Option: literary translation

Translation of Irony in Literary Texts from English into Arabic

Case Study: Joseph Conrad's *Heart of Darkness*

A dissertation is submitted to the department of letters and English language in partial fulfillment of the requirements for the degree of master in Anglophone, literatures, and civilization.

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Dedication

In dedication to

       Allah the almighty

       My beloved family

       My friends

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Abstract

The purpose of this study is to examine the role of translation as a means of communication in transferring the meaning of irony of the source text. It adopts a descriptive analytical approach. Taking Joseph Conrad's *Heart of Darkness* (1899) and its translation *Kalb Dallam* (2004) as its practical corpora. The dissertation draws on the use of irony in literature and its translation techniques as it examines the difficulties in translating stylistic features in general and irony in specific. Accordingly, the first part of the analysis is about the concept of irony as a term and as a means of style in literature. The second part, however, is a descriptive analysis of the strategies and procedures used to translate irony in *Kalb Dallam*. Through the examination of several passages, it is found out that the translator Harb Mouhamed Chahine, succeeded in offering the reader the same ironic impact in most ironic passages. The dissertation concludes that in spite of the efforts of the translator to convey the same ironic impact from the ST to TT sometimes he finds himself obliged to make slight changes in the ironic passages, in order to reinforce the ironic impact in the TT. Also, sometimes he changes some cultural items that cannot be used on the TT.

List of abbreviations

ST	Source Text
SL	Source Language
TT	Target Text
TL	Target Language

Contents

Introduction

In the eighteenth century, the imperial powers have been raised, as well as the novel. This notion of literature has created wrong ideology by dividing people into two cultural categories. Consequently, it created a cultural and ideological barrier between the two cultures; under the image of the civilized colonizer and the uncivilized indigenous. However, the twenty first century depicted colonialism and imperialism as shameful and devilish acts that should be condemned. Therefore, many writers and intellectuals from both cultures raised their pens to identify the reality of imperialism, thus the likes of Chinua Achebe and Joseph Conrad among others contributed divulging the reality of imperialism, the truth behind civilizing the indigenous, and racism in Africa through the use of different aesthetic elements in their literary works.

The fights against imperialism create a new body of literary works. Many writers contributed to reflect the shameful and devilish acts behind imperialism and the missions of civilizing the primitives. There are many significant works by western writers that reflect the Europeans' exploitation of the lands and the indigenous. Therefore, translators contribute to translate this kind of literature, since it is considered as a confession by the colonizer himself.

In the twentieth century the development of literature went hand in hand along with translation theories. In literature, the use of stylistic devices became a required criterion of good narrative, for this reason writers attempt to use the maximum of stylistic devices, since they are narrative techniques that express the narrator's imagination in a stylistic way. In addition, they make the reader curios to interpret the narrator's point of view. Therefore, translation theorists contributed to study the process of translating stylistic devices in narrative literature.

Translating literary stylistic devices may occur as a serious challenge, since it requires not only a creative literary thinking to interpret the authors' stylistic value behind the stylistic

device he used, but also it requires the use of the same stylistic device along with the transmission of that stylistic value to the target language. Many linguists and scholars were interested in the field of translating stylistic devices. Sevda Husenova, in her article "Stylistic Problems of Translation", states that "Therefore, Transformation stylistic devices in translation requires a creative approach and skill from the translator in order to value the device used in the text from the point of view of its stylistic color in the text, and also his mastery to compare the functions of these devices in the source and target languages." (37)

Latter, many scholars choose to analyze each stylistic device individually, since it is a broad field. Irony, for example is studied in depth in many books like *Irony* by D.C Muecke and *Irony* by Joana Garmendia. As for its process of translation many scholars were interested in the translation of irony, like Chakhachiro's *Translating Irony Between English and Arabic* and Marta Mateo's article "The Translation of Irony".

The first attempt to translate *Heart of Darkness* in Arabic language was by Hani Samir Yared in 1998, after that many Arabic editions were published by different translators. Translators are interested in this novella because it is written by an ironic writer. (Hooti and Mousaabad 65) The paper in hand gives an account of the concept of irony as a stylistic device in literature. This study will attempt to examine the difficulties in the translation of stylistic devices and which strategies are used to translate irony. It will use Joseph Conrad's *Heart of Darkness* and its Arabic translation by Harb Mouhamed Chahine's *Kalb Dallam* as a case study.

Significance of the Study

This study is a descriptive and an analytic examination of *Heart of Darkness's* Arabic translation. It investigates problems of translating stylistic devices and which translation techniques the translator will use while translating literary devices. Also, it will examine how cultural items in Joseph's Conrad *Heart of Darkness* are translated into Arabic. Furthermore,

it will assess the success of the translator in creating the same ironic impact on the target text reader.

Statement of the Problem

Language and culture are interrelated. Consequently, translators are asked to translate not only linguistics components, but also cultural aspects. Furthermore, before the translation process takes place, the translator should have background knowledge about both source and target cultures. Therefore, the aim of literary translation is to share culture, but the question is how? Literature is a creative art, writers use stylistic devices to add aesthetic dimension to the work. Though, when it comes to translation, the translator will face many obstacles since he is required not only to translate language but also to render those stylistic devices into the target text. Irony, for example, is a literary device that many translators face difficulties in the process of its translation. The major question is which translation techniques are used to translate irony from English into Arabic? Through the examination of *Heart of Darkness* and its Arabic translation, this study will attempt to investigate which translation strategies are used to translate irony? And to detect the difficulties the translator faces in translating irony. Hence, it will attempt to answer the questions below.

Research Questions

1. What are the translation techniques used to translate literary devices in general and irony in specific?

2. To what extent the translator succeeded to convey irony through the Arabic language and is it possible to preserve the cultural dimension expressed through irony in translation?

3. Which difficulties face the translator while translating literary devices?

Research Methodology

The study is carried out through a descriptive analytical approach, taking *Heart of Darkness* and its Arabic translation *Kalb Dallam* as its practical corpora. The dissertation deploys stylistic translation techniques. Also it examines the concept of irony and how it is reinterpreted through Arabic translation.

Organization of the Dissertation

The dissertation is divided into an introduction, two chapters and a conclusion. The introduction is a general overview about the work. It includes the dissertation's significance, problematic, aims, the questions to be answered in the conclusion and the methodology. Moreover, it describes the structure of the dissertation.

The first chapter is theoretical; it is entitled 'Irony and The Techniques of its Translation'. It is divided into three sections. The first section 'What is Irony', provides definitions of irony, its history and types of this device. Also, it shed lights on how it is used in literature to add stylistic values. The second section, 'Translation Techniques Used to Translate Irony' discusses the first procedures to be taken in the process of translating irony. In addition, it shows the difficulties that face the translators while translating irony.In addition, it includes different translation techniques suggested by scholars for the process of translating irony. The third section, 'Difficulties in Translating Stylistic Features in Literary Texts' investigates the difficulties in translating literary stylistic devices .Also, it discusses the techniques and strategies to be used to overcome these difficulties and to preserve the stylistic qualifications while translating stylistic devices from SL to the TL.

The second chapter is a practical one. It is entitled 'The Translation of Irony *in Heart of Darkness'*. It is divided into three sections. The first section is dedicated to the, 'Introduction of the Case Study', starts with presenting Joseph Conrad's *Heart of Darkness* with reference to its translation in Arabic. In addition, it sheds lights on the author's stylistic

efforts. Also, it discusses the stylistic device irony, and how the author used irony in his work to convey hidden meanings. The second suction, 'Analysis of the Techniques Used in the Translation of Irony into Arabic in *Kalb Dallam*' analyzes the strategies used in the process of translating irony. The third section 'Assessment of Irony Translation and its Impact on the Target Text' assesses the translated irony and whether it conveys the same meaning of the source text or not. In addition, it investigates how the translator communicates this meaning in the target language and the impact of the translated irony on the target text reader. The conclusion is to detect the difficulties in translating stylistic devices in general and irony in specific. In addition, it talks about the translation techniques used to overcome these difficulties. Moreover, it assesses the translator's success in conveying the meaning of irony from ST into the TT and if the translator succeeded to interpret the cultural items of the ST in TT.

