
**SATIRICAL EXPRESSION TRANSLATION IN THE NOVEL
“WAR CRY” BY WILBUR SMITH****Annisah Inriani Harahap¹, Muhammad Khairi Armis²**

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ABSTRACT

This study investigates the translation of satirical expressions in War Cry, a novel by Wilbur Smith, and its Indonesian version published by Gramedia in 2017. Adopting a qualitative content analysis method, the research identifies, classifies, and analyzes satirical elements specifically irony, sarcasm, and parody using Keraf's (2006) typology of satire and Molina and Albir's (2002) framework of translation techniques. A total of 29 satirical expressions were identified from the source text and target text, with irony emerging as the most dominant form (51.72%). Literal translation was the most frequently used technique, especially in rendering irony, suggesting a preference for surface fidelity over functional equivalence. However, this tendency often risks diluting the rhetorical impact of satire, particularly when cultural or ideological nuances are essential. While some interpretive strategies such as amplification, discursive creation, and compensation were applied, their usage was relatively limited. The findings highlight the need for increased contextual sensitivity, rhetorical awareness, and cultural literacy in translating satire, especially when dealing with themes of power, colonialism, and ideological critique. Theoretically, this research contributes to the limited body of knowledge on satire translation in the Indonesian context. Practically, it offers guidance for translators, educators, and publishers to enhance the effectiveness and fidelity of satirical translation across languages and cultures.

Keyword : *Cultural context, Indonesian translation, literary translation, satirical translation*

INTRODUCTION

Translation plays a vital role across various domains such as science, social sciences, and culture. It enables readers to comprehend the meaning, purpose, and messages conveyed by an author through the transformation of a source language (SL) text into a target language (TL) (Mukhtar, 2011:55). Ideally, a translated text should allow TL readers to understand the message intended by the SL author. Therefore, the translated text must maintain equivalence, readability, and acceptability, ensuring accuracy in message delivery (Larson, 1984; Machali, 2000; Nababan, 2004; Nagao et al., 1988). Misunderstandings often occur when the conveyed

meanings do not align with the cultural, ideological, or racial context of the sender or receiver. Thus, translators serve as crucial mediators in bridging linguistic and cultural differences.

While translation is essential in many fields, literary translation poses distinct challenges. Unlike general text writing, translated literary texts are shaped by various constraints, including the need to align language codes, cultural values, stylistic choices, and aesthetic expectations (Hatim and Munday, 2004:46). Translators must also grapple with the author's idiolect, conventional grammatical and lexical patterns, the thematic content, and the expectations of target readers, all while maintaining the original tone and intention (Newmark, 1988:5). As Larson (1984:3) emphasizes, effective translation demands not only linguistic competence but also deep cultural understanding.

Among the complexities of literary translation, satirical expressions represent a particularly intricate challenge. Satire—expressed through irony, sarcasm, and parody—relies heavily on cultural nuance, implicit meaning, and tone. Translating satire demands creativity and sensitivity to both source and target language contexts, as misinterpretation can distort the intended message and affect the reader's reception.

Previous studies in translation have largely focused on general translation techniques, equivalence, and meaning accuracy (Nababan, 2004; Machali, 2000), or genre-based translations such as legal and scientific texts. Some works have addressed the translation of figurative language broadly, including idioms and metaphors, but relatively few have explored satire specifically, especially within the Indonesian literary context. Research by Suryawinata and Hariyanto (2016) briefly discusses humor and irony, but lacks detailed categorization of satirical types and their corresponding translation strategies. Additionally, Koszkuł Natalia (2022), in her study *Satirical Techniques in Edgar Allan Poe's Selected Stories and Their Translations*, analyzes the types of satire and literary techniques in Poe's works and their Polish translations. She discusses translation theories such as polysystem theory, domestication, and Berman's deforming tendencies, emphasizing the importance of literary and cultural context in translating satire. Hamdiaah (2018), in *Comparison of Three Translation Strategies of Satire and Its Accuracy*, examines the English translations of the Indonesian short story *Langit Makin Mendung* by three translators. The study identifies satire devices and compares translation strategies, concluding that direct translation generally results in more accurate renderings based on Nababan's model.

