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THE EFFECT OF TRANSLATION ON THE HUMOUR RESPONSE IN SATIRICAL PIDGIN
NEWS IN CAMEROON

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ABSTRACT

The present paper argues that satire news programmes possess the potential to greatly impact on audiences, although this impact is predicated on a prior understanding of its socio-cultural, historical, ideological, and institutional conditions and is therefore not always self-evident. Since satire is inextricably rooted in its specific cultural and linguistic context, it poses significant problems to translation and has often been seen as a paradigm case of untranslatability. Thus the study analyzed the challenges of attaining equivalence in the translation of satirical humour and irony, and the extent to which it is possible to handle the translation of humour response in satirical pidgin news programmes. The data was culled from four satirical pidgin news programs (Radio and TV) in the Cameroon broadcast media. A data sheet was used to monitor these broadcasts for types, techniques and devices of satire used. With regard to the hypothesized challenge, the results obtained indicate that to effectively translate satire in all its swiftness from Pidgin into English language, there is much to be apprehended about its cultural and social facts, about shared beliefs and attitudes, and about the pragmatic bases of communication in these two typologically dissimilar languages.

Key Words: Satirical news, Satirical irony, Translation, Humour response, Pidgin English

1. Introduction

Satire is more alive today than ever before, finding outlets in literature, television, the internet, comics and cartoons. The impact and effectiveness in the use of satire on the broadcast media worldwide has been the subject of considerable debate in media literature (Podias, 2013). It is the most powerful tool that critics have to get their opinions out into the world. In effect, the speed with which news is processed in this age of high demand for instant information is a significant factor in news translation that cannot be ignored (Basnet, et al, 2010). However, despite the growing popularity of satire and its socio-political impact, scholars of Translation Studies have been slow in addressing the translation of satirical news texts. Despite the fact that there is a direct, though usually invisible link between politics, media, and translation, very few studies have been carried out about the translation of satire in socio-political reporting in the media – the topic this

study seeks to explore. Since satire is inextricably rooted in its specific cultural and linguistic context, it poses significant problems to translation and has often been seen as a paradigm case of untranslatability. Often comedy's words are not intended to be taken literally, so its true message must be teased out and interpreted, thereby complicating its study. Thus, the lack of scholarship on the translation of television humor does not necessarily indicate that it lacks depth or insight, but that translating its insights is difficult (Podlas, 2011).

The aim of this paper is to assess the extent to which it is possible to handle the translation of satire from satirical pidgin news programmes into English by highlighting the challenges of attaining equivalence in the translation of satirical humour and irony. The article posits three important questions on the translation of satirical news: what is the nature of satirical discourse, what are the techniques that can be used in its translation, and what are the factors that are likely to impinge on the translation of satire news.

2. Literature Review

This study on the translation of the humour response in satirical pidgin news in Cameroon is discussed using insights from the literature on television effects, and the use of satire in socio-political discourse. The concept of satirical discourse is deconstructed into humor, irony, exaggeration and ridicule. Viewing discourse from this angle, the study adopts Halliday's theory of the functions of language (1994) that views discursive functional analysis in three dimensions: stylistic, sociolinguistic and rhetorical. The analyses criteria provided by the literary criticism and pragmatic approaches on broad interpretive models of irony are discussed. Eugene Nida's formal and dynamic equivalence translational theoretical frameworks provide the foundation for this inquiry on the translation of satirical humor, irony, exaggeration and ridicule.

2.1 Conceptual framework

Satire can be defined in a various ways and this study assesses some authoritative and scholarly definitions in this section. According to the *Longman Dictionary of English language & Culture*, satire is a work of literature, theatre etc, intended to show the foolishness or evil of some person, organization, or practice in an amusing or ironic way (1st edition, 2005: 1551). Conversely, the *Oxford Concise Dictionary of Literary Terms*, defines satire as the use of humour, irony, exaggeration or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary society, politics and other issues (Baldick, 2000: 198). The last definition is drawn from Collins, (2008: 1414) who sees satire as the use of wit as a weapon to attack the deficiencies of the society and to show the foolishness and defect of some people's behavior or ideas in order to draw attention to both particular and wider issues in society (Collins, 2008:1414). From these definitions, satire is a potent literary device which has the ability to point out the deficiencies in certain human behaviours and the social issues which result from them in such a way that they become absurd, even hilarious, which is therefore entertaining and reaches a wide audience. Thus, it can be considered that the features of satire are strong irony, sarcasm, humor and ridicule. Scholars in the domain have made seminal pronouncements on what satire is.

LeBoeuf (2007) defines Satire as a technique employed by writers to expose and criticize foolishness and corruption of an individual or a society by using humor, irony, exaggeration or ridicule. It intends to improve humanity by criticizing its follies and foibles. Conversely, Simpson (2004) considers satire as irony within irony and that the latter is "the space between what is meant and what is asserted" (p. 91). The scholar further contends that satire is a "multilayered mode of humorous communication" (p. 4). This means that satire uses irony, often in a humorous way, to point out the problems with the behavior being critiqued. Booth (1974) believes "the distinction between irony, which must be ambiguous, and satire, which is making a clear point, depends entirely on one's definition. (p. 179). As Condren (2012) points out "neither the formal characteristics of satire nor its informing purposes, including its variable associations with humour and the provocation of amusement allow for a unifying definition over the long term" (p. 375).

2.2 Stylistic Signals of Satire

Research has shown that there is a wide variety of linguistic items which undertake the role of signals in adequate ironic contexts. Satire is conveyed via the use of description. The authors' satirical style lies in his choice of words and the stylistic devices he uses. The devices used to convey satire are varied. The accent is put, primarily, on ascertaining the frequency with which they occur in oral expressions; and, secondly, on

determining the different types of stylistic signals. The first of satiric device is *allusion*. This is an implied or indirect reference to a person, event or thing or a part of another text. An allusion assumes that the author and readership share a common body of knowledge and therefore understand the author's referent. Another popular device is *burlesque*. It is a form of satire or comedy characterized by ridiculous exaggeration. It mimics serious works to achieve a humorous or satiric effect. This device is similar to another device called *caricature*, which is an exaggerated description of features, expressions etc. of a character or subject. It could also be a comically distorted drawing with the aim of mocking its subject. Closely related to caricature is *farce*, which is a form of drama with extravagant comic action.

