

Cross-Linguistico-Cultural Equivalence in the (TL Dramatic Text)

Dr. Yaser Ibrahim *
Manal Haifa**

(Received 13 / 1 / 2009. Accepted 11 / 6 / 2009)

□ ABSTRACT □

This piece of research attempts to explain the two types of translation: *Linguistic Translation* that focuses on translating the linguistic units, and *Communicative Translation* that focuses on conveying the message and impressing the reader. There is also an attempt to disclose the importance of achieving equivalence in translation. Besides, some problems that may face the translators of the dramatic text are highlighted and some strategies to avoid TL misrepresentation through pinpointing linguistic and socio-cultural differences proposed. The analysis is supported by examples from the two plays proposed. Every Man and Stick and Bones translated from English into Arabic by two different translators.

Keywords: Equivalence, Types of Equivalence, Drama Translation, Socio-Cultural TL Misrepresentation, Linguistic Differences.

* Assistant Professor in the Department of English, Faculty of Arts and Humanities, Tishreen University, Lattakia, Syria.

**Postgraduate Student in the Department of English, Faculty of Arts and Humanities, Tishreen University, Lattakia, Syria .The address/Sahet Halloum ,Lattakia, Syria.

التكافؤ اللغوي-الثقافي في النص الهدف المسرحي في الترجمة

الدكتور ياسر إبراهيم*
منال هيفا**

(تاريخ الإيداع 13 / 1 / 2009. قبل للنشر في 11 / 6 / 2009)

□ الملخص □

يأتي هذا البحث كمحاولة لشرح نوعين من أنواع الترجمة وهما الترجمة اللغوية حيث يتم التركيز على ترجمة الوحدات اللغوية، والترجمة التواصلية حيث يتم التركيز على إيصال الرسالة و ترك أثر قوي في نفس القارئ. في البحث أيضاً محاولة لكشف أهمية تحقيق التكافؤ في الترجمة. كما يتم تسليط الضوء على بعض المشاكل التي من الممكن أن تواجه مترجمي النصوص المسرحية و تقديم جملة من الاستراتيجيات بغية تجنب سوء تقديم المقابلات في اللغة الهدف. موضحاً بذلك أوجه الخلاف اللغوية والثقافية التي تؤثر على الترجمة. من جهة أخرى، تمّ دعم هذا التحليل بأمثلة مستقاة من مسرحيتي عصيّ وعظام وكل إنسان اللتين تمت ترجمتهما من اللغة الانكليزية إلى اللغة العربية من قبل مترجمين اثنين.

الكلمات المفتاحية: التكافؤ، أنواع المكافئ، ترجمة المسرح، سوء تقديم المقابلات من الناحيتين الثقافية والاجتماعية في اللغة الهدف، الاختلافات اللغوية.

* مدرس - قسم اللغة الإنكليزية - كلية الآداب و العلوم الإنسانية - جامعة تشرين - اللاذقية - سورية.
** طالبة دراسات عليا (ماجستير) - قسم اللغة الإنكليزية - كلية الآداب و العلوم الإنسانية - جامعة تشرين - اللاذقية، سورية.

Introduction:

By definition, equivalence is a term used by many writers to describe the nature and the extent of the relationships which exist between SL [Source Language] and TL [Target Language] texts or smaller linguistic units (Shuttleworth & Cowie, 1997: 49). Many other definitions can be listed under this term like the one given by Vinay & Darbelent which runs; *equivalence* is a procedure which "replicates the same situation as in the original, whilst using completely different wording" (ibid: 51). Again in some senses the term *equivalence* is defined as the interlingual counterpart of synonymy within a single language (ibid: 49).

Many types of equivalence have been recognized on the basis of their referential or denotative functions. They can be stated as follows:

Connotative equivalence, text-normative equivalence, dynamic equivalence, formal equivalence, textual equivalence, functional equivalence, one-to-one equivalence, one-to-many equivalence, one-to-part-of-one equivalence, nil equivalence, linguistic equivalence, paradigmatic equivalence and stylistic equivalence.

