of the Study:** In its scope, this study is concerned with two Arabic translations of the novel in hand namely: the translation by Dar Al-Adab (1975) and the translation by Al-Haddad (2016). It is concerned with the translation of two stylistic devices of satirical and ironical expressions in literary texts only, namely "The God Father" by Mario Puzo (1969).

**Literature Review:** Satire is a literary genre or technique that uses humor, irony, exaggeration, or ridicule to expose and criticize foolishness, corruption, or societal issues. It is "a mode of writing that exposes the failings of individuals, institutions, or societies to ridicule and scorn" (Baldick, 2001). It stands as a potent and influential form of artistic expression, designed to critique and challenge human behaviors and societal norms. Thus, it is a form of "social criticism". (Yahiaoui, Hijazi & Fattah, 2020, p. 288). It is used "to evoke not merely laughter, but laughter for the purpose of correcting" (Sasmita, 2016, p.7). However, the translation of satire has been the focus of previous research in the field of translation studies. A review of some studies is presented in the ensuing discussion.

Focusing on the strategies of translating satire, Alharthi (2015) carried out a study to identify translation strategies of subtitling satire into Arabic in the American comedy program called "*Seinfeld*". Based on the approach of general theory of verbal humor and on Pedersen's model of subtitling culture, the data were analyzed qualitatively. The analysis focused on two types of satire namely, language-based satire and culture-based satire. The findings revealed that language-based satirical expressions were subtitled

by the strategies of official equivalent, paraphrase, explication, substitution, addition, and generalization. On the other hand, culture-based satirical expressions were subtitled by using the strategies of retention and transliteration. In terms of frequency, the strategies of official equivalent and paraphrase were the most frequent ones among the strategies of translating language-based satire whereas retention was used more than transliteration for translating culture-based satire.

Using the comparative design, Qing (2016) investigated the translation of satire in two Chinese versions of Jane Austen's novel "Pride and Prejudice". He used a comparative analysis of the English original and the two Chinese translations. The study focused on evaluating the effectiveness of different translation strategies employed in these versions. The findings of the study revealed that satire, as a complex and nuanced rhetorical device, poses significant challenges in translation. The study found that the first translation often adhered to formal equivalence, which led to issues such as awkward phrasing, over-translation, and occasional mistranslation due to limited resources and socio-political constraints at the time. In contrast, the second translation was noted for its functional equivalence, providing a more natural and accurate representation of the satirical tone of the original text. The study also highlighted that both translations employed strategies such as adding words, changing phrase positions, and using four-character phrases, but the second version was deemed more successful in capturing the satirical nuances. The research concluded that achieving functional equivalence is crucial for translating satire effectively. Qing's analysis emphasized the importance of employing appropriate strategies to preserve the satirical impact of the original work while adapting it to the target language and culture.

Similarly and by the same token of those studies of strategies-orientation, Putri (2017) conducted a study to figure out how Indonesian students of English translate satire from English into Indonesian. Using qualitative method, the data were analyzed following content analysis. The findings of the study revealed the use of different strategies of translating satire. These strategies included direct translation, equivalence, substitution, explication and omission. However, substitution and direct translation were the most frequent strategies used in translating satire.

Approaching the translation of satire from Arabic into English, Abdullatief (2018) investigated the translation of satirical features in Habiby's novel "The Pessoptimistic". One of the aims of the study is to investigate the strategies of translating satirical features from Arabic into English. The study followed an analytic comparative approach. One of the points of the comparison is related to the satirical method used in the translation of the novel under study. The findings showed that the translators used some strategies which conveyed the satirical meaning whereas others did not. The translation strategies that led to the loss of satirical meaning are those ones represented as: (1) reduction to sense, (2) omission and (3) transliteration. On the other hand, the strategies that helped to convey the satirical meaning were recorded as: (1) minimum change, (2) re-creation, (3) internal guidance, (4) external guidance and (5) calque. It is noticed here that the study has two orientations. The first orientation is descriptive in which the researcher identified the strategies whereas the second orientation is evaluative and critical in nature where the study evaluated those strategies as effective and ineffective. Effective strategies were assigned as minimum change, re-creation, internal guidance, external guidance and calque. On the other hand, those ineffective strategies were assigned as reduction to sense, omission and transliteration.

Hamdiah (2018) analyzed the translation strategies used to translate satire in a short story from Indonesian into English by three different translators. She used Nida's equivalence approach and Reiss and Vermeer's functional approach to analyze the accuracy of the translations. The research applied a qualitative descriptive method to analyze satire in the short story, focusing on various satirical devices such as burlesque, exaggeration, travesty, innuendo, irony, malapropism, understatement, ridicule, sarcasm, and invective. The study found that each translator used a combination of strategies including direct translation, equivalence, substitution, and explication, but not omission. The first translator predominantly used direct strategies, while the second one utilized a mix of direct translation, substitution, equivalence, and explication strategies, with a predominance of direct and substitution

strategies. The third translation favored direct translation, substitution, and equivalence strategies. The findings revealed that direct translation strategies had a significant impact on the accuracy of the satire translations, as all three translations showed accuracy in their rendering of satire.