Chapter One

Irony and the Techniques of its Translation

The first chapter is theoretical; it introduces the stylistic device irony and the techniques of its translation. It attempts to define the concept of irony from different angles going through its history, types and as a style of writing. Then it deals with literary devices as a field of study. In addition it will focus on translation techniques that are used to translate literary devices. In conclusion of the chapter it argues which difficulties the translator will face while he is translating stylistic features in literary texts

I.1.What is Irony

Colebrook defines irony as a stylistic device that is used to convey a hidden meaning. It is complex and has multiple definitions. The term "irony" goes backs to ancient Greek ages; recently those definitions of irony have changed. The first definition that covers this term by Quintilian: "saying what is contrary to what is meant."(qtd. in Colebrook 1). Quintilian also was looking to Socrates and ancient literature. Another definition explains that irony refer to issues of post modernity because in this age what is said is the contrary to what is meant. (1)

The concept of irony is understood through its history. The spelling of the word changes as well as its meaning. The term was first called "eironeia"; it was used to refer to the art of double meaning in Plato's Socratic dialogues. Therefore, the term was used to refer to a derisive purpose, of not telling the truth, and for a positive one, to refer to Socrates' ability to cover his real message. (Colebrook1)

Post modern irony is different, it is to be attached with the past since everything is quoted or imitated. Also it is used to fill the gaps (Colebrook2) Hayden White states that "the very notion of modern history is essentially ironic." (qtd. In.Colebrook3) Historians must read

about the past like if some things in the past were not clearly apparent in that time, in addition to that the past always carries implicit meaning. Furthermore when historians are aware about the past, irony and historical contexts become readable. He also argues that because of irony sincerity and immediacy are destroyed, since every meaning is questioned what is the real message behind it. To read in an ironic manner; is to read in a complex way, also is to read between the lines, and not to take the words as they are written. (3)

Between the eighteenth and nineteenth century, the term "irony" started to have new meaning. It does not refuse the old meaning and the attitude of being ironic has continued. Colebrook believes that throughout history, the meaning of irony was separated. On the one hand, it refers to the linguistic complexity of ironic words in literary works. On the other hand it refers to, the ability of having an ironic attitude; which means not to be tied to the words and ask for its meaning. (10)

As long as the time changes the meaning also changes, starting with Plato's Socratic dialogues when the term is used to refer to an attitude. After that a direct definition was given by Quintilian who used Plato's Socratic dialogues as a background to his definition. In addition to that post modernity witnessed a notable use of this term, not just as a term but also as literary device that must be present in literary works since everything in the modern age is ironic. Colebrook makes it clear that irony is more than just a term; it is a complex meaning used in literature and an attitude that makes you able to understand the hidden meaning(Colebrook 3)

Scholars have dealt with the concept of irony from different points of view. Therefore, there is no particular definition of the concept. Some see that irony is to say the opposite of what is meant. Also, is to make it difficult to the hearer to understand the real intention of the speaker. Muecke believes that the concept of irony is vague, unstable and multiform. The

word irony does not now mean only what it meant in earlier centuries, it does not mean in one country what it meant in another, nor to one scholar what it may meant to another" (qtd.in. Beigiand Behnam1286). For him the word irony is an umbrella term which is wide and can be explained in different forms. He also shows that there have been many additions to the old definitions of irony and it is not a global term. In fact, it varies from one country to another and from one culture to another.

A classical definition by Cutler in her article "On Saying What You Mean without Meaning What You Say," is that any ironic utterance delivers a message which is the contrary to what is literally said. She also mentioned that the speaker shows to the hearer he is being ironic by using an intonation that signals his real intention (qtd.in. Beigi and Behnam 1286). For Linda Hutcheon irony is "the mode of the unsaid, the unheard, [and] the unseen". She considers that only the speaker knows the real image of irony, because it makes the hearer deaf and blind toward the real message (qtd.in. BeigiandBehnam1287) another explanation of irony is to say the opposite to what is meant or to make the real message ambiguous.

Irony is a literary device that has different definitions and various types. Different scholars discussed this term from the emergence of the term till the recent time. The most common types of irony are irony of situation, verbal irony and dramatic irony. Izaias states that situational irony happens when the actual result and the expected result are not the same. This type of irony happens when everything happens against the expectations (qtd.inBeigiandBehnam, 1287). For Garmendia, "Situational irony is not intentional. It is, rather, an event or occurrence that simply happens and that we consider ironic because of the way it occurred" (5). And she explains that: "To state this more clearly, situational irony is an event that seems deliberately contrary to what one expects and is often wryly amusing as a result" (5). The two definitions have the same idea about situational irony which is not

intended and happened spontaneously without any preparations or expectations. In other words, actions happen contrary to what is supposed to be happening. (5)

Abrams argues that:" verbal irony (which was traditionally classified as one of the tropes) is a statement in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed. The ironic statement usually involves the explicit expression of one attitude or evaluation, but with indications in the overall speech-situation that the speaker intends a very different, and often opposite, attitude or evaluation"(qtd.in BeigiandandBehnam1287). For Garmenia, spoken irony that is used in interaction is considered verbal irony. It includes a speaker, who has the intention to express an ironic statement and there is the hearer who will get or get not the real meaning of the speaker's message. Thus, verbal irony is when the speaker has the intention to interact ironically. (7) A discourse of a paragraph, sentences and words can be uttered by a speaker with ironic intention. Also, a whole text is considered as ironic if it is full of ironic expressions. In addition, a whole book can be ironic even when there is no element that shows it is ironic that is why irony should be understood as a whole and not as a sequence of ironic expressions (Garmenia8).

Beigi and Behnam state that dramatic irony occurs on theatre or narratives, it is when the writer and his audience know what will happen next, but the character does not share with them this knowledge and he is acting in a way that does not fit what it is supposed to happen. Abrams explains that; dramatic irony involves a situation in a play or narrative in which the audience or the reader share with the author knowledge of present or future circumstances of which a character is ignorant; in that situation, the character unknowingly acts in a way we recognize to be grossly inappropriate to the actual circumstances, or expects the opposite of what we know that fate holds in store, or says something that anticipates the actual outcome, but not at all in the way that the character intends.(qtd. in. Beigi and Behnam1287) Garmenia

believes that, dramatic irony is for fiction and narratives when the character in the scene does not kwon what happen while the reader knows. Furthermore, she stated that this literary technique was used by Greek dramatist and they were masters in using dramatic irony in their comic plays. (6)Scholars also talked about the relationship between ironies. For Clark and Gerrig, the link between situational, verbal and dramatic irony following Fowler, is that a double audience exists in the three types. Sperber argues that irony is used to refer to many things, he answered indirectly Clark and Gerrig by saying that "there may exist interesting relations among these referents, but there is no reason to expect all of them to fall under a single unified theory of irony." (qtd. in. Garmenia 78)

The irony is an expressed reality that uses style and art. It represents the values of emotions and ideologies through ideas of artwork. It may occur in a subjective way when the author shows his emotions and all levels of style must be used, because irony plays a major role to show the creativity of the writer. The art of irony was presented clearly in modern and post modern literature since it presents the contradictions that people face in their life also it represents the creative and artistic touch of the author. Therefore, modern artwork is valued and criticized through its components of arguments and critics. (Garmenia 78)

Irony is not an access to show the damage of people's life. The writer uses funny ways to convey a certain message. For this reason irony is a tool which uses emotions and artistic methods to show that what is supposed to be serious and dangerous is not (Kabylov 179). Irony started in folklore since it is the start of written literature, we can find many examples in artistic works around the world (180). The writer uses the element of irony to evaluate people's life by taking some events and expressing them ironically. In addition to that, in that ironic event, the author can show his attitude to his audience. He makes an artistic touch through irony to make what is bad seems entertaining. Not only this, but also to evaluate human characteristics and society in general and how life is going (180-81).

When the author tends to use irony many components are required to affect the reader as explained by Kabylov:

> The ironic style requires from an author constant use of critical evaluation and linguistic construction in the convenient time in described objects by themselves. Artistic works, poetic pattern, philosophical and psychological curves of the story, describing the period of preparing for the competition, competition of horsing and arts lies on the soul with a particular force. Under the deep philosophical reasoning the power irony and mockery are laid in these artworks which is though–provoking for a reader. (83)

Irony is a literary device that is used to add a stylistic value to the art work. It is to give another image of reality and to reduce the seriousness and danger of a certain event and make it funny to the audience and only few people can get the real message behind it. Irony is a stylistic device that requires certain techniques that is why scholars have dealt with this device from different perspectives. Starting with its history as a term, then irony became for more than just a term, but also as a literary technique that has many types to be used in different situations.