Importance of This Research:

Sometimes it is difficult for us to understand the plays that reveal some characteristics foreign to our own culture. This assumption comes from the fact that the process of translating dramatic texts leaves gaps and interstices between our own world and the image of the world created within us by what is read or viewed. Because of this kind of misunderstanding, this paper tries to shed light on *Equivalence* as a kind of solution to this phenomenon by concentrating on two English plays translated into Arabic:

A. *Every Man* كل إنسان, translated by (Zakaria Hammed).

B. *Sticks and Bones* عصي وعظام, translated by (Mamdoh Imran).

Many types of equivalences have been stated, but some of them are more applicable to the translation of the dramatic texts than the others. In this research there is an attempt to shed light on kinds of equivalence that are more convenient in drama translation.

Methodology of Research:

Methodology of research is based on studying the translation of the above mentioned plays in the light of the theoretical approaches of translation theory. Needless to say that this piece of research has been done in the Department of English, Faculty of Arts and Humanities and its library, Tishreen University. It is done in the year 2008-2009.

Discussion and Results:

Unlike the translation of a novel or a poem, drama translation is not treated fairly until now, since its translation should take into consideration the art of the theatre. Drama, by definition, is a play for the theatre, radio or television; it is an art of writing and presenting plays as a series of exciting events. A play is not considered a literary text, written to be read, but a text that "reaches the audience by way of the actors 'bodies'" (France, 2000: 96). The problems of translating the dramatic text come from the troubles that must be faced by the translator since any play has to be performed and "the reader of the play may experience a sense of something lacking, a lacuna that can only be filled when the play is made physical. The play as literature is distinct from the play in performance, though the two are intimately connected." (ibid: 96). However, the written text is used as an assistant for the actors, and the task of the actor is to unlock the physical dimension which is embedded within the text by careful preparation and close study.

Because the translation of dramatic text is different from any other kind of translation, the task of the translators will be more complicated in drama than any other kind of literature. Dramatic texts have elements and features that create real problems through transferring the text from one language into another. The elements of drama can be listed as follows: characters, plot "the body of the play", theme "the soul", dialogue, convention, genre, audience, stagecraft, design "theatre space, the proscenium theatre, the thrust stage, the arena stage, the fixed architectural stage, auditoriums, set design, stage facilities, lighting design, costume design, mask, makeup, technical production, sound and sound effects", and finally conversations (Sianghio, 2006, par. 6). All these elements must be preserved and transferred without alteration. Furthermore, the features of drama such as the unity of time and place must be maintained through translation. So many problems that will face the translator of the dramatic text disclose the need for adjustment to be made before a play can be successfully performed in translation.

Some scholars have stated that the translation of dramatic texts has specific rules that govern the translation of drama. According to Bassnett there are certain principles that are considered to be criteria for translation. They are playability; the relationship of the play to the established conventions of the theatre of his play (a theatre which restructured Shakespeare in the interests of canons and of decorum and good taste); and clarity of the interrelationship between the characters (Bassnett, 1980: 125-6). These principles of drama translation choose to restructure the play for an English audience. A central consideration of the theatre translator must, therefore, be the performance aspect of the text and its relationship with an audience, since considering the careful balance of the characters, senses and speeches as so basic elements to the original would have no significance in English theatre, and would seem so heavy and contrived.

Any discussion of translation or translated text draws on some sets of assumptions concerning language. The relationship between linguistics and translation is called "love-hate relationship" (France, 2000: 21). Translation is supposed to be by many scholars an offshoot of applied linguistics rather than a separate discipline in its own right, but many other studies try to promote translation studies as an independent discipline. Linguistic equivalence states a kind of relationship between language and translation. It is defined as "homogeneity of elements upon the linguistic (phonetic, morphological, and syntactic) levels of the original and the translation" (Shuttleworth & Cowie, 1997: 93). The Arabic translation for the English text must take into consideration all the linguistic elements at all levels; this sentence "Don't you remember when you spoke last night?" (Rabe, 1993: 112) has two different tenses; the present and the past tense. So, the Arabic translation is "ألا تتذكر عندما تحدثنا ليلة البارحة؟" (Trans. Imran, 2005:52) must follow the same morphological style of the original text.