**Research Methodology:** This study employed a comparative qualitative research methodology to analyze the translation of satire in Puzo's novel (1969) "The Godfather". The methodology is structured around a systematic approach to data collection, analysis, and interpretation, focusing on two distinct Arabic translations of the novel. It involves two corpora as follows:

**Original Corpus:** It includes ten excerpts from Puzo's novel (1969) "The Godfather", specifically chosen to highlight instances of satire..

**Translation Corpus:** This comprises the translations from two Arabic versions: the translation by Dar Al-Adab (1975) and the translation by Al-Haddad (2016). Each translation was examined to determine how well it rendered the original's rhetorical device of satire.

The study adopted Vinay and Darbelnet's (1958/ 1995) translation procedures as a framework for analyzing the translations. This model distinguishes between direct and oblique translation methods. Direct translation includes procedures of borrowing, calque, and literal translation.

Oblique translation encompasses transposition, modulation, equivalence, and adaptation.

**Data Analysis:** For analyzing the data, the study involved some procedures. The novel was read carefully, identifying the figures of speech used by the author. The main figures of speech (devices) in the novel were collected. However, satirical expressions were then focused on. Ten expressions were selected along with their translations (T1= first translation, i.e, Al-Haddad's translation and T2- second translation, i.e. Dar Al-Adab's translation). The translations were compared. The data in the study corpora are analyzed qualitatively as follows:

#### Excerpt 1:

"You fucking bastard," Woltz screamed. "I'll have you all in jail for a hundred years. I'll spend every penny I have to get you. I'll get that Johnny Fontane's balls cut off, do you hear me, you guinea fuck?" (Puzo, 1969, p. 81).

#### T1:

"أيها الوغد اللعين". صاح والتز: سأزجكم بالسجن لمئة عام. سأنفق كل بنس أملكه لأقوم بذلك. سأفصله عن خصيتيه. هل تسمعي أيها الغيني الوغد؟" (الحداد، 2016، ص 71).

#### T2:

"كان جاك وولتز يصرخ بصوت أبح: قدر! حقير! سألقي بكم في السجن جميعاً. لمدة مائة عام. سأصرف آخر سنتيم عندي لأحطم أصلابكم. سأقطع خصيتيه، جوني فونتان الذي يخصصكم، أسمعني يا إيطالي مؤخرتي؟" (دار الاداب، 1975، ص 63).

As can be seen in the two translations above, Al-Haddad's translation used a more straightforward and direct language depending on literal translation, while Dar Al-Adab's translation added more details. Both translations exhibited racial bias with derogatory expressions like "الغيني الوغد" and "إيطالي مؤخرتي". Referring to Vinay and Darbelnet's (1995) model, Al-Haddad's translation depended on the procedure of literal translation, i.e. direct translation. On the other hand, Al-Adab's translation used the modulation procedure, i.e. oblique translation. To reflect the attitudinal meaning, Al-Adab's translation modulated the meaning through the use of expressions having exaggerated attitudes expressed in using the adjectives "قتر – حقير" to reflect the translator's negative point of view.

#### Excerpt 2:

"Listen, Kid, I was worried when I couldn't get ahold of you in that hick town. Not that I gave a crap if they knocked you off, but I didn't like the idea of bringing the news to the old lady. I had to tell her about Pop." (Puzo, 1969, p. 114)

#### T1:

"أسمع أيها الصغير. قلقت عليك عندما فقدتك ولم أستطع إيجادك في البلدة. لست أنا من أمر بهذا الهراء ليعطلوك عن عملك. لكن لم أحبذ تلك الفكرة أيضاً في إخبار والدتي. إلا أنني مضطر لإخبارها عن العجوز. كيف تقبلت ذلك؟" (الحداد، 2016، ص 95).

#### T2:

"أسمع، أيها السوقي. كنت قد بدأت أقلق عليك. لاحظ أنهم لو سلخوا جلدك لما صنعت من ذلك مشكلة، ولكن فكرة إخبار الأم العجوز بذلك لم تكن تروق لي. كان علي أن أبلغها خبر الأب" (دار الاداب، 1975، ص 88).