While previous studies significantly contribute to the understanding of satire translation, they focus on classical or culturally rooted literary texts and emphasize Indonesian-to-English translation or non-Indonesian satire, leaving a gap in the exploration of English satire translated into Indonesian, especially in the context of contemporary political-historical fiction. Moreover, neither study applies a combined analytical framework of Keraf's (2006) satire typology and Molina and Albir's (2002) translation techniques, a model that could provide more nuanced insight into how rhetorical and stylistic effects are transferred across languages. Additionally, while Keraf (2006) has provided a foundational understanding of satire types in language, there is limited empirical research applying this framework to actual translation cases. It offers a systematic and functional approach to analyzing how meaning, style, and intention are transferred in translation, particularly relevant for satirical texts.

The present study addresses this by analyzing satire in the English novel *War Cry* by Wilbur Smith, as translated into Indonesian. The objectives of this research are: (1) to identify the types of satire found in the novel *War Cry*, (2) to analyze the translation techniques used to render satire into Indonesian.

This study contributes theoretically and practically to the field of translation studies. Theoretically, it enhances our understanding of how satirical language can be effectively translated across cultures and languages. Practically, it offers insights and references for translators, linguists, and literary scholars seeking to navigate the complexities of translating satire, especially irony, sarcasm, and parody in a way that maintains the original tone, context, and communicative purpose.

METHOD

This study employs a qualitative approach and a content analysis research design. The qualitative approach is chosen because the phenomenon of satirical expressions requires in-depth observation and systematic, detailed analysis of communicative content that contains satirical expressions. Content analysis is used to identify and examine words, phrases, and sentences containing satire in the English version of the novel *War Cry* and its Indonesian translation.

The data of this study consist of novel texts and their translations that include satirical expressions. The data collection technique is document analysis, which involves deep reading of both versions of the novel, identifying satire expressions, conducting coding, and compiling an inventory of the data. The data analysis method uses thematic analysis by

classifying the data based on the translation techniques of satire expressions according to Molina and Albir's (2002) theory, and categorizing types of satirical expressions based on Keraf's (2006) theory. The final step is to interpret and present the findings in a thorough and detailed manner.

FINDINGS AND DISCUSSION

Findings

Types of Satire

The findings of this study reveal that the satirical expressions identified in the Indonesian version of War Cry can be classified into three main types based on Keraf's (2006) framework: irony, sarcasm, and parody. These categories reflect the various ways in which satire operates linguistically and contextually within the source and target texts. The most frequently occurring type of satire in the translated novel is irony, which appears in 15 instances (51.72%). Irony in this context often involves expressing something contrary to the literal meaning, highlighting subtle criticisms through contrast or understatement. Its dominance suggests that the translator tends to preserve the nuanced and indirect style of the source text when conveying satire. The second most frequent type is sarcasm, with a total of 8 instances (27.59%). The third type, parody, is the least represented, with only 6 occurrences (20.69%).

Table 1: Types of Satire

Types of Satire	Frequency	Percentage (%)
Irony	15	51.72
Sarcasm	8	27.59
Parody	6	20.69
Total	29	100%

1. Irony

According to Keraf (2006), satire is a rhetorical device used to express criticism, often with the intention to correct, expose, or mock flaws in individuals, society, or institutions. He categorizes satire into three main types: irony, sarcasm, and parody. Irony is the most subtle form of satire, where the intended meaning is the opposite of what is said. It relies on contrast and understatement, often appearing polite or neutral, yet implicitly critical.

Data SL-060/TL-060

(SL) : "We come into existence, provided only with enough sustenance to maintain our lives,"

and

those who are able must labor tirelessly until they exhaust their strength. Once our utility diminishes, we are ruthlessly slaughtered without mercy.”