Many and great difficulties face the translator of an English text into Arabic, and many studies attempted to formalize the various ways in which translators should follow to transfer the units of a source text into another language in order to produce an accurate target text. One of these difficulties that was perceived essentially in the translation is **Lack of Equivalence at Word Level** or what is called "*Nil Equivalence*". It means that "no TL expression for an SL expression" (Baker, 2000: 78). The expression "kinda" (Rabe, 1993: 118), for example, is repeated more than one time and it has no Arabic equivalence. Another word "ole" (ibid: 157) has no Arabic equivalence, too. This word may suggest two different meanings; either "old, قديم" to denote that he became something from the past or

"oleaginous, متملق" as a kind of damnation. This will create a real problem and a lacuna that can be filled by using a near synonymy, for instance.

Since exact translation is often impossible, the translator will have the responsibility of finding solutions to each problem in translation. So the translator has to choose whether to accept the untranslatability of the SL phrase in the TL or to follow certain strategy to fill the gap in the translated text. There are several strategies to be taken into account in this respect:

1. Omission: "the elimination or reduction of part of the text" (Baker, 2000: 7). In *Every Man* and *Sticks and Bones* there is no kind of omission that affects the syntax of the text, but there is a difficulty in providing equivalence for the words that have no equivalence in the Arabic version, these words are "kinda" (Rabe, 1993: 118), and "ole" (ibid: 158).

2. Situational equivalence: "the insertion of a more familiar context than the one used in the original" (Baker, 2000: 7). This strategy is considered to be the most important one in drama translation, since it helps to avoid cultural misrepresentation through staging the English play in Arabic country. This phenomenon can be found in abbreviations like "The CQ" (Rabe, 1993: 111) is unfamiliar in the Arabic dictionary so it is translated in a more familiar way "القائد" (Trans. Imran, 2005: 52). Another example like, "MVP" (Rabe, 1993: 136) is again unfamiliar so it is translated as "السباق الوطني" (Trans. Imran, 2005:88). In this way, these abbreviations which are ambiguous become familiar in the context. Again, "Sixth Commandment" (Rabe, 1993: 141) is translated into Arabic as "الوصية العاشرة" (Trans. Imran, 2005: 94), while in fact if it were translated literally it must be translated as "الوصية السادسة". From the context of the text it is clear that what they are speaking about is neither the *Tenth* nor the *Sixth Commandment*, but it is the *Seventh Commandment* as it is listed in the *Ten Commandments* and relates to adultery and whores, while the *Sixth Commandment* commands not to kill. So, there is a misconception that is clearly related to this point, and rational thinking dictates to adopt the proper equivalence which is obtained from the biblical source and to translate it as "الوصية السابعة".

3. Expansion: "making explicit information that is implicit in the original, either in the main body or in the footnotes or a glossary" (Baker, 2000: 7). A clear example can be found in the phrase "Tinker Toys" (Rabe, 1993: 166) is translated into Arabic explicitly "ألعاب تينكر التركيبية الذهنية" (Trans. Imran, 2005:130). By this way, the translator gives a kind of explanation that helps the reader to understand the phrase.

4. Transcription of the Original: "word-for-word reproduction of part of the text in the original language, usually accompanied by a literal translation" (Baker, 2000: 7). This involves rewriting of the text without any kind of omission or expansion. In *Every Man*, some kind of omission is done in the translated version without affecting the general form of the original "that way me to lead" ("Every Man", 2004: 11), and again the word "verily" (ibid: 15) is left more than one time without translation. The Arabic translation for this word is "من غير ريب" is omitted from the Arabic version without affecting the intended meaning of the SL sentence.

5. Exoticism: "the substitution of stretches of slang, dialect, nonsense words, etc. in the original text by rough equivalents in the target language (sometimes marked by italics or underlining)" (Baker, 2000: 7). The word "blam" (Rabe, 1993: 158) seems to be a nonsense word, and it is transferred into Arabic as it is pronounced in Arabic sounds "بلام" (Trans. Imran, 2005: 120). So, this strategy can be used to replace this word by "وهكذا" or "على هذا النحو". Another example can be obtained the word "boy" (Rabe, 1993: 117) which refers mainly in English-Arabic dictionary to the word "ولد". But in the Arabic version of

عصيّ وعظام, it has acquired some of the functions of the word "يا سلام" (Trans. Imran, 2005: 27) since it is not used here to denote someone but to express exclamation. This substitution from the English version into Arabic is called *Exoticism*.