In analyzing the translations of the excerpt above, both translators effectively conveyed the core message of the original expression, but each translation did so with different stylistic choices and nuances. Al-Haddad's translation captured the essential sentiment of the original, where the speaker expresses concern over the inability to reach the person in a rural area and the additional burden of having to deliver bad news to their elderly mother. However, there are nuances that differ from the original text. For instance, "الصغير" (the little one) is a less colloquial choice than "Kid," which carried a more casual and familiar tone. The expression "لست أنا من أمر بهذا الهراء ليعطوك عن عمك" transferred the dismissive attitude towards the person's fate but in a way that lacks the same casual tone as the original. In contrast, Dar Al-Adab's translation retained a more formal and slightly derogatory tone by using "السوقي" which implies a lower social status compared to the more neutral "Kid." The translation also included the satirical metaphor "لو سلخوا جلدك لما صنعت من ذلك مشكلة" (if they skinned you, it wouldn't be a problem), which maintained the sense of indifference but with a different metaphor from the original text. According to Vinay and Darbelnet's (1995) model, Al-Haddad's translation relied more on literal translation. This strategy involved directly translating the words and structure of the original text with minimal alteration. For instance, phrases like "أسمع أيها الصغير" and "قلقت عليك عندما فقدتك" closely mirrored the original's "Listen, Kid" and "I was worried when I couldn't get ahold of you." This approach preserves the original tone and structure, maintaining a straightforward and direct language. Al-Haddad focused on conveying the core meaning without adding extra embellishments or altering the tone significantly, which aligns with the procedure of literal or direct translation. On the other hand, Dar Al-Adab's translation employed the modulation procedure, which is a form of oblique translation. For example, the phrase "أسمع، أيها السوقي" added a cultural nuance by using "السوقي" (which means "vulgar" or "common"), providing a more negative point of view compared to the original's "Kid." Additionally, Dar Al-Adab's translation used intensified expressions such as "لو سلخوا جلدك" (if they skinned you) and "الأم العجوز" (the old mother), which intensified the emotions. This approach not only translates the words but also adapts the emotional and cultural context, which is a characteristic of modulation.

### Excerpt 3:

"He wasn't quite smart enough, and failing that, not quite ruthless enough. He was too retiring person, did not have enough force" (Puzo, 1969, p. 143).

#### T1:

"لم يكن ذكياً كفاية وسقط في ذلك، لم يكن قاسي القلب كثيراً، إلا أنه أكثر الأشخاص انطوائية ليس لديه قوة كافية." (الحداد، 2016، ص 117).

#### T2:

"لم يكن ذكياً تماماً بما فيه الكفاية، وبسبب من ذلك، لم يكن قاسياً بما فيه الكفاية. وبالاختصار كان ذا طبيعة ضعيفة، فكان ضعيف الشخصية." (دار الآداب، 1975، ص 108).

In the translations of the excerpt above, both translators effectively captured the core meaning of the original, which critiques a person's inadequacies in intelligence, ruthlessness, and overall strength. Al-Haddad's translation maintained a fairly close alignment with the original text but slightly altered the expression to literally fit the Arabic structure. However, there are minor discrepancies, such as the phrase "سقط في ذلك" which did not fully capture the nuance of "failing that" in the ST. This phrase might be better translated to preserve the implied causality and connection between the lack of intelligence and ruthlessness. On the other hand, Dar Al-Adab's translation provided a more detailed and explanatory rendition. This version effectively emphasized the lack of intelligence and ruthlessness and elaborated on these shortcomings by describing the person as having a weak nature and personality. While this translation provided a clearer explanation of the individual's deficiencies, it introduced a level of detail that diverged from the more concise style of the ST. The phrase "ضعيف الشخصية" explicated the original expression, potentially losing some of the subtleties of the speaker's intended critique. According to Vinay and Darbelnet's (1995) model, Al-Haddad's translation relied more on literal translation. For example, phrases like "لم يكن ذكياً كفاية" and "لم يكن قاسي القلب كثيراً" closely mirrored the original "He wasn't quite smart enough" and "not quite ruthless enough." On the other hand, Dar Al-Adab's translation

employed the modulation procedure, which is a form of oblique translation. For example, the phrase "لم يكن ذكياً تماماً بما فيه الكفاية" added emphasis with "تماماً" (completely), providing a more nuanced expression compared to the original's "He wasn't quite smart enough." Additionally, Dar Al-Adab's translation used a more elaborate and descriptive approach with phrases like "كان ذا طبيعة ضعيفة، فكان ضعيف الشخصية" (he had a weak nature and weak character), which adds depth and clarity to the description.

#### Excerpt 4:

"I'm known as the sissy of the Corleone family. No threat. So they don't have to bother coming after me. No, it's all over, Kay, there won't be any more trouble." (Puzo, 1969, p. 144).

#### T1:

"عرفت بأنني الشخص الضعيف بالنسبة لعائلة كورليوني، ثم يجب عليهم ألا ينزعجوا من مجيئك بعدي. هذا بشكل عام، كاي، اطمئني ليس هناك أي مشكلة في كل الأمور." (الحداد، 2016، ص 117).