The second set of satirical devices relate to language. They include *contrast*, which highlights the difference between two or more people or things that are obvious when compared side by side. On the other hand, the *colloquialism* technique is an informal word or phrase that is more common in conversation than in formal speech or writing. *Grammatical* devices are used by the writer to draw attention to further ridicule of the subject through the use of exclamation or quotation marks, by highlighting misspelling or other disfluencies. *Invective*, which is an early device of satire, has no humor. It is a rude language or an unpleasant remark made in anger. This device is closely related to *Innuendo*, which is a subtle suggestion that someone or something is wrong and the characters are degraded.

The last set of satiric devices is *humour*. It is a language and means of expression via mockery aimed at stressing the *comic*, *ridiculous* and *absurd* nature of certain realities. There are many types of humor such as pun, wordplays, riddles, jokes, grim humor, comedy, slapstick, farce, and travesty etc.

2.3 The Role and functions of satirical news

Satire news owes its existence to the commercialization of the mass media that bred the infotainment factor in news production. Satire constitutes a major example of infotainment in the mass media, and its humorous content not only seeks to entertain but to educate and inform its audience. Fairclough (2006) argues that "when events are reported in news narratives, their form and meaning are transformed according to the genre conventions of news narratives" (p. 98). Satirical news can serve as a moderating voice in a society. It has the power to ridicule the government, as well as the people who are reporting on it. The role of media in a democracy is to keep the public informed—a satirical source can serve an accompanying role.

Generally, satire exposes a moral issue in a mostly humorous ways, producing social scorn and reproof through playful means. Simply put, satire has been described as "an intention to change society, people, and social conditions" (Herstad, 2002), and as a cultural form that demands "a (positive) value pole for its judgment of the social world" (Hoffmann 2005). Through ridicule and rhetoric of persuasion, satire leads its audience toward a better course of action. Elliott (as cited in Reilly, 2010) speaks of satire's key role in "preparing the way to positive action" through the dramatization and exposure of foolish and/or vicious human behaviour. By demonstrating the ridiculous, wicked, or repulsive behaviour of people, things, or institutions, the satirist's demolition projects take on a constructive dimension, what Elliott calls "the way to positive action." Bloom and Bloom have argued that the satirist's harshness of tone need not imply an absence of social empathy". They assert that satire expresses an "underlying hope" that "alerts us to moral lesions and yet stops short of initiating remedial action or organized benevolence. The purpose of satire is positive change in society, not just the proliferation of negativity and relentless sarcasm, that breeds distrust, skepticism and contempt. Schutz (1977) affirms that satire's prime function is tied to enacting "positive change". Bloom and Bloom (1979), suggest that satire has the capacity "to effect a gradual moral reawakening, a reaffirmation of positive social and individual values".

Scholars have also asserted that satire news is an important trigger to media literacy Media literacy is the application of these critical thinking skills towards the reception of media (Keeshin, 2007). Satire news' possible positive effect on its audience includes teaching critical media literacy (Anderson, 2007). It is in this mindset that satirical news can contribute to an attentive public. Media literacy involves evaluating the information value and figuring out the bias or hidden agenda. Prior (2003) suggests that watching soft news may influence viewers' attitudes about certain issues. Watching soft news may facilitate learning by providing heuristic cues that help people to make reasoned political judgments.

Satire news today cannot be separated from politics, it thus encourages deliberative democracy, which refers to a society or situation where members of a population have the freedom and are presented with opportunities or are triggered to participate in discussing important issues like politics. Political satire and cartoons are powerful in their potential to influence political and social life as they often form a site for public debate. Jones, sees watching a political show as a way to participate in politics, especially for young people who, "have personalized engagement in politics and conceive of political activity as primarily discursive (and populist) in nature" (Jones 2010, 33). Hollander's (2005) research reveals that young people are turning to late night comedy and entertainment-based shows to keep up with politics. In October 2000, presidential hopeful George W. Bush appeared on the "Late Show" to try to use the influence that late night comedy has on potential voters to his advantage. This is but one example of how televised political satire can and does reshape elements of public discourse surrounding political issues.

2.4 Satire in the Cameroon Media Landscape

Satire in Cameroon media gained popularity with Tataw Obenson, nick-named "*Ako Aya*", a journalist of one of Southern Cameroon's early newspapers, "Cameroon outlook" in the 60s. According to Ngwafor (2010), he fought for the common man with the power of his pen. In his attempt to stamp out fraud and bribery and many other evils in society, he caused many people in high offices to be on the alert. He confirmed his satirical inclinations in one of his articles where he says: "... I always like to mind my business unless I see something bad that might affect the smooth running of our country" (Ngwafor 2010: 4). In a tribute article, Tataw Obenson was named "the Jeremy of a decaying social order". He started a programme "where are we" during his stay in radio Cameroon. Through this programme, the populace was able to voice its worries and dissatisfaction, which succeeded in effecting many social and economic reforms (Ngwafor, 2010). In sum, Tataw Obenson through satirical commentary provided a medium for people's voices to be heard, and helped to alert people to fight or correct social ills.

Just like the radio, music has been a very successful motor used to drive home messages on the need for social reform. One of Cameroon's pioneer satirists happened to be a musician Lapiro de Mbanga, whom people saw as a political commentator and the outspoken voice of the voiceless. During this time, critical commentary stormed the nation via music from the popular singer. The artist, Lambo Pierre Roger (origin of Lapiro) used his songs to criticize and call for change in Cameroon in the early 1960's. Sone (2009) in his article "Lapiro de Mbanga and Political Vision in Contemporary Cameroon", says that popular music is a powerful and flexible vehicle for political communication. This goes to say that music can equally be a tool for satiric communication.

Lapiro's songs celebrate the resilience while exposing the greed and insatiability of authority figures. Through his music, Lapiro criticized burning issues as national integration, galloping unemployment, abject poverty, ethnocentric marginalization, economic exploitation and, of course, political 'chicanery'. The satiric fold of his songs comes into play with his use of "*Mboko talk*", a strange linguistic concoction of Douala, English, French and Pidgin English spiced with his own coinages and neologisms. The wind of democratic change which swept through the African continent in 1990 ushered into Cameroon a new political era helped to shape Lapiro's musical agenda by creating a favourable socio-political context in which he launched his masterpiece selling album, "*Mimba We*". This album is a strong backup as to why reference is being made to Lapiro de Mbanga in this discourse about satire.