Syntactic and stylistic features are considered common problems to all types of translated texts and these features need a kind of simplification that must be identified through translation from English into Arabic. Stylistic equivalence is used to achieve a kind of compromise through translation. It is defined as "functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning" (Shuttleworth & Cowie, 1997: 160). In Every Man, the phrase "Nay, and thou would give me a new gown," ("Every Man", 2004: 15) is translated as "مهما" (Trans. Hammed, 2004: 15). So, the Arabic translation is contracted to only two words, and giving the whole meaning at the same time.

Two kinds of equivalence can be employed to avoid complex syntax or style. They are one-to-many equivalence, and one-to-part-of-one.

One-to-many equivalence means more than one TL expression for a single SL expression (Baker, 2000: 78). English expressions have many equivalences in Arabic and so many examples can be found in these two plays such as the title of the play "Sticks and Bones" which is translated as "عصيّ وعظام"; but if we search for these two words in any English-Arabic dictionary we can find that the word "sticks" has many equivalences as "طعنة" "عود، مضرب، غابات، طعنة" in addition to many other Arabic equivalences. The same we can find in Every Man; for example, the word "Angel" which is characterized as "ملاك", but this word stands for other Arabic words like "الممول، عملة ذهبية".

On the other hand, one-to-part-of-one equivalence means that a TL expression that covers part of a concept designated by a single SL expression (Baker, 2000: 78), like the word "advertisement" (Rabe, 1993, p.96) which is translated as "الإعلان التجاري" (Trans. Imran, 2005: 27). Consequently, there are here two Arabic words for one English word.

Many other instances can be followed when complex syntax or style need to be transferred from one language into another. These instances tend to prove two kinds of syntactic simplification (Baker, 2000: 288):

1. Replacing non-finite clauses with finite ones

The difference between finite and non-finite clause is that the finite clause contains finite verb that is conjugated. On the other hand, the non-finite clause contains non-finite verb that does not express tense. The main verb in non-finite clauses is to-infinitive, a bare infinitive, an -ed form, or an -ing form. The procedure of replacement non-finite clauses by finite ones simplifies the syntax of the text. Many examples are found in both plays, "Trying to remember the night" (Rabe, 1993: 107) is a non-finite clause in which the main verb has -ing form, and translated into Arabic as "أحاول تذكر الليلة" (Trans. Imran, 2005: 44) which is a simple Arabic sentence. Another example is "Commanded I am to go a journey" ("Every Man", 2004: 14), this is a non-finite clause and it is translated into Arabic as "أمرت" (Trans. Hammed, 2004: 14), it is a passive voice Arabic sentence.

2. Suppressing Suspended Periods

One of the most common mistakes that affects the syntax of any text is punctuation marks. In the plays Every Man and Sticks and Bones, there are mishaps concerning this point in which translators transfer the text from English into Arabic without giving attention to the positions of the punctuation marks. In some cases, they are transferred as there were in the English text, and in others, we can find that in some points they have been changed in an inappropriate way. The exclamation mark is transferred into full stop as;

"Give audience, and hear what he doth say!" ("Every Man", 2004: 7)

"أعيروا أذانكم، وأصغوا لما يقول." (Trans. Hammed, 2004: 7)

In this example, exclamation mark is replaced by full stop to change the meaning. Full stop denotes the ending of the sentence, while exclamation mark inspires that there is some thing important will be said. In some cases the period is transferred into colon as;

"And yet of their life they be nothing sure." ("Every Man", 2004: 8)

"مع العلم أنه غير متأكد من أي شيء عن حياته:" (Trans. Hammed, 2004:

8)

Again, the full stop is replaced by colon to give the hint of something coming, while in fact the sentence is finished. In this way, we can conclude that this change in punctuation marks from English into Arabic is done in an inappropriate way.