#### T2:

"إنهم يعتبروني إمعة عائلة كورليون، دواستها تقريباً. لا تقلقي. لا يبذل أحد أي جهد لمطاردتي. لقد انتهت تلك القصة، يا كاي. لن تكون هناك آلام جديدة." (دار الآداب، 1975، ص 109).

In analyzing both translations, it is observed that Al-Haddad's translation relied more on literal translation. For instance, phrases like "عرفت بأنني الشخص الضعيف بالنسبة لعائلة كورليوني" and "ثم يجب عليهم ألا" closely mirrored the original "I'm known as the sissy of the Corleone family" and "So they don't have to bother coming after me." On the other hand, Dar Al-Adab's translation used modulation to reflect the informal tone. For example, the phrase "إنهم يعتبروني إمعة عائلة كورليون" added a cultural nuance with "إمعة" (a person who is easily influenced or a pushover), providing a more colorful and vivid expression compared to the original's "sissy." Additionally, Dar Al-Adab's translation used stronger language and more detailed imagery, such as "دواستها تقريباً" (almost their doormat) and "لن تكون" (there won't be any more pain), which intensified the emotions and added depth to the scene. Furthermore, Dar Al-Adab's version included additional detail and emphasis, such as "لا يبذل أحد أي" (nobody bothers to come after me), which is an example of amplification within the modulation strategy.

#### Excerpt 5:

"I thought I got all you guinea hoods locked up. Who the hell are you and what are you doing here?" (Puzo, 1969, p. 162).

#### T1:

"تقدم نحو مايكل وسأله بخشونة: "ظننت أنني حصلت على كل أغطية غينيا، ما الذي أنت فيه بحق الجحيم وماذا تفعل هنا؟" (الحداد، 2016، ص 131).

#### T2:

وصاح به: "كنت أحسب أنني اعتقلتكم جميعاً، أيها الأشرار الخنازير. من أنت، وماذا تفعل هنا؟" (دار الآداب، 1975، ص 121).

Both translations conveyed the aggressive and confrontational nature of the original expression, but they did so in different ways. Al-Haddad's translation is more straightforward and slightly nuanced, focusing on preserving the original meaning while attempting to convey the speaker's tone. However, it might lack some of the intensity and colloquialism present in the ST. In contrast, Dar Al-Adab's translation presented a more forceful and direct rendition, enhancing the emotional intensity with stronger adjectives and more vivid imagery. The differences between the translations highlight the varying approaches to capturing the original tone and intent. Al-Haddad's translation aimed for accuracy and cultural appropriateness, possibly at the expense of some emotional depth. Dar Al-Adab's translation, on the other hand, amplified the aggression and derogatory tone, reflecting a more intense interpretation of the speaker's character and the scene. It can be seen that the translators at hand encountered difficulties in transferring satire from the original text to the target text. Al-Haddad faced challenges in maintaining the original's tone and intensity. The phrase "ظننت أنني حصلت على كل أغطية غينيا" attempted to convey "I thought I got all you guinea hoods locked up," but "أغطية غينيا" (Guinea covers) lacked the derogatory impact of "guinea hoods." Similarly, "ما الذي أنت فيه بحق الجحيم وماذا تفعل هنا؟" did not fully capture the aggressive tone of "Who the hell are you and what are you doing here?" In contrast, Dar Al-Adab's translation used "كنت" for the original phrase, effectively conveying the derogatory

nature and intensity of the insult. The addition of "أيها الأشرار الخنازير" (you evil pigs) and "وصاح به" (shouted at him) enhanced the emotional depth and aggression, capturing the original's forcefulness more vividly. To deal with these difficulties, the translators used different translation strategies. Al-Haddad relied more on literal translation. On the other hand, Dar Al-Adab's translation employed the modulation procedure, which is a form of oblique translation which modulates the tone of the emotional and cultural context. Furthermore, Dar Al-Adab's version included additional detail and emphasis, such as "وصاح به" (shouted at him), which is an example of amplification within the modulation strategy, adding more information to enhance the clarity and impact of the translation.

#### Excerpt 6:

"You fucking hood, who the hell are you to tell me my business? I pulled them off. I don't give a shit how many dago gangsters kill each other. If it was up to me, I wouldn't life a finger to out of this street, you punk, and stay out of this hospital when it's not visiting hours." (Puzo, 1969, p. 162)

#### T1:

أتلعن لقلنسوة، ما الذي انت فيه بحق الجحيم لتخبرني عملي؟ سحبتهم؟ أنا لست مهتماً بعدد رجال العصابات الذين يقتلون بعضهم. إذا لم يصل لي. أنا لن احرك ساكناً على والدك من الوقوع في جريمة القتل. الان دع هذا الجحيم خارج هنا ، خارج هذا الشارع، انت بنك، وابقى خارج هذه المستشفى عندما لا يكون موعد الزيارات" (الحداد، 2016، ص 132).