I. 2. Translation Techniques Used to Translate Irony

Irony is a literary device that has a stylistic effect on texts. In addition it requires linguistic, cultural and social context to be applied. Therefore it is considered as a real challenge for the translator. He may not only face the issue of understanding irony, but also that of conveying it to the target language with its stylistic features (Kimovska and Neshkovska109). Mateo believes that translating irony is not an easy task. Translators have particular procedures before they start to translate. They usually try to detect what obstacles stand in their ways in the process of translating irony. Then they can decide which methods and strategies to apply to get a successful translation of irony. (174)

In the process of translating irony, most scholars focus on the ease and difficulty of this operation. As most studies of humorous texts are devoted only to this task. For this reason scholars made a gradation to evaluate the difficulty of irony and they claim that when the process of translating irony requires more linguistic aspects, the translator will face untranslatability. Irony is based on reversing facts into jokes, therefore translating cultural jokes requires cultural background, if the two cultures are distant the translator will face difficulties specifically when he translates cultural and linguistic components. Most translators state that universal jokes are considered the easiest to translate. (Mateo 174)

Irony is a stylistic device that requires artistic features. It is usually poetic. So it should follow the structure of poetic characteristics. That's why many critics when it comes to the translation of irony they relate it to poetry in many of their analysis. Also they see that the link between the translation of poetry and irony is that; they are both difficult tasks to be translated. In addition, they point out another obstacle which is the context, since it is the main aspect that creates irony, the translator needs to have background knowledge about the social and cultural basis to appreciate the value of irony and to have the ability to translate that value to the target culture. Therefore the translator depends on the distance between the

two cultures, because the more cultures are far from each other the more the translator will face the difficulty to understand and to translate irony. Even if it is understood, the target audience may not find it funny because the mechanisms of both languages are not close. (Mateo 174) Therefore, Publishers are always carful when it comes to the translation of irony, because sometimes they find themselves obliged to create a new irony, but most translators refuse it and translation critics also condemn. (Mateo 174)

Since irony always carries a hidden meaning, most critics state that the translation of irony should carry the ambiguous style and tone as they do exist in the source text. However, if the translator is not able, he will use an "equivalent effect" in translation; which is to make an intention of an idea in the source message adopted to the target culture in order to have the same reaction and to create an equivalent response with the target reader. Many critics propose that the best translation procedure is to keep in mind the question of translatability. Even though the translator is unable to be faithful in his translation, but he should not change what is easy to be translated. Therefore the translator should fit in with the target culture and do not explain that irony or joke if it is clear to the target culture because explanation destroys its value. So, the translator should focus on the context of the irony, and then he should adapt the same idea to the target culture, because what really matters is the reaction of the receiver about irony. (Mateo 174)

Scholars are clear in their focus when it comes to the translation of irony. They all focus on the essence of the source culture. After that they can evaluate the translation of that essence. They ask questions like: is it difficult? Is it possible or not to find an irony in the target culture that holds the same essence. For this reason scholars did not apply a particular method or analysis to explain the complexity of translating irony. (Mateo174)

Irony is related to the context. Therefore it falls in the pragmatic level of a text, but it is independent in its form. Some translators usually work on the semantic content of an irony

instead of its whole meaning. Others will choose to concentrate on the pragmatic value of the text. They ignore the semantic content. But there are some translators who can work on both. But in all cases they are all restricted to the type of text. They should translate according to the social and cultural conventions of their time. In addition, they should keep in mind the kind of the target reader, the values of irony in the target culture and the medium of translation to be chosen. All these procedures should be taken into consideration since they affect the meaning. Besides, Communication and perception between the interlocutors of any language or even between speakers with different languages, the aim of translators is to deliver the content of irony successfully. (Mateo177)

Irony is not restricted to one method of translation. Since it is a rhetorical device, translators adopt many strategies and approaches to achieve successful translation of irony. Chakhachiro proposes general strategies because he believes that irony is not restricted to one translation. He suggested the discursive approach as the suitable one for the interpretation of irony between English and Arabic. (275)

Chakhachiro proposes four general strategies. These strategies are: to use similar forms in translation, to use different forms in translation, to use different form and structure in translation and to use addition in translation. Originally these strategies are used to translate individual stylistic devices and there is no device that is tied to one strategy. To use one strategy, a translator should first detect the linguistic constraints, the device's communicative function, including the context of the situation, and the rhetorical meaning of the text. Form and structure are the structural strategies used to infer irony. The form is for the linguistic realization of irony while structure is for the mechanism development of irony in the text. The communicative function is the one which decides the meaning of the ironic device. (276)

As far as the similar form strategy is concerned Chakhachiro provides examples to show how the communicative function of English devices is transmitted in Arabic via the use of matched formal devices with equivalent ironic impact:

Device: irony displayed

A News poll opinion poll…showed that just 5% of people would prefer Fahey as Premier. The reason is that most people don't know him. (277)

اظهر استطلاع للرأي أن ... 5% من الناس يفضلون فاي كرئيس لحكومة الولاية والسبب أن معظم الناس لا يعرفونه

(277)

Device: Misrepresentation

John Howard… is the obvious choice. (277)

جون هارولد...الخيار الأكيد لهم

(277)

In the above examples, the irony in the source text is delivered in Arabic by using the same form strategy with equivalent ironic impact. In other words irony in the target text has the same form of the source text. In addition to that, it has the same communicative function. In other words, it carries the same meaning of the source text. (Chakhachiro 276)

For the translation with the use of different forms, it is the most applied strategy to transmit irony in the text. It requires the use of the same rhetorical devices in Arabic however it requires different lexical and grammatical form. The changes of form are needed for the mismatches at the functional level, without any changes at the structural level or in utterances and sequences. And even if there is a forced modification, it is made to keep the focus on the context and to transmit the irony with the same register and linguistic means and degree of criticism. (Chakhachiro 278)

Device: Misrepresentation

John Howard, the most experienced and effective performer in the

Coalition,…Howard's problem is that he is almost as closely identified with the hard-

Right policies of John Hewson as Hewson himself. (Chakhachiro 278)

وعلى سبيل استعراض المرشحين لزعامة حزب الأحرار, هناك جون هاورد ,أكثر الممثلين خبرة وفعالية في

التآلف...مشكلة هوارد الوحيدة انه محسوب على سياسيات جون هيوستن اليمنية المتحجرة مثل هيوستن تماما.

(Chakhachiro 287)

Justification of the formal modification:

At the lexical level the replacement of the adjectival compound word "hard right» with two

adjectives اليمينية المتحجرة because of the word order restriction

At the grammatical level is in the reflective pronoun» himself "cannot give the same ellipsis

in Arabic, because an Arabic adverb "تماما "is used to show that the writer's attitude is

against Howard. (281)

To use different structure and form while translating is a strategy which requires

modification in the form and structure of the text, in order to deliver the ironic inference.

These changes may include a topic shift or elimination in the parallel structure.

(Chakhachiro 283)

Device: understatement

The end of John Fahey's week can't have been so rosy. A former partner of

Marsden's, Fahey is about to wade into a mudfield full of unexploded mines.

(Chakhachiro 284)

وهاهو جون فاي الشريك السابق لمارسن يتلقى الخبر السعيد في أواخر الأسبوع بانتدابه لاجتياز حقل ملئ بألغام

الفضائح

(Chakhachiro 284)

There is a shift in irony because there is a structural change in the sequence and coherence.