There are also concrete examples illustrating various forms of stylistic simplification and they are listed as follow:

✚ The most common being the tendency to break up long sequences and sentences (Baker, 2000: 289). This phenomenon can also be related to punctuation marks in which long sentences can be broken up by using commas or full stops to separate long sentences as;

"And thus they leave of angels the heavenly company." ("Every Man", 2004: 8)

"و بذلك يبتعدون عن الملائكة، صحبة السماء،" (Trans. Hammed, 2004: 8)

"He was dying, he said." (Rabe, 1993: 111)

"قال إنه يموت" (Trans. Imran, 2005: 51)

✚ Replacing elaborate phraseology with shorter collocations (Baker, 2000: 289) as in the following example:

"Alas, that ever I was bore!

For now shall I never be merry,

If that you forsake me." ("Every Man", 2004: 17)

"واحسرتاه، لن أسعد بعد اليوم، إذا تخلّيتم عني" (Trans. Hammed, 2004: 17)

✚ Reducing or omitting repetitions and redundant information (Baker, 2000: 289) that does not affect the general form or the message of the text as follows:

"For, and I went with thee,

Thou shouldest fare much the worse for me;" ("Every Man", 2004: 19)

These two sentences are ignored the translation into Arabic. They are considered redundant information that does not change any part of the text if it is omitted, and many stage directions are also reduced only to introducing the character.

✚ Shortening overlong circumlocutions (Baker, 2000: 289). For example,

"Goods and riches" ("Every Man", 2004: 18)

"المال" (Trans. Hammed, 2004: 18)

"O eternal God, O heavenly figure,

O way of righteousness, O goodly vision-" ("Every Man", 2004: 23)

"أيها الإله الخالد، أيتها الروح القدس،" (Trans. Hammed, 2004: 23)

✚ Leaving out modifying phrases and words (Baker, 2000: 289); as in the following example the modifier "shortly" is left out;

"That can I help you to remedy shortly." ("Every Man", 2004: 18)

"أو مساعدتك." (Trans. Hammed, 2004: 18)

Similarly, lexical and grammatical problems deserve special attention through translation from English into Arabic, since the shift from the grammatical categories of one language into another obliges the translators to express certain contents that were neglected

in the other language. On the other hand, "the grammaticalized content can also be normally expressed by lexical procedures, which obliges us to make use of analytical paraphrases or more or less complex expressions" (Hernandez, 1994: 117). Blum-Kulka and Levenston define *lexical simplification* as "the process and/or result of making do with *less* words" (Baker, 2000: 288). Many studies of translation draw on some set of investigations that lexical simplification manages according to six principles or strategies which are acquired from the individual's semantic competence in his/her mother tongue. These principles are classified as follow:

✚ Use of superordinate terms when there are no equivalent hyponyms in the TL.

Male Adult and Female Adult are characters in Sticks and Bones, but they are translated into Arabic in one word for each "الشاب والشابة". The translator uses superordinate term to express the characters instead of using hyponyms.

✚ Approximation of the concepts expressed in the SL text.

In the case of the words that have no equivalence in the target texts, this strategy helps to enrich the text with the most approximate words. For example the word "ole" (Rabe, 1993: 157) which is left without translation, among other possible alternatives it can be approximated to "oleaginous" which means "متملق" since it can give a hint of damnation in the text. Another example can be found in Every Man, the word "Gramercy" ("Every Man", 2004: 16) is left without translation and has no Arabic equivalence, but the most approximate meaning to it is "الرحمة" and it suits the general form of the context.

✚ Use of 'common-level' or 'familiar' synonyms.

This strategy can be applied in the case of abbreviations which are not familiar in the target language. Their translation must give the full meaning of the word like, for example, (T.B.) (Rabe, 1993: 118) can not be translated into Arabic as (ت.ب), it is translated as "السل" (Trans. Imran, 2005: 62) to express a familiar synonym.

✚ Transfer of all the functions of a source-language word to its target-language equivalents.

This strategy helps maintaining the tense and the paradigmatic form of the words in the target text without any change. The change in the tense of the text may affect it on all levels. The sentence "he fell from the tree" (Rabe, 1993: 99) speaks about something from the past so it can not be translated as "يسقط عن الشجرة", it must be translated as "سقط عن الشجرة" (Trans. Imran, 2005: 32) and this is what is apparent in the TT.