#### T2:

"يا لك من لص شرير! أسمح لنفسك بأن ترشدني إلى ما يجب أن أعمله؟ أنا الذي صرفت الجميع. وطز بجميع الدخلاء الذي يتقاتلون، فهم لا يهتموني أكثر مما يهتمني الخراء الذي فرزه. لو كان الأمر لي وحدي، لما رفعت بنصري لأمنع أن يصرع عجوزك. والأن، أفر نفع من هنا. أترك الشارع، يا بوز الشفتين أنت، ولا تضع قدميك في المستشفى خارج ساعات الزيارة". (دار الأداب، 1975، ص 121).

Both translations effectively conveyed the aggressive tone of the original text, but they did so in different ways. Al-Haddad's version prioritized a clear and direct rendering, possibly at the expense of some of the original's emotional intensity. In contrast, Dar Al-Adab's translation opted for a more forceful and expressive style, which might resonate more strongly with the original's confrontational nature but could potentially be seen as more exaggerated. The challenges faced by both translators involved conveying the original text's intense emotions and vulgarity in a culturally and linguistically appropriate manner. For Al-Haddad, the challenge was to balance between maintaining the core meaning of the original text and adapting its tone for the Arabic-speaking audience. This led to a more literal translation that might not fully capture the original's raw intensity. To address this, Al-Haddad employed a literal translation strategy, which aimed to preserve the text's meaning but inevitably toned down some of the original's aggressive nuances. In contrast, Dar Al-Adab faced the challenge of ensuring that the translation's emotional impact matched the original text's forcefulness. This translation used a modulation strategy, adjusting the original text's expressions to convey similar emotional weight and intensity in Arabic. By employing more vivid and colloquial language, such as "يا لك من لص شرير" and "وطز بجميع الدخلاء", Dar Al-Adab's translation enhanced the emotional and vulgar aspects of the original text, reflecting its aggressive tone more effectively.

#### Excerpt 7:

"The way to do it would be to have him heavily implicated so that it's not an honest police captain doing his duty but a crooked police official mixed up in the rackets who got what was coming to him, like any crook" (Puzo, 1969, p.170).

#### T1:

"وتكون الطريقة بأن نورطه بجريمة قتل من العيار الثقيل ، ذلك أنه رجل شرطة غير نزوية يقوم بواجبة كشرطي ولكن بشكل غير مستقيم وحصل على ما أتى إليه بوسائل غير مشروعة ، كأي محتال، لدينا رجال الجريدة في جداول رواتبنا ، ويمكن إعطائهم تلك القصة مع دليل كاف وبإمكانهم أن يدعموها بنسخه أخرى. وبذلك نكون قد قمنا بحماة عليه" (الحداد، 2016، ص 139).

#### T2:

"أن نبين أنه ليس ضابطاً مستقيماً مهتماً بواجبه، بل هو موظف محتال متورط بالسلب والابتزاز وأنه يدفع ثمن ذلك لأنه يستحقه كجميع اللصوص والأشرار. سوف نرشو صحفيين ونعطيههم المعلومات بالأدلة لتقف مقالاتهم على قدميها. وسنكون آنذاك". (دار الأداب، 1975، ص 127).

The translations provided by Al-Haddad and Dar Al-Adab each offered distinct approaches to conveying the strategic plan described in the original expression. Both translations succeeded in capturing the

essence of the plot to discredit the police official by implicating him in serious crimes, but they did so with different degrees of detail and emphasis. Al-Haddad's translation maintained the complexity of the original expression, providing a detailed description of the plan. The phrase "نورطه بجريمة قتل من العيار الثقيل" (we implicate him in a serious crime) effectively conveyed the original idea of making the police captain appear heavily involved in criminal activities. However, the translation tended to be somewhat verbose and included additional details about journalists being on the payroll and supporting the fabricated story. This added detail might dilute the focus of the original plan, making the translation slightly cumbersome compared to the concise nature of the original. The translation also included the phrase "كأي محتال" (like any crook), which accurately reflected the meaning of "like any crook" but might not fully capture the colloquial and informal tone of the original. The mention of journalists being on the payroll and supporting the story introduced additional context that is not explicitly stated in the original, potentially leading to a misinterpretation of the strategic focus. On the other hand, Dar Al-Adab's translation adopted a more streamlined approach, focusing on the core elements of the plan. The use of "موظف محتال متورط بالسلب والابتزاز" (crooked official involved in theft and extortion) effectively portrayed the police official as corrupt and involved in illegal activities. The phrase "كجميع اللصوص والأشرار" (like all thieves and villains) captured the meaning of "like any crook" but added a slightly broader scope, potentially expanding the derogatory context. The translation maintained the original tone and intent but did so with a focus on the plan's outcome rather than the procedural details. By stating "سوف نرشو صحفيين" (we will bribe journalists and provide them with evidence), the translation effectively conveyed the manipulation strategy but without the additional detail about supporting evidence and story fabrication seen in Al-Haddad's version. Both translations encountered challenges in maintaining the balance between conveying the detailed plan and preserving the original tone and intent. Al-Haddad faced the challenge of delivering a detailed explanation while ensuring clarity and maintaining the original's strategic focus. The strategy employed here involved literal translation with added context, which, while thorough, could potentially obscure the original plan's concise nature. Dar Al-Adab's translation, on the other hand, faced the challenge of ensuring that the translation was clear and impactful while avoiding excessive detail. This approach used modulation to convey the essence of the original plan with a focus on emotional impact and strategic outcome. The translator streamlined the plan description and emphasized the plan's effectiveness, reflecting a more direct and less detailed approach compared to the original.