The use of explicit connectives like 'و' ' and' and 'إذ' ' for' . For the deixis '

ها ’ ’ there 'it functions as a notification particle. However, in the Arabic style it requires imparts criticism of the noun because it refers to when it was used thematically on its own. And the understatement becomes totally contradicted. (Chakhachiro 285)

Finally, to translate with addition is a required strategy in translating irony, since the Arabic language is more verbal than English and the cohesive devices are more explicit than the English ones. (Chakhachiro 286)

Device: Condensation

The answer is simple: because they keep making stupid decisions. Now, after (Chakhachiro 286)

الجواب بسيط لأنهم يستمرون باتخاذ قرارات حمقاء. فالآن وبعد

(Chakhachiro 286)

Chakhachiro explains that; in this translation the intention of irony is explicit through the addition of the conjunction. In the English text irony makes the assumption that the first sentence is the response to the preceded sentence:" that is easy" which has no one to one translation in this context. Moving to coherence, the used passage is "the answer is simple" needs the addition of the conjunction "because". (288)

Kimovska and Neshkovska criticize on Chakhachiro's strategies of translating irony they stated that: Chakhachiro strategies are general and they do not have detailed and systematic analysis and they are ambiguous. (113)

Irony is a stylistic device that carries ambiguity in itself. It is used to convey a hidden meaning. It makes translators face a real challenge. Since in the source text it requires many qualifications; at the linguistic, cultural and social level to be made. When it comes to its translation the translator has to apply many methods and strategies to succeed in conveying irony to the target language. Also he should pertain all of the source text irony qualifications to the target text if is it possible.

I.3. Difficulties in Translating Stylistic Features in Literary Texts

In the theory of translation there is an interesting issue, which is the translation of stylistic devices. Therefore, the linguists put a considerable intention to this field; they made an investigation on how stylistic devices are translated and how to remain faithful while translating any device from one language to another. Therefore translator uses many methods and strategies to get over through the difficulties, and to translate the device to the target language with the same stylistic qualifications.
(VII. Stylistic… n.pag)

For Huseynova the general stylistic problems that may occur while translatingare divided into three problems: the stylistic peculiarities of various genres, lexico-stylistic problems and grammatico-stylistic problems. (35) The translation of stylistic units is a major issue that faces translators. Stylistic devices are divided into four subcategories. The first one is lexical stylistic devices such as: irony, metaphor, epithet, metonymy, antonomasia, zeugma, pun, violation of phrase logical units.

The second is syntactical stylistic devices, it includes sudden break in the narration, rhetorical questions, repetition, parallelism, and question in the narration…etc. The third one is Lexico-stylistic devices, it includes: euphemisms, periphrasis, litotes, anticlimax, climax, simile, understatement, and antithesis. The last one is phonetically stylistic devices it includes: onomatopoeia, rhythm, alliteration and rhyme.

All these stylistic devices should take a considerable attention while translating, because they should carry stylistic requirements, which exist in the source language. These requirements are of three types: semantic correspondence, this one needs the style and orientation of translation. In this case the translator has to ensure that the meaning of the translated text reflect the same meaning of the source text. Also, it includes stylistic adequacy, completeness and accuracy. Another type is literacy. The requirement in this case is that the

text should consist with the general rules of the target language. The last requirement is lexical and stylistic consistency, it relies on the suitable and correct selection of equivalents to the items of the target language, the analogues of abbreviations and acronyms, and correct transliteration. In addition to that the style of the source text and target text should have the same perception. (Huseynova 35)

All these procedures are technical translations that are characterized by the usage of simple words, accuracy of phrases avoiding the use of emotional words, and objectivity. Another feature is to make the content appropriate to the stylistic requirements, to be direct and stylistically creative, expressive. Moreover, the used devices should be relevant to the context. Therefore the translator should be qualified in mastering the stylistic resources in both languages. Even the lack of using emotional words is a stylistic competence because it shows that the translator is faithful and neutral in translation. Another aspect is that, the meaning of a language is connected with its emotional words. So, while translating emotional words, the translator should focus on the problem of how to convey these emotions without exaggeration and make them relevant to the context of the target language, in order to protect the sense. (Huseynova 35)

Moreover, good translation should not only convey the sense, but also the expressive stylistic features of the source text. Consequently the issue of transferring the stylistic features of lexical and grammatical aspects has been an interesting field of study with the addition of lexical and grammatical issues in translation. However, in this case the translator may face another type of problem which is called:" stylistical in essence". This type of text is full of expressive and emotional means; they are used intentionally to affect the reader's emotions and feelings. Here the translator will find himself obliged to use syntactic stylistic devices and expressive tools, in order to covey them to the target language reader. Another problem that may occur in the process of translating stylistic devices is when the source text belongs to a

special speech style or the time of a certain style or genre do not cope with the current time. Therefore the translator should be aware of such cases style, genre and time.

(Huseynova35-36)

Before starting to translate stylistic devices, a translator must keep in mind that he has to detect the translation difficulties that may occur while translating. For example: how to covey the stylistic requirements from the ST to the TT. Moreover a translator should take into consideration the words that he uses because he should be objective and direct and he should convey the lexical and grammatical features of a text. In addition to that, timing and genre may stand as serious issues if the source text is written in an era that the stylistic value or the content may not be relevant to the target text. (Huseynova 35-36)

Translating humorous texts requires immediate response that contains the pleasurable message. But the issue of the translatability of this kind of texts is always raised. Irony is universal. Many obstacles can face the translator of irony: strangeness and the distance between cultures. (Selle 876)

Scholars discuss the main translatability problems that may occur while translating. Starting with the time between the source text and the target text, in other words it is called "non-synchronicity of preferences" which means that, the source text is well understood in its own culture and language. Since, the source text reader is familiar with its history. But, when it is translated, the target text reader will not succeed to come to the period, because he is not familiar with the history of the source text culture. (Selle. 877) For Bassnett and Lefever the issue that can be faced is the absence of poetic or linguistic equivalent in the target text. (Selle 877) Czennia , graeber and Greiner explain this point as: "The lack of a specific genre, a specific humorous language or register, a specific dramatic character type in the translation language/ translation culture. (Selle 877)

For Kullman, it can be the non equivalence of specific genres or poetical aspects between the two cultures. (Selle 877) Barbe believes that when the source language and the target language share the same culture, the translatability of irony will be achieved. (Selle 877) Lefevere mentions another problem, which may appear while translating: the most problematic areas for translation can be identified as form and context of the humorous or ironic text. (Selle 877) For Unger he proposed another issue that may appear as problematic more than cultural and linguistic features for translators which is the historical dimension. (Selle 877).Levy added another issue that may face the translator; the utterances of irony in the source text should be available and understood in the target text. (Selle 877).Barbe stated that translation of irony is nearly impossible because it contains complicated linguistic and cultural aspects (Selle 877). Newmark states that irony has different categories and verbal irony is one of them which can explain the difficulties in translating irony, because SL and TL are compared at the level of cultural and educational backgrounds.

As a solution Newmark proposes one -to –one equivalence translation as the suitable strategy and if the translator falls in the issue of cultural loss he may add irony markers to explain that irony. In addition to that, he states that the translator may need to add irony markers whenever he faces a "cultural gap" in persuasive texts like "so to say" (Selle 877) Barbe also suggests these markers as an option strategy for translating irony. Since they can reproduce and replace an appropriate irony to the target culture. (Selle 877).

Translation of irony requires certain procedures, because irony as a stylistic device carries a stylistic value. Therefore a translator may find himself in a situation that he should not only understand the value of irony, but also he should translate that irony with the same stylistic requirements and the cultural value that is suitable and understood to the target text reader.

Chapter Two

The Translation of Irony *in Heart of Darkness*

The second chapter is structured into three sections. It is an application of the theoretical notions discussed in the previous chapter. It starts by introducing the case study *Heart of Darkness*. In addition, it sheds lights on the author's stylistic efforts. Also, it discusses the stylistic device irony, and how the author used irony in his work to convey hidden meanings. Moreover, it analyses the strategies used in the process of translating irony. Finally, it assesses the translated irony if it conveys the same meaning in the source text. In addition, it investigates how the translator communicates this meaning in the target language and the impact of the translated irony on the target text reader.