Other musical records like IPPs 'Contry dong sipoil' have had similar effects of drawing the masses attention to the social political and economic crisis troubling its society. The advantage music has over other forms is its rhythmical appeal and its soothing nature. Thus, Lapiro De Mbanga's music and Tataw Obenson's articles marked the beginning of broadcast satire in Cameroon. Enongene, (2009) explains that the actions of *Ako Aya* and *Lapiro de Mbanga* are understandable and based on the old adage that 'a public starved of critical self expression would normally look for appropriate public icons in which to anchor their repressed emotions'

Another very important and practical aspect of satire news is the use of cartoons by newspapers and other paper media in Cameroon. According to Farwell (1989) cartoons and caricature are usually considered

part of the same genre because they both show exaggerations that single out vulnerable features in a target. Most African cartoonists involved in acts of cartoon defiance against leadership have paid a heavy price for their criticism. This is true of Popoli in Cameroon. On 29 November 1998, Paul-Louis Nyemb Ntoogué, (also known as 'Popoli'), the editorial cartoonist for the Cameroonian newspaper, *Le Messenger*, wrote a front-page story explaining that he had fled the country. In an article entitled 'Why I Fled', the cartoonist recounted how he had received emissaries from powerful official ordering him to stop drawing his disrespectful political cartoons (Popoli, 1998). When Popoli ignored the order, armed persons allegedly broke into his home one night in an effort to 'persuade' him to be 'nice'. Popoli was tipped off before the raid and fled the country (Eko, 2010). The cartoonist's article about his escape was accompanied by a cartoon self-portrait titled 'I Will Survive' (Popoli 1998).

There has been a growing number of satirical news program In Cameroon today, like *Town Cryer*, *Equinox TV pidgin news*, *Tori time* and *Massa talk talk (equinox radio)*, etc drawn from both the private and public media, are venerated for their satirical criticisms of mainstream media and for their pedagogical value as critical resources for political consciousness. The programs are said to provide interrogations of contemporary forms of power while fostering more active, collaborative and politically engaged audiences.

2.6 Satire and the Pidgin Language in Cameroon

The primary aim of this study is to look deeper into the usage of the satirical stylistic signals in both formal and informal oral discourse within two completely unrelated languages – Pidgin and English. Cameroon is a multilingual country consisting of two official languages (English and French), and according to Grimes (2002), over 286 local languages. As a result, the languages mutually exert some influence on one another Echu (2004: 22). Cameroon Pidgin English (CPE) is referred to by some scholars as "Kamtok" which is derived from "Cameroon-talk" (see Todd, 1984; and Todd and Jumbani, 1992). This English-related language has been a lingua franca in the country since at least the 1880s. Pidgin is therefore, the lingua franca in everyday life in many regions of Cameroon (2016, Nkengasong).

The Pidgin English in Cameroon is a mixture of English and local languages which enable people who do not share a common language to communicate. Cameroon Pidgin is a flexible and a fast-growing language, undergoing a rapid transformation. Although it is spoken mainly in the Anglophone regions, the varieties of the language are developing rapidly in the other parts of the country. Individual speakers, market men and women, media practitioners, social groups, preachers, politicians, creative writers amongst others, increasingly find the language very beneficial in reaching out to the cross-section of the Cameroonian public, especially at the grassroots level.

Due to this intense multilingual nature of the country, there is a lot of linguistic borrowing, interference, code mixing, code switching, loan translation, and other manifestations of language contact. As a result, the languages mutually exert some influence on one another Echu (2004: 22). Today, due mainly to its extended use in Churches and on Radio and Television, it is taking its place as a recognised medium of interaction. Pidgin is a vital form of linguistic expression which provides the basis for understanding contemporary Cameroonian culture and society. It has drawn from the multilinguistic and multicultural ecology to become a lingua franca as well as a formidable unifying factor for Cameroon's multilingual and multiethnic society because of its ethnic neutrality.

In a news paper report by Nakinti Nofuru in 2003, *Pidgin News* over Mount Cameroon FM and *Global Voices* over CRTV Buea have become favourites to a large group of listeners. For Lum, one of the keen listeners of these programmes, Pidgin English is a language of intimacy, a language she identifies with. "When I listen to pidgin programs, I feel so happy that the educated journalists have come down to my level," she says. "I see myself at the same level with the journalists and other contributors of the program. I feel secured. I feel like a Cameroonian. I feel so special and also glad that the uneducated population is taken into consideration as far as radio programs are concerned." She says that broadcasting in Pidgin English is a matter of social inclusion. The young and dynamic animator of Radio Siantou has won many hearts through Pidgin English programmes. Samson Tabufor, the famous "*Torrey Massa*" of Yaounde cannot go unnoticed in the media

landscape. The 35-year-old animator is the presenter of two Pidgin English programmes - "*Pidgin English news*" and "*Cocorico*" in the local FM station, Radio Siantou (Mosima, 2007).

Many works on Cameroonian Pidgin English are analytical and descriptive journal articles which tend to target the specific aspects of the language. Although the works are very rich in their insight and perspectives, they are hardly based on any significant corpus like literary works or quantitative oral recordings on the radio and television news from which one can bring out the structural characteristics of the language for translation in a consistent way. This work has collected and transcribed 28 Satirical Pidgin English news programmes: *Town Cryer*, *Equinox TV Pidgin news*, *Tori time* and *Massa talk talk (Equinox radio)* drawn from both the private and public media for its corpus. According to Ekanjume-Ilongo (2016) Cameroonians consider CPE as a more natural and unifying language which "grows" in their eyes and which transcends geographical and political boundaries, because it is not a language of a particular ethnic group and thus goes beyond the reproach of tribalism (p. 1). "It's quite fluid, it keeps changing all the time and it's expressive as well," says Bilkisu Labran, head of the new BBC language services for Nigeria. "I can talk about the gun shots that went 'gbagbagba' and you get my gist. So it vividly captures it instead of describing or trying to find a word to say: 'The gun shots were very loud'."

2.7 Translating Satire

The present case study offers an analysis on satirical/ironical humour from Pidgin-into-English and explores translatability from a linguistic perspective as part of a cultural framework and specifically, investigates the humorous load differences and the relation between the cognitive effects obtained through existing and contextual assumptions of satire/irony.

One of the trickiest subjects in the field of translation is the translation of satirical irony. Since satire is inextricably rooted in its specific cultural and linguistic context, it poses significant problems to translation and has often been seen as a paradigm case of untranslatability. It is not a given, that every translator of satire will in every instance pick up on satirical irony, for it is a veiled message and culturally defined. As Booth (1974) rightly points out "reading irony is in some way like translating, like decoding, like deciphering, and like peering behind a mask" (p. 33). This means that before the satirical joke can be discharged in all its swiftness there is much to be apprehended about cultural and social facts, about shared beliefs and attitudes, and about pragmatic bases of communication. Nash (1985: 9) says "We share our humour with those who have shared our history and who understand our ways of interpreting the experience."