#### Excerpt 8:

"And Michael said to him in a cold deadly voice "Don't you think I can do it, you son of a bitch?." (Puzo, 1969, p. 173).

T1:

"سوني توقف عن الضحك ، الا تعتقد بأنني أفعل ذلك يا ابن العاهرة؟". (الحداد، 2016، ص 141).

T2:

"فقدفه ميخائيل بصوت مثلوج: تحسبني عاجزاً عن ذلك، أيها الأبله الكبير؟" (دار الآداب، 1975، ص 128).

In the original expression, "And Michael said to him in a cold deadly voice, 'Don't you think I can do it, you son of a bitch?'" the tone is menacing and confrontational, effectively conveying Michael's cold resolve and underlying threat. Al-Haddad's translation, "سوني توقف عن الضحك، الا تعتقد بأنني أفعل ذلك يا ابن العاهرة؟" captured the confrontational nature but diverged from the original tone. The phrase "سوني توقف عن الضحك" (Stop laughing) failed to convey the chilling quality of Michael's voice, which is essential to the menacing atmosphere of the original text. Additionally, "يا ابن العاهرة" (you son of a bitch) translated the insult but might not fully capture the original's raw intensity. In contrast, Dar Al-Adab's translation, "فقدفه ميخائيل بصوت مثلوج: تحسبني عاجزاً عن ذلك، أيها الأبله الكبير؟" presented a more nuanced approach. The phrase "فقدفه ميخائيل بصوت مثلوج" (And Michael threw at him in a frosty voice) aptly reflected the coldness of Michael's demeanor, though it might lack the "deadly" aspect. The term "أيها الأبله الكبير" (you big idiot) as the insult deviated from the original profanity, diluting the intensity. Both translations aimed to capture Michael's cold, threatening tone and his challenge to the other person's doubts, but each fell short in



different aspects. Al-Haddad's version used more direct and colloquial language, which, while clear, did not fully convey the chilling threat and intensity of the original. On the other hand, Dar Al-Adab's translation added a layer of detail and maintained a more formal tone but could be seen as less direct and impactful in conveying the original menace. The strategies used by the translators highlighted different aspects of the original expression: Al-Haddad's approach aligned with a literal translation, focusing on directness, while Dar Al-Adab's method of modulating the tone leaned towards a more interpretative style, aiming to reflect the tone more deeply.

#### Excerpt 9:

" But you're a Corleone after all, you son of a bitch " (Puzo, 1969, p. 173).

**T1:**

" لكن بعد كل هذا أنت ابن العاهرة ، وأنا الوحيد الذي أعرف ذلك" (الحداد، 2016، ص 141).

**T2:**

" ولكنك واحد من أسرة كورليون، أيها الحمار الصغير". (دار الآداب، 1975، ص 128).

In the ST, "But you're a Corleone after all, you son of a bitch," the speaker combined a sense of contempt with an emphasis on the addressee's family identity. The phrase "you son of a bitch" intensified the insult, while "But you're a Corleone after all" underscores the significance of the Corleone name. However, Al-Haddad's translation captured the overall sentiment but with notable deviations. The phrase "وقال بهدوء" (and said calmly) introduced a calm tone that contradicted the original's aggressive nature. The insult "ابن العاهرة" (you son of a bitch) was rendered accurately but might not fully convey the original's rawness. Additionally, the phrase "لك نبيد كل هذا" (let's leave all this) did not directly translate the confrontational nuance of "But you're a Corleone after all." The added statement "أنا الوحيد الذي أعرف ذلك" (I am the only one who knows that) introduced an element not present in the original text, affecting the translation's alignment with the source material. Dar Al-Adab's translation provided a more direct and intense interpretation. The term "أيها الحمار الصغير" (you little donkey) captured a derogatory tone but might fall short of the severity implied by "you son of a bitch." The identification of the addressee as part of the Corleone family with "من أسرة كورليون" (from the Corleone family) was well-maintained, preserving the original's focus on identity. Both translations faced challenges in balancing the original text's tone and cultural appropriateness, each offering distinct approaches to conveying the speaker's contempt and the significance of the Corleone identity. Al-Haddad's translation used literal translation to introduce a subtler tone and additional elements that diverged from the original's directness. Conversely, Dar Al-Adab's translation maintained the original's intensity but opts for modulation to express a less severe insult.