II.1. Introduction of the Case Study

Joseph Conrad's *Heart of Darkness* is three-part series in Blackwood's Magazine in 1899. It is a story within a story with the same character Charlie Marlow. It was published as a complete novella in 1904. In 1988 it was translated to many languages and it was classified by Modern Library as one of the best hundred novels written in English. The first attempt to translate *Heart of Darkness* in Arabic language was by Hani Samir Yared in 1998, it is entitled *Kalb Dollma*, after that many Arabic editions were published by different translators. In 2004 Harb Mouhamed Chahine has provided new translation of *Heart of Darkness* under the title *Kalb Dallam*. (Aissi198)

Heat of Darkness is unpredictable and fluent artistic work. The novel is classified within modern and other literature forms like the epic and drama (Aissi198) When Conrad was a boy in Poland, he saw a world map and pointed his finger in central Africa and he said: "when I grew up I go there" (Conrad 4) after a quarter of a century, exactly in 1889, he achieved his dream and did go there. He took command of a steamer in the Congo River. After 10 years he wrote memories about his voyage to the Congo, in one of his greatest novels

entitled *Heart of Darkness*. (Aissi 202) Conrad experienced psychological and physical issues because of the violence and horror he saw in Africa. Conrad depicted what he saw with the main character in the story, Marlow in *Heart of Darkness*. Marlow returned from a long trip to the centre of Congo. He carries with him bad memories about the exploitation, crimes and devastation of man. In this period Conrad witnessed the crimes of the white colonizer and condemned them. Most writers focus on the white people, but Conrad focuses on the person himself with no reference to his color.(Aissi 202) Eventually, Conrad transmits the results of his journey to one expression "the horror, the horror" (Conrad 161) It is considered as the most notable expression in the novella that summarizes the story.

Conrad is against the colonial expansion and exploitation; these feelings are clear through an expression in the novella by the main character Marlow (Aissi200) he says: "The conquest of the Earth, which mostly means the taking it away from those who have a different complexion or a slightly flatter noses than ourselves is not a pretty thing when you look into it too much". (50)

Conrad was born in Dec.3, 1857 in Berdichev in the Polish Ukraine. After his father's death in 1869, Joseph Conrad became the ward of his uncle in Cracow. In 1874, he travelled from Poland to Marseilles to work at sea; he started a Life of a sea adventurer on ships moving around the seas and the oceans of the world. He went to England in 1878. Speaking little of English, but he decided to make a career in the English Merchant Service. In 1894, he settled in England until he died in Kent, August 3, 1924. (Aissi 201)

His career as a novelist began at the age of thirty seven, when he published his first novel *Almayer's Folly* 1895 it did not get a big success, after that he published many books: An *Outcast of the Island* 1896, *The Nigger and the Narcissus* (1897), *Tales of Unrest* 1898, *Lord Jim*1900, and *Youth* with *Heart of Darkness* (4) and *The End of the Tether* 1902, *Typhoon* 1903, *Nostromo*1904. Most of his novels were stories of sea and colonized countries depicting

the crimes of racism, with reference to the trips of European traders and exploiters, the courage and fear of man, especially in his two books: *The Mirror of the sea* 1906 and *Some Reminiscece.* (201)

Most of Conrad's works are considered as memoirs of his personal life. Like In *The Secret Agent* (1907), *A Set of Six* 1908, *Under Western Eyes* 1911 and *Chance* 1914, he witnessed many themes of social, moral and political issues.

Conrad had many achievements, because he witnessed a variety of styles of life, adventure and environments. He saw almost the whole of the British Empire at its glory. The background of his literary works is based on these adventures in the sea. The image of the sea in Conrad's novels plays a important role in forming his character. This image was not the traditional romantic one. Instead it was an image of solitude and tragedy. (Aissi 202)

Heart of darkness is divided into three parts. They are separated but the scenes are interrelated. *Heart of darkness* starts with a description of the Thames at sunset, on the deck of "The Nellie", a cruising yawl. A group of four men were listening to Marlow who tells stories about ancient England and his trip to the Congo. He describes how his aunt helped him to get a job as a boat captain and how he took a French steamer towards the mouth of Congo River. Then he took another steamship and started his first journey up river. Along the journey, he saw, the incongruity, the inhuman exercises of the natives and the exploitations of lands in Africa. After that he continued his journey up river with some natives and one white man to the Central station and he took command of a steamboat. There, he started hearing news that Kurtz is the best in the ivory trade. (203)

After three months, the manager of the station, Marlow and a group of pilgrims went through a trip upon the river towards Kurtz's central station. They spend two months in this journey. It was crucial. Before they reach their goal they were attacked by the natives. And they found out later, that Kurtz is the one who ordered for this attack. However they could reach their

destination. Afterwards Marlow knew more about Kurtz that he is very ill and the natives

adore him. (Aissi 203)

The novella tells a story of a mission starts from the Thames in Britain to The Congo

River. It is about a group of Europeans who carry their own darkness to the heart of Africa.

The story takes the reader in a journey to uncover the heart of human himself. For Marlow

this journey is a self discovery, Kurtz stands as the European civilization's prophet who is at

the end destroyed by the natives. Along the trip up river Marlow knew more about Kurtz. In

the company, Kurtz was considered as the best employee in the ivory trade. Also he knew that

he is a poet, an artist, a good speaker and a good man. Even though, Kurtz is characterized as

an evil and barbaric. Finally when Marlow met him, he found him very ill and about to die,

accompanied with remains of a primitive civilization. When Kurtz became very ill they went

to take him back to Brussels. Unfortunately when they were on their way to the central station

he died telling Marlow his final words "the horror! The horror! ". (Conrad 145)

 After this incident Marlow became physically and spiritually ill and he returned to Brussels

and knew more about Kurtz. The story of Marlow ends with" The offing was barred by a

black bank of clouds, and the tranquil waterway leading to the uttermost ends of the earth

flowed sombre under an overcast sky— seemed to lead into the heart of an immense

darkness." (162)

Conrad made a great effort on the novel to produce a stylistic effect on the reader.

Some critics believe that the novel is very poetic in all of its elements; the characters, the plot

and even the title itself and all of them refer to its symbolism. In addition to that the use of

alliteration which made a musical mode for example: "slimy swell swung..." (Conrad 20)

Other passages include verse rhythm like: "The sun set, the dusk fell on the stream

and tights began to appear along the shore". (47)

Or: "She carried her head high; her hair was done in the shape of a helmet; she had brass

leggings to the knee, brass wire gauntlets to the elbow, a crimson spot on her tawny cheek, innumerable necklaces of glass beads on her neck; bizarre things, charms, gifts of witch— men, that hung about her, glittered and trembled at every step." (Conrad 135).

The most notable stylistic device that Conrad used in *Heart of Darkness* is irony; he used this figurative device in order to hide the real meaning of the short story *Heart of Darkness.* The situation is considered to be ironic, when what has been said is the opposite of what really happened. Irony is used to highlight a degree of influence. Either it refers to a comic effect, or a tragic effect. Irony is used very notably in the novella. ("Use of…".n.pag)

The most noteworthy irony is that Kurtz, who was represented as an intelligent man and the best employee in the company, he wrote a pamphlet about the roles of whites towards the interior of Africa. Kurtz believes that the whites can restrain the savages, their violence and killing towards human beings, their culture and can they civilize the primitives. Kurtz believed in a strong ideology that the whites can restrain the cannibals. However, at the end of the novella what he writes in his pamphlet is to kill all the savages. In this situation lies the irony because the first statement of Kurt's pamphlet contradicts with the last statement in that pamphlet. In addition Kurtz is supposed to civilize the primitives since he is considered as a noble man with moral ethics, but what happens in the story is the opposite of what is supposed to happen. Instead of civilizing the savages, he became one of them. When he is in contact with the whites he acts normally, and whenever he returns to the interior he changes completely to a powerful king that dominates all the primitives and they worship him as a god. Kurtz started to transform into a savage when he started to attend the night rituals that end with the killing of many primitives as a sacrifice. In addition to that, he went for violent attacks for the ivory with the savages. In fact he did not have the ability to control his moral behavior. He missed the differences between the civilized human and the savage one. Accordingly Kurtz went to transform the savages into a civilized tribe, but what happens is

that he was the one who is affected by the savages and became like them or worst. In this situation, Kurtz's shifts from civilized to a savage is a notable irony in the novel. ("Use of…".n.pag)