Satirical humour is known to challenge translators and it becomes obvious that the translator has failed when no one laughs at translated humour. To be able to "work" with satiric texts there is a need for a more objective and applicable approach, which considers the identification of formal and rhetorical devices of ironic texts, hence a linguistic analysis that explains the communicative function of these devices at both the utterance and discourse structure levels. Communication breaks down when the levels of prior knowledge held by the speaker/writer and by the listener/reader are not similar. Both the writer's deviant stylistic choices and the reader's responses ought to be negotiated in the process and each militates against the other. As Chakhachiro (2009) points out, ironic devices are at the functional level. A translator, as a reader, has to be able to grasp instances of irony and, as a creator, has to be able to render the ironic content in the target text. Understanding a satire is not an easy task because of its subtlety.

On a broader discursive level, a comical source text may contain (clashes between) registers, dialects, socialisms and idiolects which have no straightforward equivalent in the target language. As for the linguistic untranslatability of humor, scholars point at problems rooted in linguistic denotation and connotation (e.g., Laurian 1989). Regarding (socio) linguistic particularities, linguistic "denotation" poses translation problems when humor builds on a concept or reality which is specific to a certain language. Changes in the syntactic and semantic structure result in a modification of focus and evaluation. Media reports about socio-political events are always forms of re-contextualization, and any re-contextualization involves transformations. Re-contextualization and transformation are particularly complex where translation is involved, that is, when media reports cross language boundaries (Schäffner & Bassnett, 2010: 2). Modern linguistic translation theories commonly engage macrolinguistic approaches (e.g, language variations: temporal, geographic,

participation, social role relationships, discourse rhetorical functions), coupled with microlinguistics ones (namely, textual realizations: texture, structure, grammar and lexis). These models are derived mainly from rigorous applications of disciplines such as discourse, text linguistics and stylistics.

The context plays an important role in understanding the sense of the Satire. The translator of a satirical translation must be a good analyst. On the other hand, the translator of humor has to cope with the fact that the “rules,” “expectations,” “solutions,” and agreements on “social play” are often group- or culture-specific. Focus is directed to linguistics theories that address the analyses the written language from a social interaction form or discourse. “It follows that we not only think socially, but joke socially and reflexively,” (Fine & Soucey, 2005: 10). In other words, humor depends on implicit cultural schemes (to be breached for incongruous purposes; to be known for the purpose of comical “solution”). Tymoczko (1987) claims, therefore, that one has to be part of a “comical paradigm” to even appreciate – let alone translate – certain paradigm-specific humor. The interpretation of satire is a very specific process of inference. According to Clyne (1974: 343), one cannot interpret irony if he/she is not familiar with the context and if the ironic expression does not contain certain linguistic means which serve as indicators for irony.

So to translate satirical irony, the translator must be aware of the procedure for the translation of Satire. That is, the translation of satire requires two processes in this sense: a) spotting and understanding it in the SL text first, and then of b) finding a possible, good and matchable version of translation in the TL language with similar stylistic functions and implications. This is due to the difficulty of a) spotting and understanding it in the source language text first, and then of b) finding a possible, good and matchable version of translation in the TL language with similar stylistic functions and implications (Ghazala 2007:22). The Translator thus must try to clearly understand two things, what the author says and how he says. The flaws that are ridiculed and the way of criticizing such flaws are necessary to the translator to facilitate him to transfer them effectively into the T. L text.

Halliday’s theory of the functions of languages (1994) relates to the above three dimension the ideational function constructs a model of experience and logical relations; it implies that we must refer to our experience of the real world to encode and decode meaning. The interpersonal function enacts social relationships; it represents a progression from the semantic meaning to the pragmatic one, to text as a communicative intercourse vehicle. The textual function creates relevance to context through grammatical features, texture, structure and generic features of the text. In satires, not only the content, but also the form is very important. In a broad sense ‘contrast’ is present in all comedy, all irony, all satire. “To get a laugh, the contrast should be sudden.” (Feonberg, (1972: 124). Hatim and Mason not only point out how irony may be difficult to detect but they also discuss how difficult it may be to reproduce it in a target text. They show how important it is for translators to reproduce the propositional content of the source text but also the clues meant to trigger an ironic interpretation on the part of the target text reader. Hatim and Mas on suggest that translators may add items to their target texts that will come to the aid of their readers: “Translators may feel the need to provide additional cues for recognition of ironic intention” (1990, p. 99). In the context of situation comedies, in pragmatic terms, the aim of a perlocutionary act is to amuse. Hickey (1998) highlights that “in studying perlocution in translation, let’s keep in mind that a translator is not concerned with real effects (if any) produced on real readers of the TT, but only with the potential effects” (p.218).

In effect, when translation is difficult, descriptive studies will be interested in solutions that tell something about the contact between these cultures, groups and agents. Translation Studies today is no longer concerned with examining whether a translation has been ‘faithful’ to a source text. Instead, the focus is on social, cultural, and communicative practices, on the cultural and ideological significance of translating and of translations, on the external politics of translation, on the relationship between translation behaviour and socio-cultural factors. Descriptive Translation Studies tends to ask: “Is it translated?” and “How is it translated?” The answer to these questions then informs the researcher about relations between cultures, groups, systems, translators. Translators should know what parody and the parodied are, as well as know that the translation is not the production of an original, but rather an act of doing something ultimately depending on something else’s existence (Hatim 2001:145). Translation thus is not simply an act of faithful reproduction

but, rather, a deliberate and conscious act of selection, assemblage, structuration and fabrication – and even, in some cases of falsification, refusal of information, counterfeiting, and the creation of secret codes. (Tymoczko and Gentzler 2002, xxi).

As far as possible, satirical translation is concerned, it is better to avoid over translation, under translation, addition and deletion unless it is necessary. Mistranslation should be totally avoided. The translator should also be a critic. He must evaluate his own translation, especially his satirical parts, to see the message is conveyed effectively in the translation or not. Many literary devices, techniques, strategies, such as irony, parody, humour, burlesque etc are involved in satirical work. It makes the identification and analysis of satire complicated. Each of such literary devices are part and parcel of satire, but individually they have their own special characteristic features. Attardo (2000: 814) argues that a principle of “smallest possible disruption” of Grice’s (1975) cooperative principle is put to work when irony is employed.” Gibbs (1994: 362) considers that the understanding of verbal irony requires “shared sensibilities [between the speaker and the listener] about the subject being referred to.” He argues for the necessity of breaking Grice’s (1975) truthfulness maxims and having a context of situation are a function of the culture, language and social context in which both participants (the interpreter and the ironist) interact with each other and with the text itself” (1995: 91).