✚ Use of paraphrase where cultural gaps exist between the source and the target languages.

This strategy is also used to avoid cultural gaps in translation, which is considered the biggest problem in translation. Use of paraphrases simplifies the expressions that seem to be unfamiliar in the target text. This strategy is used in Sticks and Bones at the point when the writer refers to a type of Vietnamese clothes which is Ao Dai and he gives a paraphrase which is translated into Arabic text as "بنطال فضفاض أسود، سترة طويلة على الجانبين" (Trans. Imran, 2005: 43). Although it is given an explanation in the original, the translator has reproduced this explanation in the translated version, which itself helps filling in the gap that is culturally existing between the two texts.

It must be mentioned that all these strategies work with each other to maintain style and syntax of the translated text, and to avoid cultural and grammatical mishaps. The translation of any text involves the transfer of language signs into another set of language signs through competent use of the dictionary and grammar. The translator should work with an eye on each individual structure since each structure will lay stress on certain

linguistic features. Paradigmatic equivalence is often used to create a kind of correspondence between the elements of the original language and those of the target language. By definition, Paradigmatic Equivalence is an "equivalence of the elements of a paradigmatic expressive axis upon the stylistic level as a system of expressive elements" (Shuttleworth & Cowie, 1997:120). This involves that a set of all the different forms of a word must be transferred into Arabic as in the English text; like the word "Strength" ("Every Man", 2004: 30) which is translated into Arabic as "القوة" (Trans. Hammed, 2004: 30) it can not be translated as "قوي", and so on.

In the translation of any text the translator should take into consideration the tenses in which any alteration in the tense of the text will create a great problem to the receptors of the text, the first challenge that may encounter translators is "to get the mechanics of the target language grammar more or less correct at the sentence level—matters of concord, word order, inflectional morphology, and so on" (Campell, 1998: 72). Again, the grammatical problems relate in one way or another to the syntactic cohesion and affect the style of the text. These following examples explain the effect of this phenomenon: "I have your father, David" (Rabe, 1993: 102). This sentence is rendered into Arabic as "لدي ولدك ديفيد". Its ST implication dictates that the conversation is held between the Sergeant and David's father. At the same time the Sergeant addresses David's father, he talks to David telling him that your father is beside me, saying "I have your father, David". The ambiguity may originate when the translator thinks that the addressee is the father, whereas he is, as the context of the SL text reveals, the son David. Accordingly, the correct translation for this ST utterance is "لدي والديك يا ديفيد". Another example is: "We need Kleenex, sugar, milk" (Rabe, 1993: 172) is translated into Arabic as follows; "نحتاج إلى محارم، وكلينيكس، وسكر، وحبليب" (Trans. Imran, 2005: 139). In this sentence, we can find that the word "Kleenex" means "محارم" but in the TL text it is substituted by "محارم كلينيكس". Although the word "Kleenex" is an English word, the translator may have intended to say "محارم كلينيكس". So it is better to omit "و". A clear example can be derived from the other play Every Man, in which one of the characters who is the FELLOWSHIP is translated into Arabic as "الرفقة" which is feminine, while in the English text is treated as masculine and that is clear in this example:

"And showed *him* of this sudden chance?

For in *him* is all mine affianced." ("Every Man", 2004: 12)

"و أريتها سوء الطالع المفاجيء؟"

"فكل ثقني بها،-----" (Trans. Hammed, 2004: 12)

Another issue that will be so problematic in the world of translation is socio-cultural differences between Arabic and English drama. This problem is created from the peculiarity of translating culture-specific items. There is a great relationship between the social and economic structure of society and every component of the structure. The differences among cultures are not restricted just to the general principles of every culture but these differences are interesting in every detail in the cultures including for example the color of the character's hair, the moustache, and the clothes of each society. In Sticks and Bones, there is reference to a type of Vietnamese clothes that is Ao Dai. But the writer of the original text explains this type of clothes within the text "She wears the Vietnamese Ao Dai, black slacks and white tunic slit up the sides" (Rabe, 2005:106). This helps the foreign reader to know about this specific type, and again its Arabic translation as "بنطال" (Trans. Imran, 2005: 43) helps also in the stage direction to avoid cultural misrepresentation.