Another irony which is really apparent in the novel is the last reaction of Marlow towards Kurtz. In the beginning of the story Marlow collected much information about Kurtz. Therefore, he shaped an image of hatred image about Kurtz, after a while he starts to respect him. Also, he became his best friend. Marlow tried to convince Kurtz to return to the city. After that Marlow starts to admire the cruel man who is transformed to a savage. Plus he saw him as his own relative considering the primitiveness. Consequently, another white, cultured and highly civilized person is affected by savagery. When Marlow starts to hear about Kurtz, it is obviously expected that Marlow will keep his disdain attitude towards Kurtz. But what really happens is against the reader's expectations. ("Use of…".n.pag)

There is a remarkable irony at the end of the story. Which is the reaction of Kurtz's fiancée; she loved him very much and always felt proud of him because he holds a noble job, which is to civilize the primitive tribes and she carries a great respect for him. When she hears about Kurtz's death, she felt in a sorrow. After Kurtz's death, Marlow went to visit her. She still admires Kurtz's personality and talks about him as a noble person. The irony in this situation is the fact that her dead beloved, whom she thinks is a great man with ethics, is practicing a savage behavior instead of civilizing the savages. ("Use of…".n.pag)

 The irony becomes stronger when she asked Marlow about his last words he answered her that his last words were her name, but this is not truth, Kurtz's last words were: "the horror! The horror! ". (qtd.in. "Use of…".n.pag)

The admiration of Kurtz by the Russian is ironic, because according to Marlow's first attitude towards Kurtz is that, he is transformed to a devil living within the savages, and t he becomes just like them. However, for the Russian, he is a great man and deserves respect.

Also, he believes that Kurtz opened his mind to see the value of things in different manners. Furthermore, the Russian believes that, Kurtz has wisdom behind his attitude which enlightens him. Therefore, this scene is considered ironic since Kurtz with his entire devilish attitude can enlighten the Russian. ("Use of…". n.pag)

Accordingly, ironies in *Heart of Darkness* is used in order to transmit the feeling of sorrow and disappointment about Kurtz's unexpected change, and to feel empathy for Kurtz's fiancée, whom she holds a great respect and love and she thinks that he is man with morality, but he is a devil. Furthermore, to feel surprised about Marlow. Although, he knew about Kurtz's devilish side he became his best friend. ("Use of…".n.pag)

II.2. Analysis of the Techniques Used in the Translation of Irony into Arabic

In literature a sentence can carry two meanings: literal and non- literal. A sentence is considered literal when the writer says directly what he means. Therefore, what is written and said carry the same message, for the non literal sentence, is when the writer's intended meaning and the literal meaning are not the same, this is called irony. So, the translator should analyze the meaning of the sentence to understand the real meaning of the message, in this case, Nida suggests: "The analysis of a text in the source language must not be limited to a study of the syntactic relationships between linguistic units or the denotative (or referential) meaning of these same units. Analysis must also treat the emotive (or connotative) values of the formal structure of the communication." (qtd. In Aissi 95). In addition to that, the translator goes through the discovery of the purpose behind this sentence. In this way he analyses the circumstances that led to the production of this sentence. Moreover, this analysis is important since it shows the link between the writer and the reader. It shows how the participants interact in a given context, as it is proposed. So, the pragmatic interpretation of a sentence relies on the context. According to Leech context is: "any background assumed to

be shared by S [speaker] and H [hearer] and which contributes to H's interpretation of what S means by a given utterance". (qtd.in.Aissi96)

The following is a selection of a set of ironic passages, which are analyzed to determine the procedures and strategies involved in the translation of ironic passages into Arabic and its impact on the target reader. The novella includes many ironic passages starting with the first ironic passage when Marlow starts to discover the truth behind the mission. Conrad says:

This devoted band called itself the Eldorado Exploring Expedition, and I believe they were sworn to secrecy. Their talk was the talk of sordid buccaneers; it was reckless without hardihood, greedy without audacity, and cruel without courage; there was not an atom of foresight in the whole batch of them, and they did not seem aware these things are wanted for the work of the world. To tear treasure out of the bowels of the land was their desire, with no more moral purpose at the back of it than there is in burglars breaking into a safe. Who paid the expenses of the noble enterprise, I don't know; but the uncle of our manager was the leader of that lot. (60-1)

هذه العصابة المتخصصة أطلقت على نفسها (بعثة إلدورادو الاستكشافية)واعتقد بأنهم قد اقسموا على سريتها، إلا أن كلامهم كان أشبه بحديث لصوص البحر. بما في ذلك من خسة ، فكلامهم ينطوي على المغامرة الهوجاء, المفتقرة إلي البسالة وعلى الطمع المفتقر إلى الجرأة وعلى الشراسة التي تعوزها الشجاعة فما من ذرة من الحيطة والتبصر أو من أية نية صادقة في صدر هذه الجماعة بكاملها، وهم غير مبالين سواء أكانت هذه الأشياء للعمل أو لم تكن, فرغبتهم الحقيقية تتمثل في انتزاع الكنز من باطن الأرض بدون أي وازع أخلاقي , وكل همه الحصول على ما يسرقونه سليما، ومن يدفع تكاليف هذا المشروع النبيل ؟ لست ادري!

فقد كان عم مديرنا هو رئيس العصابة.

(harb53)

If one examines the first sentence, there is notable change. He translates the words "devoted band" with "العصابة المتخصصة". So, there is a change. In the ST when we read what comes after "devoted band" the irony becomes clear and the ST reader understands that this band is a group of thieves. The translator chooses to show the reality of this band from the beginning and he translated the words "devoted band" with "العصابة المتخصصة". In this case the translator makes what is hidden and curious obvious to the TT reader.

In the following example the translator chooses to keep the ironic impact just like in the ST:

Who paid the expenses of the noble enterprise? (Conrad 61)

ومن يدفع تكاليف هذا المشروع النبيل ؟

(Harb 53)

We may say that the translator used the same form of the ST. Since the translated passage has the same form of the original one. In addition to that it includes the same ironic equivalent impact of the source text. The hidden meaning behind this sentence is that this enterprise is not noble as it is written literally. And in the Arabic passage the reader will receive the same meaning as in the original text.

In the following example, Conrad shows that Marlow notices how ironically the savages are dehumanized by the whites and they are more civilized than the pilgrims through their trip to the station of Kurtz. ("Quotations".n.pag)

They were dying slowly—it was very clear. They were not enemies, they were not criminals, they were nothing earthly now— nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom (Conrad 31)

لقد كانوا يموتون ببطء وعلى مهل، وذلك أمر واضح كل الوضوح،فهم ليسوا أعداء وليسو مجرمين ولا ينتمون بعد الآن إلى أبناء الأرض ،و ما هم إلا أشباح سوداء تجسد المرض والجوع، فينطرحون في مكان مظلم ضارب إلى العفن.

(Harb 30)

When applying the notion of Chekhachiro in this passage. It is possible to apply The Chakhachiro's strategy, translation by addition, which is used in this case, because "Arabic is more verbal than English." (Chakhachiro 286) and the translator will fall in a situation where he needs to add some expressions to strengthen the inference of irony. And we can see the addition in the sentence:"it was very clear","وذلك أمر واضح كل الوضوح" the words كل الوضوح are added to strengthen the ironic inference. Therefore, the meaning of irony in Arabic is conveyed to show that, it is ironic to consider the primitives as savages, but it is so clear, they are just poor and weak people, and they treated with such cruelty by who are supposed to be civilized whites.

The following example contains a religious content in the ST:

It was like a weary pilgrimage amongst hints for nightmares. (Conrad 26)

وكان أشبه برحلة طويلة مرهقة ومملة بين تلميحات خاصة بالكوابيس

(Harb 26)

In the ST passage, the author refers to the journey as a "pilgrimage" which means that this mission is pure and blessed and has good intentions, but the truth is that, it is not noble at all, but the main character Marlow attempts to avoid this fact and it is obvious that Marlow is aware about the truths behind the mission of "civilizing of the savages", yet he is against the pilgrims' actions, also he knows that they are hiding away from the evil and darkness of their crimes. So it is ironic that Marlow would call this journey a pilgrimage. However, the author includes the "hints for nightmares." To show that Marlow is avoiding the reality, but at the same time he refers to the darkness that is waiting for them. ("Quotations ".n.pag)

In the translated passage the translator used the word" رحلة ", for the word" pilgrimage" and he did not use the word "الحج" because the religious ritual in the Arab

Islamic culture has different concepts from English culture, so it cannot be used in this

context. So, the translator used the word" رحلة ", and he added the words "طويلة" and " ومملة"

to show the ironic impact in this passage, since " رحلة" is supposed to be fun and the time

passes very fast but the translator shows that it is just the opposite.