The above analyses and discussion on the translation of ironic devices consider the fact that the reader’s reactions to forms of language are based on expectations, including the violations of such expectations or ‘emotive meanings.’ (cf. Nida 1975)

3 Methodology

A qualitative and exploratory multiple case study has been used to study the effect of translation on the humour response in satirical pidgin news in Cameroon. The population of this study is infotainment news programs in Cameroon’s broadcast media (radio and television): *Town cryer*, *Equinox TV pidgin news*, *Tori time* and *Massa talk talk (equinox radio) drawn from both the private and public media*. The four satire news Programs (radio and TV) were recorded for 2 weeks a method of studying case purported by Asmussen and Creswell (1995). The researcher and some paid individuals transcribed these 12 programs, word verbatim, a data sheet with the two questions to be researched was used to monitor these radio and TV programs for types, devices and techniques of satire used in the programs.

The analysis of the stylistic markers initially necessitated compiling a linguistic corpus of authentic programmes in Pidgin English. The study was conducted qualitatively by choosing 12 episodes and thoroughly analyzing the lingo-rhetorical and socio-pragmatic devices of satire in order to explore what strategies of translation could be implemented on the different kinds of satirical discourse. The elements were first analyzed in tables covering source and target versions. The tables are divided into five columns. The first column contains the example number while the second column carries the source text- the extract from the recorded programmes in Pidgin English. Column three is titled the Gloss, which is a direct translation of the source text into informal English. The Gloss translation maintains the desired effect of the devices of satire and language used in the source text by the presenter. The fourth column titled Translation reports the source text in modern day English, while the fifth column title Interpretation gives the satirical meaning of the source text. Beneath the five columns is a row titled Context. The Context row explains the circumstances under which the event described in the source text took place. This Tabular Structuring helped the researcher to manage space, time and facilitate reader friendliness.

4. Results and analyses

This section presents the survey results of the above three (3) experiential variables identified in this study: the nature of satirical discourse, the translation techniques used in translating satirical discourse and the problems likely to impinge on an effective translation of satirical discourse.

4.1 The nature of satirical news discourse

The first research question of this study was posited as follows: what is the nature of satirical discourse in the Cameroon broadcast media. More specifically, what are the news values and what are the lingo-rhetorical and socio-pragmatic devices of satirical discourse. Table 1 below presents the nature of

satirical discourse in news value and Table 2 summarizes the recurrent lingo-rhetorical and socio-pragmatic devices in the cases studied.

Table 1: News values- Cross Case synthesis

S N	Recurrent values	General characteristics
1	Human interest	These are news reports that may be about people's personal lives or feelings and are expected to appeal to the public's sympathy or curiosity. This major news value is incorporated into every other news value in satire news. Whether national or international news, it must have the human interest value.
2	Negativity	This news value defines any news event that causes serious loss, destruction, hardship, unhappiness, or death. This news values stemmed from the following story themes: Road/air accidents, fire accidents, plane crash, rape, war/insurgent attacks, death, murder, riot, and missing people etc
3	Religion	Religious stories in all four cases come from the international scene, the immediate community or the nation. However, the program only selects those stories about acclaimed denominations, which will be of interest to its audience/viewership. For instance, the program prioritizes Christianity, and acclaimed denominations like the Catholics, Baptists, Presbyterians and internationally acclaimed ministries.
4	Supernaturalism	These are issues that cannot be explained by natural laws. Satire news goes the extra mile to report events that involve the practice of witchcraft and in some cases; it attributes certain unfortunate events to witchcraft. Issues like witches flying in sardine containers at night, witches possessing children spiritually are the most popular components of such reports
5	Transport	Transport news cuts across all four cases in this research. From analysis, emphasis on transport stories is laid on road safety activities and reports on the deplorable nature of major roads in particular areas.
6	Prominence	Most of the time stories in all four cases are about the activities or demise of popular persons, especially ministers and political party figures
7	Topicality	A good number of reports in satire news are centered on issues that are relevant to current interests. That is to say satire news gets news from what the people are currently talking about. Also, these are usually issues that are prioritized on national and international straight news media which naturally become issues that are topical among community members. Examples of such topical issues are electricity seizures, Boko haram insurgency, non-bio degradable plastics etc.

What the researcher considers as news values of this case are recurrent themes that were recorded during content analysis. However, comedy news goes beyond that. From condensing the major themes in each

story into categories, the results produced the 7 types of content news values generated from the nature of the news stories as presented on Table 1.

Table 2: Recurrent Devices of satire

S N	Devices of satire	Definition	Functions and characteristics in content
1	humor	It is a language and means of expression, via mockery aimed at stressing the comic, ridiculous and absurd nature of certain realities	<p>1) Humour to stress the ridiculous: This kind of humor functions to criticize aspects that are completely unreasonable, shameful and not at all sensible or acceptable</p> <p>2) Humour to assuage (grim humour): comic news presenters sometimes use descriptions that will make the audience laugh when reporting unfortunate events like brutal killings, deaths and the likes.</p> <p>3) Humour for hilarity: this type of humour serves solely to make its audience laugh and keep them entertained. It mostly achieves its purpose through the use of asides.</p>
2	Invective	It is a rude language or an unpleasant remark made in anger.	Invective has been used through all four cases for the following purposes: To denounce a subject who is working contrary to moral standards, To criticize the statusquo.
3	Innuendo	This is a subtle suggestion that someone or something is wrong and the characters are degraded.	Innuendo has been used to achieve the following: To open the audience minds to be able to sense improprieties where necessary To effect a change of attitude from subjects who are involved in its subtle criticism
4	Colloquialism	An informal word or phrase that is more common in conversation than in formal speech or writing	Generally, one can say that the entire satire news bulletin is colloquial. It adopts a discursive approach in the news to achieve the following: To mentally involve the audience in the discussion by using dictions and tones drawn from the community. Thus, the audience identifies with the program.
5	Wit	The apt, clever and often humorous association of words or ideas by a person.	Wit generally serves one purpose in the context of satire news, i.e. To entertain and amuse the audience and viewers.
6	Allusion	An implied or indirect reference to a person, event or thing or a part of another text.	Allusions have been used in this case study to: Increase understanding. for example in one report on a semi civil war in Ndop, the presenter makes an allusion to Bagdad to make his listeners to better understand the intensity of the problem. Allusions also served as humor in some cases.
7	Metaphor	An expression used to describe a person by referring to something considered to have similar characteristics to the subject being described	Just like in the case of allusions, metaphors have been used to increase understanding of media messages and have served as humor.