#### Excerpt 10:

"Sollozzo was no dummy and McCluskey was a very tough egg". (Puzo, 1969, p. 191).

**T1:**

"عليه أن يبقى في ذهنه فكرة العمل ، سول وزو ليس تمثال ومسكوسكي بيضه ضخمة للغاية" (الحداد، 2016، ص 155).

**T2:**

"لم يكن عند سولوز أية بلاهة، وكان ماك كلوسكي قرداً قنراً" (دار الآداب، 1975، ص 140).

In analyzing the translations of the sentence "Sollozzo was no dummy and McCluskey was a very tough egg," we see how both Al-Haddad and Dar Al-Adab approached the task with different interpretations. Al-Haddad translated it as "سول وزو ليس تمثال". This effectively communicated that Sollozzo should not be underestimated, but it lacked the colloquial nuance of the original phrase "no dummy," which suggested intelligence and perceptiveness in a more informal, idiomatic way. The translation of "McCluskey was a very tough egg" as "مسكوسكي بيضه ضخمة للغاية" attempted to convey McCluskey's toughness but fell short in capturing the idiomatic essence of the ST. This translation ended up being somewhat literal and awkward, not fully aligning with the original's casual and idiomatic style. In contrast, Dar Al-Adab translated the sentence differently. "McCluskey was a very tough egg" became "كان ماك كلوسكي قرداً قنراً". This choice introduced a derogatory tone that diverged from the original description of McCluskey as merely tough. The translation "لم يكن عند سولوز أية بلاهة" for "Sollozzo was

no dummy” did correctly reflect Sollozzo’s intelligence but missed the informal tone of "no dummy," which implied a more casual and dismissive evaluation of his character. Both translations offered unique interpretations of the original sentence. Al-Haddad’s translation captured the essence but struggled with idiomatic accuracy, while Dar Al-Adab’s version provided a direct but contextually altered depiction of the characters. Adjustments in both translations could improve alignment with the original text’s tone and meaning, ensuring clarity and cultural relevance for Arabic-speaking audiences.

**Findings and Discussion:** *This paper explores how satire is rendered in two Arabic translations of The Godfather, focusing on the approaches taken by Al-Haddad (2016) and Dar Al-Adab (1975) in addressing the linguistic and cultural challenges of translating satirical elements demonstrates distinct approaches to addressing the complexities of translating this nuanced literary device. Both translators faced the challenge of preserving satire’s critical tone, humor, and cultural relevance. Pertaining to the strategies utilized in the two translations of the satirical expressions in the novel, the findings revealed the use of direct translation (literal translation) and oblique translation involving modulation and adaptation.*

The findings revealed that both translations occasionally used literal translation to directly transfer words and phrases from the source text into Arabic. This strategy is particularly evident in simpler expressions of satire, where both sought to preserve the original meaning without adding interpretive layers. For example, in rendering direct insults or simple phrases, both translators maintained the structure and word choice of the original. Similarly, both translators used modulation to adapt expressions and adjust perspectives, ensuring the translations aligned with the linguistic and cultural norms of Arabic. For example, phrases involving culturally specific humor were rephrased to match the target audience's cultural understanding. However, the two translations have also represented differences in terms of the degree of dependency on direct translation and oblique translation. For instance, Al-Haddad’s translation depended more on literal translation whereas Dar Al-Adab’s translation was extensively based on modulation. Al-Haddad, adhering to a **literal translation** approach, aimed to retain the original text’s structure and meaning. This strategy ensured fidelity to Puzo’s tone and style but occasionally resulted in a loss of the cultural and humorous nuances, making the satire feel formal and less relatable to Arabic readers. In contrast, Dar Al-Adab’s translation took a more adaptive and culturally resonant approach. This translator frequently used **modulation**, shifting perspectives and rephrasing expressions to align with Arabic linguistic and cultural norms. For instance, satirical tones in the source text were amplified through **addition**, with vivid adjectives or phrases intensifying the critique, making the satire more accessible and engaging for Arabic readers. Dar Al-Adab also employed **substitution**, replacing culturally specific references in the original with equivalents familiar to Arabic audiences, ensuring the humor and critique resonated with the target culture. However, this approach sometimes diverged from the original meaning or intent, adding elements not present in the source text, which could alter Puzo’s precise satirical tone. Both translators demonstrated an awareness of the difficulties inherent in translating satire, including the need to balance the preservation of the source text’s meaning with the target audience’s cultural and linguistic expectations. Al-Haddad’s strategy prioritized fidelity and subtlety, which preserved the original tone but sometimes lacked cultural relatability. Dar Al-Adab’s approach, on the other hand, focused on engaging the audience through adaptation, often enhancing the humor and critical tone but occasionally at the cost of fidelity to the original. These contrasting strategies highlight the inherent differences in translating satire, as each translator navigated the complex interplay between linguistic accuracy and cultural resonance. These findings contribute to the understanding of translation strategies employed in literary contexts, emphasizing the need for translators to balance fidelity to the original text with the necessity of engaging the target audience. The effectiveness of translation in conveying complex rhetorical devices is critical for maintaining the integrity and richness of the source material.