The translator rendered: "amongst hints for nightmares."(Conrad 26) and "بين تلميحات خاصة

بالكوابيس"(Harb 26) with the same form of the ST, so both ST and TT have the same ironic

impact.

      In the next example Conrad shows that Kurtz is selfish and egotistical person who

thinks he can control the savages. However, he is weak in front of the powers of darkness that

dominates his soul. Kurtz is unable to control himself, instead of that he is controlled by the

wilderness. Ironically, he thinks that he is dominating all things, but he is the one who is over

controlled. In addition, Kurtz presents himself as a god among the native Africans. That is

why he feels that he has the right to own everything and even the wilderness he lives belongs

to him. His greed has expanded to overwhelm wilderness. However, he was the one who is

over controlled by the wilderness. ("Quotations " n. pag) Conrad says through his character

Marlow:

      You should have heard him say, 'My ivory.' Oh, yes, I heard him. 'My Intended, my

      ivory, my station, my river, my – ' everything belonged to him. It made me hold my

      breath in expectation of hearing the wilderness burst into a prodigious peal of laughter

      that would shake the fixed stars in their places. Everything belonged to him – but that

      was a trifle. The thing was to know what he belonged to, how many powers of

      darkness claimed him for their own. (Conrad 100)

وكان يمكنك ان تسمعه يقول : عاجي!

آه ، نعم ،لقد سمعته يقول :

_ خطيبتي، عاجي، محطتي، نهري، ملكي. وكل شيء كان يخصه.

لقد جعلني اقبض نفسي متوقعا سماع انفجاره المتوحش في ضحكة ممزوجة بسخرية بحيث تجعلها تثبت النجوم في مكانها.

كل شيء يعود إليه ولكن كم عدد قوى الظلام التي تستدعيه إليها؟

(Harb 85)

The translation starts with the same form of the ST, but he translates "but that was a trifle. The thing was to know what he belonged to" with "ولكن". Therefore the translator chooses to change the form and structure and he eliminates the text structure and translates it to one word   and he translated it to only one word in the target language. However, the ironic impact is delivered just like the original passage. (Chakhachiro 283)

In the below example Irony in falls in Marlow's lie about Kurt's last word, He tells Kurtz's fiancée that his last word was her name, but the truth is that they were terrible words, and the irony that she believes him and she is sure. Marlow does not want to bring the darkness to Kurtz's fiancée. Conrad used irony to symbolize the blindness of Kurtz's fiancée as a reference to the blindness of society. Even if they know the truth like Marlow they will try to keep it behind just like he did. Also, it is expected that Marlow will tell the truth about Kurtz, which is Kurtz is an evil man who committed many crimes, unlike what she thinks that he is a great man, who is going through a sacred mission, ("Quotations" n.pag) but ironically he chooses to lay Conrad says:

I heard a light sigh and then my heart stood still, stopped dead short by an exulting and terrible cry, by the cry of inconceivable triumph and of unspeakable pain. 'I knew it—I was sure!' . . . She knew. She was sure. I heard her weeping; she had hidden her face in her hands. It seemed to me that the house would collapse before I could escape, that the heavens would fall upon my head. But nothing happened. The heavens do not fall for such a trifle. Would they have fallen, I wonder, if I had rendered Kurtz that justice which was his due? Hadn't he

said he wanted only justice? But I couldn't. I could not tell her. It would have been too dark—

too dark altogether. (162)

سمعت تنهيدة خفيفة، ومن ثم توقف قلبي قليلا، وكدت أن افقد حياتي من هول الصدمة، ودوت فجأة صرخة

مريعة، صرخة انتصار لا يمكن تخيلها، وصرخة الم لا يمكن وصفها بكلمات:

ـ كنت أعلم ذلك، لقد كنت متأكدة.

كانت تعرف، وكانت واثقة! سمعت نشيجها ودفنت وجهها بين أيديها، و أوشك المنزل على الانهيار قبل أن أتمكن

من الفرار ، وكأن السماء ستهبط على رأسي، ولكن ما من شيء حدث ، فالسماء لن تهبط من اجل أمر تافه، وهل جاز لها

أن تهبط لو أنصفت كورتز؟ فذلك حق مشروع له، الم يقل بأنه يريد العدل فقط؟ ولكني لم استطع، لم استطع أن اخبرها بذلك

، ولقد سيطر الظلام تماما. ليصبح حالكا جدا ونحن برفقة بعض .

(Harb 162)

In this passage the ironic sentences are: "She knew. She was sure." (Conrad162)

كانت تعرف، وكانت واثقة!(162)

And: "Hadn't he said he wanted only justice?"(Conrad162)

الم يقل بأنه يريد العدل فقط ؟

(Harb 162)

In the first sentence the translator uses the same form strategy. The ironic impact is delivered

with success and the communicative function that Kurtz's fiancée thinks that she knows the

truth but in fact she does not know the horrible truth. In the second sentence Kurtz thinks that

he is a justice man which in fact a criminal and Marlow try to cover this truth just like Kurtz

did. So, the translated sentence includes the same communicative function as in the original

sentence.

(Chakhachiro 274)

II.3.Assessment of Irony Translation and its Impact on the Target Text

Kabylov states that irony is a productive stylistic device, which is used to express the hidden reality. It is considered as a fanciful and artistic style. In the twentieth century irony became as an essential element in literary works, since it expresses the thoughts of literature through the emotional and ideological value. It is known in the artistic content as the author's emotional point of view. That is to say, irony in the stylistic levels of artwork is expressed by the attitude of the author .Therefore; irony takes a special place in showing the creative touch of most writers. (179).

The writer uses irony in a special scene showing his attitude toward an object. Here the objective of the writer is not to evaluate directly certain event. Rather, he uses irony effectively to show his ironic ability to affect the unacceptable things by covering it as artistic. In other words, it provides the unacceptable tends of social life in another image. In addition Irony is related to the author's culture. Therefore when it comes to the translation of irony the translator usually faces many difficulties. (181)

In general the requirements of a good translation are suggested by El Shafey and it includes three main principles: first, he should have knowledge in grammar and vocabulary of the ST, along with the good understanding of TT to be translated. Second, he should be able to reform the ST into the TT. Third, the translated text should include the stylistic effects of the ST. (qtd.in.Huseynova 34)

When it comes to the translation of irony, most critics suggest that the translator should preserve the ambiguous tone, when it is used intentionally in the original text, if it is not possible; he may use equivalent effect by taking the meaning or intended message in the source text and adapting it to the target culture. (Mateo174)

Chahine used this criterion in many passages for example in:

It was like a weary pilgrimage amongst hints for nightmares**.** (Conrad 26)

<div dir="rtl">وكان أشبه برحلة طويلة مرهقة ومملة بين تلميحات خاصة بالكوابيس.</div>

(Harb 26)

The ambiguity in the source text is that how can the pilgrimage be weary and include hints of nightmares. Since it should be a religious ritual when the soul is purified and released. And the pilgrims should be good people who are in their way for sacred rituals, as pilgrims in this novel are pretending. Therefore, the reaction of the source text reader is that he is curious about the real meaning behind this irony. And when he completes reading the passage he will understand that it is not a pilgrimage. In fact it is a journey which is full of darkness and horror. Chahine translated the word "pilgrimage" with the word "برحلة". The translator did not create the same ambiguity as in the source text. He removed the religious ideology and replaced it with "برحلة" like any normal journey. But he preserved the idea that there is a hidden evil waiting for them as it is expressed in the last sentence:

Amongst hints for nightmares (Conrad 26)

<div dir="rtl">بين تلميحات خاصة بالكوابيس.</div>

(Harb 26)

 Although, the translator missed the ambiguity in the first part of the sentence, he succeeded to make the target text reader curious about why this "برحلة" includes "تلميحات خاصة بالكوابيس" and When the target reader finishes reading the passage he will understand the hidden meaning behind this ambiguity, Which is this "برحلة" is full of darkness and crimes. This idea is expressed just like in the original text. That is to say the translator adapted the irony to the target text culture, in order to provoke an equivalent reaction on the target text reader.