Table 2 above assesses the programs’ use of the various devices of satire. A thorough content analysis helped in the realization of the results. After a textual analysis of the recorded and transcribed programs, the researcher drawing inspiration from Johnson’s (2013) characteristics of satire came up with dominant devices of satire and examples drawn from the transcribed scripts used in this case study.

4.2 Translating satirical discourse

This section provides an answer to the second research question which assesses the extent to which it is possible to handle the translation of satirical response in the satirical pidgin news programmes under study. This part examines the various devices of satirical discourse from four satirical pidgin news programs (Radio and TV) in the Cameroon broadcast media categorized as: humour, invective, Sarcasm, innuendo, wit, allusion, metaphor; as well as according to the envisaged roles of satire: infotainment role, watchdog role, developmental role and corrective function.

4.2.1 Humour

This device is dominantly used all contents of satire news to provoke laughter or amuse its viewership.

Table 3. Humour

SN	Source	Variables	Description	
1	‘toritime’ Mount Cameroon FM	Source Text	Some man whey e just marry e woman e no stay sep whey e marry e woman thief people dem don chukam knife ...This one e happen na when e don di prepare for go enjoy e honeymoon no ask me which side whey e want go for honeymoon. Maybe e be want go sep na for kwa kwa for go enjoy e honeymoon na e own place that	
		Context	Referring to man whose newly wedded wife has been stabbed to death	
		Gloss Text	A man who just married his wife, it has not been long since he married his wife, thieves have pierced him with a knife. He slept straight like a ruler... Don’t ask me where he wanted to go for his honey moon, whether it was kwakwa, that is his own place	
		Proposed Translation	A man who just got married has been stabbed to death by thieves. This happened when the couple was preparing to go on honeymoon. Do not ask me where, it may have even be at kwa kwa, it is his own best idea of an ideal place.	
		Interpretation	Presenter pokes fun at how unfortunate the deceased and her husband are, having died before consummating their marriage	
		Researcher’s Method	Translation theory	Interpretative theory which seeks to produce the same effect on target readers.
			Translation micro-strategy	Modulation (explicitation)
			Translation macro-strategy	Domestication
Justification of method	Modulation has been adopted to avoid ambiguity on ‘ na e own place that ’ which could mean that is where he hails from . This will have no humorous effect. The modulated point of view made more explicit for the same purpose is that such a remote village is his own best idea of an ideal place for a honey moon . The referent kwakwa as a bush and remote village needs to be understood for there to be fun.			

The theme of death is over shadowed by the fun poked at the place the couple could have spent their honeymoon. As deduced from the above example, humour as a device of satire lightens the mood of news

report. Even in a disaster story it tries to cause its listeners to laugh consequently, dropping the air of sadness that usually comes with such reports.

4.2 Innuendo

Much of abusive or violent language is used in this case to attack or denounce persons, things or institutions.

Table 4. Innuendo

SN	Source	Variables	Description	
1	'toritime' Mount Cameroon FM	Source Text	Them don find this fishermen them all kind style sote them don start prepare sef say eh! them go do some correct cry die. People them for cam by whe them no saby man whe e die only for seeka say them di wait chop	
		Context	Criticizes people's interest in food rather than the loss of lives of fellow human beings.	
		Gloss Text	They have looked for these fishermen in all types of ways, until they have started preparing for a heavy wake keeping. People would have come until even those who don't know the men who have died will come because they are waiting for food	
		Proposed Translation	The search for the missing fishermen has proved fruitless and people have started preparing for a wake keep. Even those who do not know the deceased are bracing up for heavy feasting.	
		Interpretation	The presenter subtly criticizes Cameroonians' attitude to preying on other peoples demise	
		Researcher's Method	Translation theory	Interpretative theory which seeks to produce the same effect on target readers.
			Translation micro-strategy	Modulation (explicitation and addition)
			Translation macro-strategy	Domestication
Justification of method	Explicitation has been adopted to complement do some correct cry die by adopting bracing up for much feasting . The irony here is that in spite of the loss, people are hoping for a correct cry die , that is, one where there is too much feasting. So bracing up for heavy feasting pokes fun on the preying attitude of Cameroonians.			

The above example criticizes people's interest in food rather than on the loss of lives of fellow human beings. Thus, innuendo has been used in this case for criticism as a means to effect change in society.

4.3 Sarcasm

This programme uses caustic remarks and expressions of disapproval in the guise of praise.

Table 5. Sarcasm

SN	Source	Variables	Description
1		Source Text	When wuna get some matter whe u know say e go generate to fight, wuna beta write to administration of Ndop, if wuna write for administration for ndop dem no answer, wuna write for Bamenda, if Bamenda no answer, wuna write for Yaounde, if Yaounde no answer, wuna write for wuna grand pa for France, no be na so?
		Context	Shootout between police and natives of Ndop
		Gloss Text	When you people have a problem that you know will cause a fight, you people should better write to the administration of Ndop, if they don't answer, write to Bamenda, if they don't

			answer, write to Yaoundé, if they don't answer, write to you people's grandfather in France. Isn't that so!	
	Proposed Translation	When you have a problem which may degenerate to a fight, it is better to write to the administration of Ndop, if there is no solution, write to Bamenda, if there is no response, write to Yaoundé, if you don't obtain a response then write to your grandfather in France, what would one expect!		
	Interpretation	There is the insinuation that in Cameroon complaints from citizens have to go through a long process before being addressed with very little or no results. Also, the presenter mocks the fact that Cameroon even as an independent country still seeks the consent of its former colonial master in every sovereign matter, refusing to cut the umbilical cord sticking to <i>beggar-my-big-brother</i> approach		
	Researcher's Method	Translation theory	Communicative theory which seeks to produce the same effect on target readers.	
		Translation micro-strategy	Literal translation and dynamic equivalence	
		Translation macro-strategy	Domestication	
	Justification of method	Literal translation has been adopted to render the ST information in the TT with little modification. The irony here is on the word your grandfather implying that Cameroon still finds pleasure in playing the child to its <i>father</i> France. Isn't that so , implying what would one expect said with pout, and means that this procedure is erroneously considered to be very normal.		

The key word *grandfather* in this excerpt is "caustic" which expresses the intention to mock and belittle someone or something. From the chain of hierarchy mentioned by the presenter as persons through whom citizens can tender their problems, it is obvious that the last reference that is, the **president** of France, is intended to mock while subtly belittling the entire administration of the country. The presenter deliberately exempts himself from the picture as he says 'wuna' that is, 'You people'. This shows that he is not commending the inclusion of another nation as a solution to national matters. He is being sarcastic.