(TT) : “Kita datang ke dunia ini, diberi cukup makanan untuk menjaga kehidupan kita, dan yang mampu, dipaksa bekerja hingga ke titik terakhir kekuatan kita; dan seketika kegunaan kita telah berakhir, kita dibantai dengan kekejaman yang mengerikan.”

The excerpt from the source text (SL) and its Indonesian translation (TL) is categorized as irony due to the contrast between the literal meaning and the narrator’s actual intent. While the passage appears factual, it exaggerates the harsh realities of human existence to criticize the dehumanizing nature of society. The formal and philosophical tone masks strong disapproval, as seen in phrases like “ruthlessly slaughtered without mercy.” This contrast between refined language and brutal content is a hallmark of verbal irony. The Indonesian version effectively preserves this tone through expressions such as “dipaksa bekerja hingga ke titik terakhir kekuatan kita,” maintaining the satirical message. Thus, the text fits Keraf’s (2006) definition of irony as indirect but pointed social critique.

2. Sarcasm

According to Keraf (2006) , sarcasm is more direct and harsh, characterized by sharp or biting language meant to ridicule or insult openly. It often carries a tone of contempt and is used to expose foolishness or error .

Data SL-010/TL-010

ST: “Oh yes, trust him. The man’s practically a saint!”

TT: “Oh ya, percayalah padanya. Dia benar-benar orang suci!”

The satirical expression “Oh yes, trust him. The man’s practically a saint!” and its Indonesian translation “Oh ya, percayalah padanya. Dia benar-benar orang suci!” are categorized as sarcasm due to the use of exaggerated praise to imply the opposite meaning. Though the words appear complimentary, the context reveals mockery, suggesting doubt about the man’s character. The phrase “practically a saint” sarcastically implies the person is far from virtuous. The Indonesian version maintains this tone by preserving the literal structure, allowing the sarcastic effect to be understood through context. This aligns with Keraf’s (2006) view of sarcasm as satire expressed through harsh or cutting remarks. Thus, the expression reflects sarcasm because the literal message contrasts sharply with the intended criticism.

3. Parody

Parody is a humorous imitation of a person, text, or style, often exaggerated to highlight weaknesses or absurdities. Parody combines creativity with criticism, using exaggeration or mimicry to entertain while simultaneously delivering a message (Keraf, 2006).

Data SL-002/TL-002

ST: “It was the noblest battle speech he had ever heard.”

TT: “Itu adalah pidato perang paling heroik dan penuh semangat yang pernah dia dengar.”

The sentence “It was the noblest battle speech he had ever heard” and its Indonesian translation “Itu adalah pidato perang paling heroik dan penuh semangat yang pernah dia dengar” are categorized as parody due to their exaggerated tone that mimics traditional heroic battle speeches. Instead of offering genuine praise, the grand language is used in a context that likely doesn’t warrant such seriousness, creating a humorous or critical effect. As Keraf (2006) explains, parody satirizes a style by imitating and exaggerating its features. Here, the narrator mocks the solemn tone of classic war rhetoric to critique its emptiness or blind heroism. The Indonesian version retains this effect through phrases like “paling heroik dan penuh semangat,” reinforcing the satirical imitation.

Translation Techniques

Eleven translation techniques were found to be used in translating satirical expressions. These include literal translation, amplification, adaptation, compensation, description, discursive creation, generalization, modulation, reduction, particulation, and transposition.