Consequently, the approach to foreign culture is generally accompanied by prejudices derived from a limited knowledge of the facts and a hidden expectation. So "we don't understand things as they are, but either distort them for our own purposes or reject them entirely as incomprehensible or unacceptable" (Scolnicov & Holland 1989: 14). One of the most important steps which is followed in the translated play *Sticks and Bones* is the introduction which is written by the translator of this play. This introduction paves the way for the readers of this play to differentiate between the Arab culture and culture of the American society in which the events of this play had happened. This helps to reduce the number of cultural gaps that can be created through transferring the text from one language into another. So, the role of the translators can't be neglected in which "translators are told that in order to do their work correctly they must understand the culture of the original text, because texts are "embedded" in a culture" (Simon, 1996: 137).

Achieving balance between bringing foreign cultures closer and preserving their identity is the function of every theatre, and of the director as intermediary. The director of the translated text can play a great role in achieving balance by presenting a traditional play in modern dress without changing the text itself by transposing the materials without changing the basic norms. "In order to conceptualize the act of theatre translation, we must consult the literary translator *and* the director and actor" (ibid, p.25). So, there would be this kind of corporation among their contribution to transmit the dramatic text in the most proper way. Consequently, the play remains open to be transmitted from generation to generation, from city to city, and from society to society.

This kind of cultural confusion can be avoided through some strategies that may help the translator in avoiding the cultural gaps:

1. Textual Equivalence: The type of EQUIVALENCE which occurs when any TL text or portion of text is "observed on a particular occasion... to be the equivalent of a given SL text or portion of text" (Shuttleworth & Cowie, 1997: 169). For example in *Every Man* we can find this kind of equivalence such as; "long journey" ("Every Man", 2004: 10) is translated as "رحلة طويلة" (Trans. Hammed, 2004:10), "that sharp fire" ("Every Man", 2004: 24) as "تلك النار الهائلة" (Trans. Hammed, 2004: 24). Another example can be obtained in *Sticks and Bones* such as "That yellow whore" (Rabe, 1993: 146) which is translated into Arabic as "تلك العاهرة الصفراء" (Trans. Imran, 2005: 103), and "like snow" (Rabe, 1993: 157) as "تشبه الثلج" (Trans. Imran, 2005: 119). This can be said to be textual equivalence. This kind of equivalence is considered to be the most popular kind of equivalence through translation; this means that in a text of any length it is certain that there are many items that will occur more than once.

2. Cultural Borrowing: it is a term used by Hervey & Higgins (1992) to describe the type of CULTURAL TRANSPOSITION in which an SL expression is transferred verbatim into TL because it is not possible to translate it by a suitable TL equivalent. The borrowed term may remain unaltered, or it may undergo minor alteration; however, what is important is that the meaning of the borrowed expression should be made clear by the TT context (Shuttleworth & Cowie, 1997: 34). Here are some examples for such expressions which are called transliterated expressions; "Buick" (Rabe, 1993: 156) is transferred into Arabic as it is pronounced "بويك" (Trans. Imran, 2005:117), "blam" (Rabe, 1993: 158) is translated as "بلام" (Trans. Imran, 2005: 120), and "Tinker" (Rabe, 1993: 166) is translated as "تينكر" (Trans. Imran, 2005: 130).

3. Cultural Transplantation: it is a term used by Hervey & Higgins (1992) to denote the highest degree of CULTURAL TRANSPOSITION, in which details of the source culture contained in ST are replaced by target culture elements with the result that the text

is partially rewritten in a target culture setting (Shuttleworth & Cowie, 1997: 34). This strategy helps grasping every detail in the translated text, and avoiding any kind of misrepresentation. For example, "Wac" (Rabe, 1993: 114) is unclear if it written in the Arabic text without explanation. The translator of this play transferred it into Arabic as "عضوة في الفرقة النسائية الأمريكية" (Trans. Imran, 2005: 56). By this way, the reader will be able to understand the meaning of this abbreviation clearly.