4.4 Invective.

It is a rude language or an unpleasant remark made in anger or abusive, violent language used to attack, blame, or denounce somebody.

Table 6. Invective

SN	Source	Variables	Description
1	LTM- Town Cryer	Source Text	So parliamentarian dem if wuna fit di die quick quick make dem di fix we road for village, wuna die. Even dis week wuna die like 4. Nonsense
		Context	Some parliamentarians' blamed for deplorable roads to villages
		Gloss Text	So parliamentarians if you people can die very fast, so they can fix roads to villages, die! Even this week about 4 of you should die! Nonsense!
			Parliamentarians, if you people can die very fast, so that our village roads can be graded, please die! In fact we expect about 4 of you to die this week. No big deal!
		Interpretation	This is a critique of the greed in the governing class of Cameroon. By implication it is not until parliamentarians die that authorities see the necessity of repairing roads to enable

			their corpses to be conveyed to the deceased villages, hitch free.						
		Researcher's Method	<table border="1"> <tr> <td>Translation theory</td> <td>Communicative theory which seeks to produce the same effect on target readers.</td> </tr> <tr> <td>Translation micro-strategy</td> <td>Literal translation and addition</td> </tr> <tr> <td>Translation macro-strategy</td> <td>Domestication</td> </tr> </table>	Translation theory	Communicative theory which seeks to produce the same effect on target readers.	Translation micro-strategy	Literal translation and addition	Translation macro-strategy	Domestication
Translation theory	Communicative theory which seeks to produce the same effect on target readers.								
Translation micro-strategy	Literal translation and addition								
Translation macro-strategy	Domestication								
		Justification of method	Formal equivalence has been adopted to pass on ST message in TL. The irony here is that in spite of their position as representatives of the people, parliamentarians cannot even construct roads leading to their own villages. So the irony is effectively communicated by adding the expressions: ' Please die ' and ' No big deal '. This means they are not valued when living as when they are dead.						

The excerpt above definitely denounces parliamentarians as the presenter, in anger or displeasure makes a remark that wishes them dead because of their greed at the expense of the well-being of people they represent as seen in the poor condition of rural roads.

4.5 Wit

The program hosts use apt and clever association of words usually for a humorous effect.

Table 7. Wit

SN	Source	Variables	Description	
1	LTM-TOWN CRYER	Source Text	Wuna tell dem say man whe e nova piss make e piss here oh, because the bus na peaceful one no bi na pissful wan	
		Context	The risk of being kidnapped by Bokoharam if passengers keep alighting from the bus to urinate in the bushes.	
		Gloss Text	You people should tell them that anyone who has not pissed should piss here oh!, because the bus is a peaceful one not a pissful one.	
		Proposed Translation	People who have not eased themselves are informed to do so before the bus kicks-off because the bus is a peaceful one, not a toilet.	
		Interpretation	People have the habit of alighting from the bus to urinate, thereby inconveniencing others.	
		Researcher's Method	Translation theory	Communicative theory which seeks to produce the same effect on target readers.
			Translation micro-strategy	Formal equivalence, explicitation and addition
			Translation macro-strategy	Domestication
Justification of method	Formal equivalence, explicitation and addition are adopted to pass on ST message in TL. The irony here is on the pun pissful and peaceful . So the irony is effectively communicated by adding the expressions: is a peaceful one not a toilet. This means they are not allowed to exercise the freedom of alighting because they think they have the right to answer the call of nature. Such movements incommode other passengers.			

This excerpt explains the use and function of wit as a device of satire in comic news programs. In the excerpt above, the desired effect is to impress the audience and possibly make them laugh at the clever but bizarre play with words. This clever combination of words definitely keeps the audience glued and triggers their interest on the subject matter.

4.6 Colloquialism.

This is an informal word or phrase that is more common in conversation than in formal speech or writing.

Table 8. Colloquialism

SN	Source	Variables	Description	
1	EQUINOX TV- PIDGIN NEWS	Source Text	dem get for doam na only when pikin don reach age for go school whe dem fit cut e head mbin. wadaful palava!	
		Context	A decision taken in a doctor’s association meeting concerning circumcision.	
		Gloss Text	They have to do it only when a child has attained school age; it is then that they can cut the hide on the tip of the male organ. Wonderful thing!	
		Proposed Translation	They can off- cap of the joy-stick only when the male child is of school age. That is terrible!	
		Interpretation	Circumcision should be done only when a child has come of age for school.	
		Researcher’s Method	Translation theory	Communicative theory which seeks to produce the same effect on target readers.
			Translation micro-strategy	Equivalence and addition
			Translation macro-strategy	Domestication
Justification of method	Modulation, explicitation, equivalence and addition are adopted to pass on ST message in TL. The irony here is on the word head mbin , literally, the head of penis. The word mbin is a terminology calqued from one of the Cameroonian dialect and used by common folks. It connotes the pride of ownership. So the irony is effectively communicated by adding the expressions: off-cap the joy-stick . The idea of off-capping a king is seen as a violation of its owner’s dignity - terrible thing.			

The above example uses a terminology that is very popular among common folk in the country. This definitely sparks excitement on the part of the listener who feels a sense of belonging because the presenter is speaking like him. In addition, colloquialism involves the viewership in the news because it creates an atmosphere of discussion. It is like speaking the minds of the people.

4.7 Metaphor

Table 9. Metaphor

SN	Source	Variables	Description	
1	LTM-TOWN CRYER	Source Text	chef terre, dem gi e pope e cap , dat mean say dem wound e head put na plaster for de wey be like pope.	
		Context	Quarter Head wounded in the hostilities in Ndop between police and natives over alleged presence of arms in the town	
		Gloss Text	Landlord, they gave him a pope’s cap . That means they wounded his head, put but a plaster there like a pope.	
		Proposed Translation	The quarter head was worn the Pope’s cap and that means he was wounded and plastered which made him look like a pope	
		Interpretation	the metaphor of a Pope’s cap expresses the severity of the injury and the ruthlessness of the assaulters	
		Researcher’s Method	Translation theory	Interpretative theory which seeks to produce the same effect on target

			readers.
		Translation micro-strategy	Equivalence and addition
		Translation macro-strategy	Domestication
		Justification of method	Literal translation is adopted to pass on ST message in TL. The irony here is on the word pope's cap literally, <i>the plaster</i> on the pope's head. It connotes both the severity of his wounds and of course the inhumanity of his assaulters, who are the forces of law and order. So the irony is the supposed cap of honour is actually one of dishonor and wickedness. This is the result of brutal use of force against local authorities by forces of law and order.