Table 2: Translation Techniques

Technique	Irony	%	Sarcasm	%	Parody	%
Adaptation	-	0.00	1	12.5	1	16.67
Amplification	5	33.33	-	0.00	3	50.00
Compensation	2	13.33	-	0.00	-	0.00
Description	1	6.67	-	0.00	2	33.33
Discursive Creation	2	13.33	-	0.00	-	0.00
Generalization	2	13.33	-	0.00	-	0.00
Literal Translation	13	86.67	5	62.5	3	50.00
Modulation	1	6.67	-	0.00	1	16.67
Reduction	1	6.67	-	0.00	1	16.67
Particulation	-	0.00	1	12.5	-	0.00
Transposition	1	6.67	2	25.00	-	0.00
Total	15		8		6	

Note: Percentages are calculated from the number of occurrences per type of satire and rounded to two decimal places.

1. Literal Translation

Data SL:001/ TL:001

ST: “We come into existence, provided only with enough sustenance to maintain our lives, and those who are able must labor tirelessly until they exhaust their strength. Once our utility diminishes, we are ruthlessly slaughtered without mercy.”

TT: “Kita datang ke dunia ini, diberi cukup makanan untuk menjaga kehidupan kita, dan yang mampu, dipaksa bekerja hingga ke titik terakhir kekuatan kita; dan seketika kegunaan kita telah berakhir, kita dibantai dengan kekejaman yang mengerikan.”

The use of literal translation in rendering this ironic passage is justified by its ability to preserve the lexical structure, formal tone, and rhetorical subtlety of the source text—elements that are central to conveying verbal irony. According to Molina and Albir (2002), literal translation is appropriate when there is structural and semantic alignment between the source and target languages, and when the pragmatic effect can be maintained. In this case, the irony arises from the contrast between the seemingly objective tone and the harsh reality described. By translating phrases such as “ruthlessly slaughtered without mercy” into “dibantai dengan kekejaman yang mengerikan”, the translator maintains the original’s critical undertone. This strategy aligns with Keraf’s (2006) characterization of irony as an indirect yet powerful form of satire, making literal translation an effective technique in this context.

2. Amplification

Data SL:002/ TL:002

ST: “It was the noblest battle speech he had ever heard.”

TT: “Itu adalah pidato perang paling heroik dan penuh semangat yang pernah dia dengar.”

The sentence “It was the noblest battle speech he had ever heard” and its Indonesian translation “Itu adalah pidato perang paling heroik dan penuh semangat yang pernah dia dengar” employs the amplification technique, as the translator adds descriptive elements (“paling heroik dan penuh semangat”) that are not explicitly present in the source text. According to Molina and Albir (2002), amplification involves introducing information that clarifies or intensifies meaning in the target language. In this case, the mocking tone of the source—intended to parody an overly dramatized speech—is enhanced by exaggerating the emotional and heroic imagery in the translation. This addition reinforces the parodic effect by mimicking the grandiose style often used in war rhetoric, consistent with Keraf’s (2006) view of parody as satire expressed through imitation and overstatement. The translator’s choice enhances the satire’s rhetorical impact for the target audience.

3. Compensation

Data SL:005/ TL:005

ST: “Another meeting just what we needed to solve everything.”

TT: “Satu rapat lagi tepat sekali yang kita butuhkan untuk menyelesaikan semua masalah.”

The sentence “Another meeting, just what we needed to solve everything” and its translation “Satu rapat lagi, tepat sekali yang kita butuhkan untuk menyelesaikan semua masalah” demonstrates the use of the compensation technique, as the translator preserves the original’s sarcastic tone despite the lack of a direct equivalent in Indonesian. According to Molina and Albir (2002), compensation is used when a stylistic or rhetorical effect cannot be translated in the same place or form but is reproduced elsewhere in the sentence. In this case, the irony lies in the speaker’s frustration with repeated, ineffective meetings, masked by exaggerated praise. Since sarcasm often lacks direct linguistic markers in Indonesian, the translator compensates by maintaining the structure and exaggeration (“tepat sekali yang kita butuhkan”) to convey the same critical undertone. This aligns with Keraf’s (2006) concept of irony as an indirect but sharp form of critique.

4. Generalization

Data SL:006/ TL:006

ST: “Of course, he was the most honest man in the room after all, he never got caught.”