In the below example the translator did not make any changes in the meaning of this sentence. Although, it carries a hidden meaning; which is ironic that in the story Kurtz wanted

only justice but he is unjust. Therefore, both the source text reader and the target text reader

will have the same reaction. In addition to that this sentence is easy to be translated that is

why he did not make any changes. That is to say the translator succeeded to translate this

irony effectively by keeping the same idea of the original text:

Hadn't he said he wanted only justice? (Conrad 162)

الم يقل بأنه يريد العدل فقط ؟

(Harb 162)

Scholars suggest what the translator should do, and what he should not do to succeed

in translating irony. It is true that a translator cannot be completely faithful to the source text

but he should not change the idea of what is easy to be translated. Another aspect that should

be taken into consideration while translating irony is that, the translator should not explain the

irony, because he will destroy it. In order to avoid such translation, he should focus on the

essence of irony and make the meaning in the target text hidden just like in the original text.

(Mateo174)

The translator in *Kalb Dallam* succeeded in the translation of irony. Since most of the

ironic passages where delivered with the same ironic impact in the original text; *Heart of*

Darkness. Also, he makes an equivalent effect on the target text reader that is mostly the same

in the source text reader. In addition to that the hidden meaning in most passages was kept

hidden in the translated text, in order not to affect the stylistic function of the device and even

if there is a change, it is because of some cultural or religious element does not fit the target

text culture. That is to say the translator made changes only when it is necessary, but he did

not change the meaning delivered in the original text.

Conclusion

The twentieth century witnessed a development in both the novel and translation studies. In this period many writers raised their pen and contributed in the discussion of many issues by using many stylistic features. However, each writer uses different stylistic devices to express his ideologies in a unique manner. Therefore, translation studies open a new window to study the notion of translating stylistic devices in literary translation.

Post colonial literature uncovers the truth of imperialism, writers used many styles to express their ideologies through narratives and they used different literary devices to make the work more artful. In fact, the use of stylistic devices in literature requires high qualifications since the author uses them to transmit certain values in a stylistic manner. Therefore, the use of stylistic devices in literature is a required criterion. Thus, translation studies contributed to study the field of translating stylistic devices along with literary translation.

Irony for example is a stylistic device that many scholars attempted to study, as a term and as a literary device. According to Garmenia and Colebrook the term originates in the Greek ages and was used to mean the art of double meaning before it became a stylistic device in literature, usually used by writers to convey hidden meanings in ironic manner. There are many types of irony, the most common ones are dramatic irony, situational irony and verbal irony. Irony can be used to create sense of ambiguity, so the meaning is always hidden. Therefore, it makes translators face a real challenge, since he should interpret the hidden meaning then he should convey it to the target language reader with the same ironic impact of the ST.

Scholars in the field of translation studies contributed to the study of the different techniques and strategies used to translate this device. Chakhachiro provided four general strategies for the translation of irony from English into Arabic, to use similar forms in

translation, to use different forms in translation, to use different form and structure in translation and to use addition in translation. Mateo also suggested twelve strategies for the translation of irony from English to Spanish and Newmark suggests one to one equivalence for the translation of irony in order to have the same equivalent effect of the ST. It is true that each scholar restricted the strategy for a certain language but they have something in common, which is, the complexity of the device and the fact that it conveys a hidden meaning. The translation of irony requires recognizing and understanding its stylistic value, and conveying it in the target language with all its stylistic features and has similar impact on the target language reader.

Eventually, translating stylistic devices requires certain qualifications as suggested by Huseynova, Semantic correspondence, that is to say the stylistic devices in TT should include the same meaning of the stylistic devices of ST. Also, he should not commit stylistic, grammatical or spelling mistakes. In addition, it requires stylistic consistency, in other words, the stylistic features in the ST should appear in TT. In addition to that, it requires the creativity and skill of the translator in order to be able to evaluate the device used in the text. Moreover, he should have the ability to compare the functions of these devices in the source text and target text.

Conrad's *Heart of Darkness* is an ironic novella, and adeptness in reading the novella requires a skill in reading irony, which is not easy accomplishment." (qtd.in.Hooti and Mousaabad 65)Conrad used irony in his novella to covey the hidden reality of the colonizers' practices towards the indigenous. Therefore, *Heart of Darkness* is an interesting novella that affects the deepest thoughts and feelings of its reader and makes him wonder about the truth behind colonialism. Therefore, translating irony in the novella needs first the interpretation of irony in the source text then to transmit it to the target language with the same ironic impact.

Heart of Darkness is translated by Harb Mouhamed Chahine to *Kalb Dallam*. He used many strategies to convey the same ironic impact, he succeeded to make the same ironic impact, by following the same form and structure of the ST. however, in few ironic passages he makes some changes because some cultural items cannot be used in the target language, or it has different meaning in the TT. Also, he used some additions in the target text in order to reinforce the ironic impact.

To sum up, this dissertation suggests further research may be built on the question of how types of irony are translated from English into Arabic. And which strategies are used to translate cultural items that carry social, political and moral values in literary works through ironical features.

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Résumé

La présente étude vise à discuter le rôle de la traduction en étant un moyen de manipulation qui peut cerner le sens de l'ironie dans le texte source. Cette recherche s'appuie sur une approche analytique et descriptive. Pour réaliser cet objectif, on a choisi le roman de Joseph Conrad *Heart of Darkness* (1899) et sa traduction vers l'arabe qui s'intitule *Qualb Dhalam* (2004). La partie théorique de cette recherche examine l'utilisation de l'ironie dans la littérature et les techniques de sa traduction ainsi que les difficultés lors de la traduction des caractéristiques du style généralement et de l'ironie particulièrement. La partie pratique de l'étude analyse la notion de l'ironie étant un terme et un style littéraire. Une analyse descriptive des stratégies et des méthodes utilisées pour traduire l'ironie dans "*Heart of darkness*" est ensuite offerte. A travers l'étude des différentes parties du texte traduit, il a été déduit que le traducteur Harb Mohamed Chahin utilise le même effet ironique dans la plupart de ses traductions. Enfin, malgré les efforts fournis par le traducteur pour transporter le même effet ironique, il a été sous l'obligation de faire des petits changements dans ces parties là pour renforcer cet effet dans le texte cible. Sans oublier la nécessité de faire des adaptations concernant quelques éléments culturels qui ne peuvent pas être employés dans le texte traduit.

ملخص

تهدف هذه الدراسة إلى مناقشة دور الترجمة كأداة تستعمل لنقل معنى السخرية التي يتضمنها النص المصدر، وهي تعتمد نهجا تحليليا وصفيا. ولتحقيق هذا الغرض من هذه الدراسة اختيرت رواية جوزيف كونراد هارت اوف داركنس (1899) وترجمتها إلى اللغة العربية قلب الظلام (2004) . حيث أن الأطروحة تعتمد عموما على دراسة السخرية في الأدب وتقنيات ترجمتها كما أنها تعتمد على دراسة الصعوبات في ترجمة الميزات الأسلوبية عاما وترجمة السخرية على وجه خاص. يقدم الجزء الأول من هذه الدراسة مفهوم السخرية كمصطلح، وكأسلوب في الأدب. الجزء الثاني ، هو تحليل وصفي للاستراتيجيات والإجراءات المستخدمة لترجمة السخرية في قلب الظلام . من خلال فحص عدة مقاطع من النص المترجم، تبين أن المترجم حرب محمد شاهين. استخدم نفس التأثير الساخر في النص الأصلي إلى النص المترجم في معظم مقاطع السخرية وخلصت المذكرة إلى انه على الرغم من الجهود التي يبذلها المترجم لنقل التأثير الساخر نفسه من النص الأصلي إلى النص المترجم إلى انه في بعض الأحيان يجد نفسه مضطرًا لإجراء تغييرات طفيفة في المقاطع التي تتضمن السخرية من أجل تعزيز تأثيرها في النص المترجم. كما انه يتوجب على المترجم في بعض الأحيان إجراء بعض التكييفات فيما يخص بعض العناصر الثقافية التي لا يمكن استخدامها في النص المترجم.