The allusion made to a Pope's cap helps the viewer or listener situate the exact point and gravity of the injury. As evident from the above, metaphor seems to always coexist with humor in a satiric text. When something is metaphoric, the likelihood that it will be funny is high.

4.8 Allusion

This device is used to analyze the use of indirect references to somebody or something.

Table 10. Allusion

SN	Source	Variables	Description	
1	LTM-TOWN CRYER	Source Text	Madame Fonning wey na mayor for Douala 5, ancienne depute, il faut le supporter , don die.	
		Context	The death of the former advocate for CPDM and mayor of Douala 5	
		Gloss Text	Madame Fonning who was mayor of Douala 5, 'you have to support him' is dead	
		Proposed Translation	Madame Fonning, former mayor of douala, Aka " il faut le supporter" is dead	
		Interpretation	The presenter expresses the gravity of the loss by alluding to the deceased days as a staunch supporter of the ruling party.	
		Researcher's Method	Translation theory	Communicative theory which seeks to produce the same effect on target readers.
			Translation micro-strategy	Equivalence and addition
			Translation macro-strategy	Domestication
		Justification of method	Borrowing is adopted to pass on ST message in TL. The irony here is on the calqued expression Aka " il faut le supporter literally <i>we must support Mr. President</i> . So the irony is the incongruity between her fanaticism and her demise – a mixture of sympathy and mockery.	

The presenter uses allusion in the form of a throw back. He makes reference to a statement that was popularly used to identify the deceased in the days of her staunch advocacy for the ruling party and its chairman. The allusion used in this case serves to zap the audience minds back and to celebrate the spiritedness of the deceased while she was alive.

5. Discussions of Findings

These results are discussed with reference to other findings on related topics across the globe, and how these findings are in line with other studies, or are against the findings of other studies.

5.1 Nature of satirical discourse

As far as the nature of satirical discourse is concerned, the proposition has been validated that satire news in Cameroon skillfully uses a wide variety of language styles and devices of satire. Johnson (2013) in *the use and characteristics of satire* explains that five techniques of satire are used to comment or criticize a

subject: Exaggeration, incongruity, parody, reversal implicitness and incongruity. Besides these, he suggests 12 devices of satire which must feature in a satirical piece for it to be considered satirical. Findings in the present study show that out of the 12 devices of satire identified by Johnson (2013), satire in Cameroon successfully uses about eight recurrently in their discourse. This proves that comic news in Cameroon is indeed satire news.

The recurrent devices are humor, metaphor, innuendo, invective, colloquialism, allusion, sarcasm and wit. Grouping all of these devices under satire techniques will mean that satire in Cameroon uses Parody, incongruity and implicitness to serve two purposes in the news: entertainment (humor) and criticism, which have been acknowledged in the literature to constitute the very essence of satire. As Alonso (2012) puts it, satirical devices used in the news sometimes results in criticism of customary values and social injustice. Schutz, (1977) also points to their comic or humorous characteristics. Thus, the results of this study align with this global view of satire. Criticism and humor are indeed the major language purposes of satire in Cameroon. The analysis of the lingo-rhetorical and socio-pragmatic devices of satire used by practitioners can help translation scholars to understand the language of satire from the Cameroonian context.

5.2 Translating Satire

This study focused on the translation of satire in selected Pidgin news programmes in Cameroon by thoroughly analyzing their linguistic and culture-specific features in order to explore translation strategies that could be used when translating from Pidgin into English. The analysis of the recorded programmes manifestly point to the existence of several shifts in translation from Pidgin into English, driven by linguistic and cultural constraints and shaped by the context in which the content is presented. The results demonstrate that these alterations would involve mostly intentional reformulations. These procedures are similar to the reformulation strategies: addition, deletion, rearrangement and substitution identified by Blackledge (2005). These procedures corroborate what Schiffrin (1994) describes as “the relationship between structure and function, text and context, utterances and communication” (p. 337).

Findings also proved that an appropriate translation approach would hover around broad communicative and interpretive models of satirical irony. In this vein, to be able to translate satirical irony and humour, there is a need for a more objective and applicable approach, which considers the identification of formal and rhetorical devices of ironic or texts, hence a linguistic analysis that explains the communicative function of these devices at both the utterance and discourse structure levels. Thus, both overt and covert translations (House, 1977), formal and dynamic equivalences (Nida, 1964) and semantic and communicative translations (Newmark, 1988) need to be considered.

Satire is not an overt statement, and it does not come to an explicit verdict, but rather the critiqued behavior deconstructs itself within the satirical work by being obviously absurd, most often because it is exaggerated or taken out of its normal context (LeBoeuf, 2007). The key question, then, would be whether the translators recognized the general linguistic modifications of Pidgin, i.e. lexical impoverishment and the elimination of many grammatical devices such as number, gender and morphological marking. This study also confirms Hirsch's () findings that most of the time, satiric utterances in translation (ironic and humorous ones, for that matter) do not undergo a shift. But when changes are effected, irony tends to be interpreted, modulated and explicitated in translation. As Booth (33) rightly points out. “Reading irony is in some way like translating, like decoding, like deciphering, and like peering behind a mask”

In the light of the above, the translation of satirical irony and humour in Pidgin news programmes into English would require the translator to adopt interpretive and communicative theoretical frameworks, as well as explicitation as the main translation technique. Irony can handle explicitation without loss of criticism and hereby without loss of effect. The predominant macro-strategy is domestication of information. In most of the cases one would expect translators to perform operations similar to those which Jakobson described as intralingual translation; the translator appropriates the social significance of the satire and attempts to refashion them in the name of the real' (Bother and Grusin 2000: 60). In effect five central operations come into play: selection, reproduction, summarization, local transformation (addition, deletion, permutation, substitution), and stylistic and rhetorical reformulation. A translator, as a reader, has to be able to grasp

instances of irony and, as a creator, has to be able to render the ironic content in the target text using the above procedures and techniques. Translation of satire in Pidgin news relies essentially on interpretation and creative reformulation.

6. Conclusion

The insights of this study on the effect of translation on the humour response in satirical pidgin news from Pidgin into English, not only confirm some of the already existing claims regarding the nature of satirical discourse, but shed new light on the techniques that can be used in its translation, as well as the factors that are likely to impinge on the translation of satire news. The thorough analyses of the corpus validates the contention that satire as a linguistic phenomenon is very much translatable from Pidgin into English even though these languages are dissimilar.

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