TT: “Tentu saja dia orang paling jujur di ruangan itu karena dia tidak pernah ketahuan.”

The sentence “Of course, he was the most honest man in the room after all, he never got caught” and its translation “Tentu saja dia orang paling jujur di ruangan itu karena dia tidak pernah ketahuan” employs the generalization technique, as the phrase “never got caught” replaces the more implicit idea of dishonesty with a broader and more culturally accessible expression. According to Molina and Albir (2002), generalization involves using a more general or neutral term in the target language. In this case, the satire lies in the ironic claim of honesty based on the absence of being caught. The translator simplifies the implication by using “tidak pernah ketahuan”, allowing the ironic effect to remain clear to the target audience. This strategy preserves the satirical tone and aligns with Keraf’s (2006) view of irony as indirect criticism.

5. Transposition

Data SL:008/ TL:008

ST: “Why don’t you add a few more lies? You’re doing so well already.”

TT: “Kenapa tidak tambahkan beberapa kebohongan lagi? Kamu sudah sangat hebat sejauh ini.”

The sentence “Why don’t you add a few more lies? You’re doing so well already” and its translation “Kenapa tidak tambahkan beberapa kebohongan lagi? Kamu sudah sangat hebat sejauh ini” reflects the use of transposition, where a change in grammatical structure occurs without altering the meaning. According to Molina and Albir (2002), transposition involves shifting word class or structure to suit the linguistic norms of the target language. In this case, the sarcastic tone is preserved by rephrasing “doing so well” into “sudah sangat hebat”, maintaining the ironic praise. This structural adjustment supports the satire by ensuring fluency and clarity in the target text, while still conveying the ironic intent described by Keraf (2006).

6. Particulation

Data SL:009/ TL:009

ST: “Marvelous! Another delay just what we needed.”

TT: “Luar biasa! Penundaan lagi tepat sekali yang kita butuhkan.”

The sentence “Marvelous! Another delay just what we needed” and its translation “Luar biasa! Penundaan lagi tepat sekali yang kita butuhkan” demonstrates the use of particularization, where a more specific term is used in the target text. According to Molina and Albir (2002), particularization occurs when the translator replaces a general term with a more concrete or specific one. In this case, the general sarcastic praise “another delay” is clarified in the TL using “penundaan lagi”, making the source’s verbal irony more accessible to Indonesian readers. This enhances the sarcastic impact while preserving the satirical tone in line with Keraf’s (2006) theory of irony as indirect criticism.

7. Description

Data SL:014/ TL:014

ST: “Fantastic, let’s follow him into another trap.”

TT: “Hebat, mari kita ikuti dia ke dalam jebakan lainnya.”

The sentence “Fantastic, let’s follow him into another trap” and its translation “Hebat, mari kita ikuti dia ke dalam jebakan lainnya” applies the description technique, as it renders the implied sarcasm through a more explicit and descriptive form in the target language. According to Molina and Albir (2002), description involves replacing a term or expression with its descriptive equivalent. The ironic enthusiasm in “fantastic” is preserved through

“hebat”, which maintains the mocking tone. The phrase “follow him into another trap” is rendered clearly in Indonesian, ensuring the satirical intent is conveyed effectively. This aligns with Keraf’s (2006) view of irony as subtle criticism delivered through exaggerated or contrasting expressions.

8. Adaptation

Data SL:016/ TL:016

ST: “Maybe you should give advice more often especially when it’s wrong.”

TT: “Mungkin kamu sebaiknya lebih sering memberi nasihat terutama yang menyesatkan.”