**Recommendations:** Based on the findings of this study, several recommendations can be made to enhance the practice of translating satire and irony in literary works, particularly in the context of Arabic translations. These recommendations are presented as follows:

1. It is crucial to provide specialized training for translators focusing on the nuances of literary translation, particularly satire.
2. Encouraging collaboration between original authors and translators can lead to a more nuanced understanding of the original text. Authors can provide insights into their intentions, cultural references, and stylistic choices, which can greatly assist translators in maintaining the integrity of the original work.
3. Translators should prioritize contextual adaptation over literal translation. Understanding the cultural significance of satire and irony is vital. Translators should aim to convey the underlying message and emotional resonance, even if that means altering specific phrases or expressions to make them more relatable to the target audience.
4. Establishing feedback mechanisms where translators can receive critiques from peers or readers can foster continuous improvement.

**Conclusions:** It was found to conclude the conclusion was that translating satire is a complex process. It requires the use of different strategies on the part of translators. The analysis revealed significant differences in how the translators approached this complex rhetorical device ultimately impacting the effectiveness of their translations. Dar Al-Adab's translation demonstrated a dynamic and contextually based approach. By employing vivid, colloquial language and modulation strategy, this translation succeeded in preserving the satirical tones of the original text. In contrast, Al-Haddad's translation leaned towards literal accuracy, prioritizing fidelity to the original wording over emotional impact. While this approach maintained the essential meanings of Puzo's text, it often resulted in a loss of the satirical sharpness and emotional resonance. The study also underscored the importance of cultural adaptation in translation, particularly for texts rich in satire. Both translators faced difficulties in rendering culturally specific references, but Dar Al-Adab's willingness to adapt and modulate expressions allowed for a more impactful connection with Arabic audiences. In conclusion, this study illustrates the intricate challenges associated with translating satire, along with the varying degrees of dependency on direct translation or oblique translation achieved by different translators.

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## ترجمتان عربيتان لأساليب السخرية في رواية العرب لماريو بوزو: دراسة مقارنة

مارسيل فضل عبدربه علي

**المخلص:** تناولت هذه الدراسة ترجمة السخرية من الإنجليزية إلى العربية في رواية "العرب" لبوزو في ترجمتين عربيتين للرواية، وهما ترجمة دار الأدب وترجمة الحداد. وهدفت إلى تحليل الاستراتيجيات المستخدمة في الترتيبين. كما تعمقت في مقارنة هذه الاستراتيجيات عبر الترتيبين قيد الدراسة. واستخدمت الدراسة نهجاً نوعياً مقارناً، مستخدمة نموذج فينباي وداربلنت (1995/1958) لتحليل الاستراتيجيات في كلتا الترتيبين. وقد تم اختيار ما مجموعه عشرة مقتطفات تحتوي على أمثلة من السخرية من النص المصدر ومقارنتها بنظيراتها في الترتيبين العربيتين. وكشفت نتائج الدراسة أن كلا المترجمين واجه صعوبات في نقل المعاني الضمنية للهجاء، ويرجع ذلك إلى حد كبير إلى الاختلافات الثقافية واللغوية بين الإنجليزية والعربية. وللتغلب على هذه الصعوبات، استخدمت الترجمات قيد الدراسة الترجمة الحرفية والتعديل والتكييف. اعتمد نهج دار الأدب بشكل أكبر على الترجمة غير المباشرة، مستخدماً استراتيجيات كالتحوير والتكييف لمواءمة المحتوى مع المعايير الثقافية العربية. من ناحية أخرى، اتبعت ترجمة الحداد نهجاً حرفياً، محافظاً على جزء كبير من البنية اللغوية للنص الأصلي، مع إضافة تفسيرات سياقية أحياناً لتسهيل فهم الجمهور المستهدف. وبينما سعت استراتيجية دار الأدب إلى القبول الثقافي، أولت ترجمة الحداد الأولوية للنص الأصلي. تُسلط الدراسة الضوء على العديد من النداءات والتوصيات لتدريب المترجمين، مؤكدةً على ضرورة التركيز بشكل أكبر على تناول السخرية في الأعمال الأدبية.

**الكلمات المفتاحية:** هجاء - ترجمة - مقارنة - رواية.