The sentence “Maybe you should give advice more often especially when it’s wrong” and its translation “Mungkin kamu sebaiknya lebih sering memberi nasihat terutama yang menyesatkan” applies the adaptation technique, as the sarcastic tone is preserved by culturally adjusting the expression to suit Indonesian linguistic norms. According to Molina and Albir (2002), adaptation is used when the original expression does not have a direct cultural or functional equivalent in the target language. In this case, the sarcastic idea of “giving wrong advice more often” is not a common ironic construct in Bahasa Indonesia. Therefore, the translator adapts it using the phrase “nasihat yang menyesatkan”, which clearly conveys the intended criticism in a form more familiar to Indonesian readers. In Indonesian culture, advice (nasihat) carries strong moral and social value, and labeling it as “menyesatkan” (misleading) immediately triggers a negative connotation, enhancing the satirical tone. This culturally appropriate adaptation ensures that the irony remains effective, consistent with Keraf’s (2006) definition of satire as a critique expressed through subtle or exaggerated language.

9. Discursive Creation

Data SL:019/ TL:019

ST: “A peaceful regime, guarded by bayonets.”

TT: “Sebuah rezim yang damai, dijaga oleh bayonet.”

The sentence “A peaceful regime, guarded by bayonets” and its translation “Sebuah rezim yang damai, dijaga oleh bayonet” employs the discursive creation technique because the translator retains the figurative contradiction by re-creating an expression that sounds natural in the target language while preserving the satirical irony. According to Molina and Albir (2002), discursive creation involves producing a translation that is not literal but contextually meaningful, often used for stylistic or rhetorical effect. The irony lies in the contrast between “peaceful regime” and “guarded by bayonets”, highlighting a false sense of

peace enforced by violence. Instead of altering or explaining this contradiction, the translator re-creates it in the target language, allowing the Indonesian version to evoke the same critical tone and conceptual tension, in line with Keraf's (2006) notion of irony as indirect but sharp social criticism.

10. Modulation

Data SL:021/ TL:021

ST: "He spoke truth to power from the safety of exile."

TT: "Dia menyuarkan kebenaran kepada kekuasaan—dari tempat aman di pengasingan."

The sentence "He spoke truth to power from the safety of exile" and its translation "Dia menyuarkan kebenaran kepada kekuasaan—dari tempat aman di pengasingan" applies the modulation technique, as the translator changes the perspective and phrasing while preserving the satirical irony. According to Molina and Albir (2002), modulation involves a shift in point of view or semantic category to maintain meaning naturally in the target language. Here, "spoke truth to power" is modulated into "menyuarkan kebenaran kepada kekuasaan", a more idiomatic Indonesian expression. The irony targets false heroism, contrasting bold speech with the comfort of exile. By modulating the phrase while retaining the contradiction, the translator captures the implied criticism—consistent with Keraf's (2006) view of irony as critique hidden beneath contrast.

11. Reduction

Data SL:024/ TL:024

ST: "Freedom was ours, if we did exactly as we were told."

TT: "Kebebasan adalah milik kita, jika kita melakukan tepat seperti yang diperintahkan."

The sentence "Freedom was ours, if we did exactly as we were told" and its translation "Kebebasan adalah milik kita, jika kita melakukan tepat seperti yang diperintahkan" uses the reduction technique, as certain nuances of tone and emphasis in the original are simplified in the target text. According to Molina and Albir (2002), reduction involves omitting information that may be implied or understood by the target audience. The English version emphasizes conditional obedience clashing with the concept of freedom, central to its verbal irony. In the Indonesian version, the satirical contradiction is retained, but the phrase "did exactly as we were told" loses some intensifying irony, making the translation slightly more neutral. This intentional simplification supports fluency but slightly reduces the original's

rhetorical sharpness, still consistent with Keraf's (2006) idea of irony as indirect social critique.

Discussion

The dominance of irony as a satirical device in *War Cry* aligns with the novel's overarching critique of systemic injustice, societal inequality, and entrenched hypocrisy within political and colonial structures. Wilbur Smith uses irony to subtly but powerfully expose contradictions between public narratives—such as ideals of heroism, freedom, and patriotism—and the grim realities experienced by individuals under empire, war, and institutional control. Irony is particularly effective in *War Cry* because it enables the author to convey criticism in an indirect yet poignant manner. Unlike overt sarcasm or parody, irony invites readers to uncover meaning beneath the surface, creating a layered narrative that reflects the protagonist's inner conflicts and disillusionment with power and authority. Many of the characters in *War Cry* are placed in morally complex situations where official truths are undermined by actual conditions—a fertile ground for ironic commentary. From a translation perspective, irony's prevalence also stems from its subtlety: it is often embedded in statements that, on the surface, appear neutral or even supportive. This form of satire is more adaptable across cultures than sarcasm or parody, which rely more heavily on direct cultural references or exaggerated mimicry. However, this subtlety also poses a challenge for translators. Literal translation, while effective for preserving grammatical structure and denotative meaning, can struggle to capture the full nuance of ironic intent particularly when cultural or tonal context is essential. Despite this, the Indonesian translation of *War Cry* shows a clear reliance on literal translation techniques for ironic expressions. More interpretive strategies, such as amplification, modulation, and discursive creation, which might better capture the layered tone of irony, are underutilized. This pattern suggests a need for greater sensitivity and creativity in translating ironic expressions to preserve their satirical force for Indonesian readers.

This study supports and expands previous research on satire translation. Earlier Indonesian scholars like Nababan (2004) and Machali (2000) emphasized accuracy and formal equivalence, especially in technical texts. However, this study shows that these approaches may not work well for literary satire, where meaning is often implied rather than direct. Suryawinata and Hariyanto (2016) also discussed the difficulty of translating humor and irony but didn't explore specific types of satire or related strategies. This study goes further by linking types of irony in *War Cry* to the translation methods used.

On a global level, Koszkul (2022) highlights how balancing cultural adaptation and preservation helps maintain the satirical tone in literature, using Edgar Allan Poe's works as examples. Our findings agree with her view that translators must consider cultural context rather than just translate word-for-word. While Poe's irony benefits from keeping a sense of foreignness, *War Cry* needs selective adjustments to help Indonesian readers understand the colonial critique without losing the historical background. We also found signs of what Berman calls "deforming tendencies," where focusing too much on sentence structure weakens the intended irony.

In contrast, Hamdiaah (2018) found that literal translation produced more accurate results in translating satire, based on Nababan's scoring model. However, our findings suggest that while literal translation may preserve surface meaning, it often fails to capture the deeper satirical tone. This difference likely comes from genre differences—religious satire may require more literal terms, while colonial satire like in *War Cry* needs more flexible strategies. Overall, this research points to a gap in current Indonesian studies: the lack of detailed guidance on translating different types of satire. Future research should explore whether approaches like modulation or discursive creation better preserve satire for Indonesian readers.

CONCLUSION AND SUGGESTION

The research has demonstrated that irony is the most prevalent form of satire in Wilbur Smith's *War Cry*, comprising 51.72% of the satirical expressions identified. This dominance is thematically consistent with the novel's critique of systemic injustice, colonial exploitation, and ideological hypocrisy. Irony serves as a powerful vehicle for indirect criticism, allowing the author to expose contradictions between societal ideals and lived realities. From a translation perspective, literal translation was the most frequently used technique, especially in rendering irony. While this approach retains the surface structure and lexical meaning of the source text, it often fails to fully capture the nuanced, culturally embedded tone that characterizes satire, particularly irony and sarcasm. The findings also reveal a limited application of interpretive techniques such as amplification, discursive creation, and modulation, which could offer a more dynamic transfer of satirical meaning into the target language. This underuse suggests a tendency toward form-preserving rather than function-oriented translation, possibly due to constraints in cultural familiarity, translator training, or publishing expectations. Overall, the research confirms that translating satire especially irony

requires not only linguistic accuracy but also contextual sensitivity and cultural literacy. The translator must navigate the delicate balance between fidelity to the source text and resonance with the target audience, particularly when dealing with rhetorical devices that depend heavily on implicit meaning and cultural critique.

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