In addition to that, Two types of translation can be distinguished in drama translation that are *linguistic translation* and *communicative translation*. Linguistic translation is defined as "a term used to refer to any approach which views translation as simply a question of replacing the linguistic units of ST with "equivalent" TL units without reference to factors such as context or connotation" (Shuttleworth & Cowie, 1997: 94). On the other hand, the communicative translation is defined as "a term used to refer to any approach which views translation as "a communicative process which takes place within a social context" (ibid: 21). These two types of translation stand against each other in many points, and many differences can be pinpointed between them, but both of them are very important in drama translation.

One of many differences between linguistic and communicative translation is *faithfulness*. This term gives a hint that there is a great resemblance between the ST and TT. By definition, *Faithfulness* is a term which is "used to describe the extent to which a TT can be considered a fair representation of ST according to some criterion" (ibid: 57). This term can be compared with linguistic translation in which both of them work on replacing the expressions of the original text with equivalent expressions faithfully without any change in the form or the content of the original. This can be compared to one-to-one equivalence which is a single expression in the TL for a single SL expression (Baker, 2000: 78). Many examples can be listed under this kind of equivalence as the word "Beauty" which has only one equivalence in Arabic language "الجمال" (Trans. Hammed, 2004: 7). Again, in *Sticks and Bones*, we can find one-to-one equivalence the word "war" (Rabe, 1993: 99) which has only one equivalence in Arabic which is "الحرب" (Trans. Imran, 2005: 21) and so on.

Unlike communicative translation, many changes can be done in order to reproduce the target text in a way which preserves only the message of the original text without giving attention to the form of the original. The translators who tend to translate communicatively "will treat ST as a message rather than a mere string of linguistic units, and will be concerned to preserve ST's original function and to reproduce its effect on the new audience" (Shuttleworth & Cowie, 1997: 21). In the communicative translation "the emphasis should be on conveying the message of the original in a form which conforms to the linguistic, cultural and pragmatic conventions of TL rather than mirroring the actual words of ST as closely as is possible without infringing the TL norms" (ibid: 22). Again this can be compared to connotative equivalence which is defined as; the SL and TL words triggering the same or similar associations in the minds of native speakers of the two languages (Baker, 2000: 77). For example the word "soda" (Rabe, 1993: 99) is a problematic word between English and Arabic language in which it has the same association in both languages. In *عصيّ وعظام*, it is translated as "الصودا" (Trans. Imran, 2005: 32) in the Arabic translated version. So its real meaning is embedded but it is common in both Arabic and English languages.

Through highlighting these two kinds of translation *Linguistic Translation* and *Communicative Translation* and according to my point of view, it transpires that *Communicative Translation* is better and more functionable than *Linguistic Translation*. In

Communicative Translation, the translator is less restricted, and he/she is free to convey the message of the text in a way that suits him/her through translation. Translators in such cases become more creative. Unlike linguistic translators who concern themselves with transferring the text without any creativity. The text which results in linguistic translation lacks the sense of literary soul, and it seems as a sort of collocation. Thus, the receptor may experience the sense of something lacking and a great gap that can not be filled in the TT.

Conclusion and Recommendations:

Ultimately, in this paper, the current writer has attempted to pinpoint many important and practical problems that quite often face the translators of the dramatic texts, especially through translation from English into Arabic. One hopes that by highlighting these issues, and exploring the obstacles that hinder dramatic translators' practice, one can pave the way for them to make use of the suggestions and solutions that are already proposed. Two kinds of translation: linguistic and communicative translation are being highlighted in this paper, and again all types of equivalence have been proposed as alternatives and solutions for such encountered translation.

This paper concentrates on the mishaps that are committed through the translation of two plays Every Man and Sticks and Bones. At the same time, it emphasizes the positive points that are suggested by the translators as an attempt to reproduce the play convincingly. This can be done by using the appropriate kind of equivalence in its proper place; presenting the principles that help avoid lexical and grammatical problems; and suggesting some strategies to avoid cultural confusion which is believed to be the most popular and more difficult than any other types of problems in the domain of translation. This paper strongly recommends bearing in mind the significance of the linguistic and cultural differences for the translators of the dramatic text into Arabic.

Bibliography:

English References

BAKER, M., ed. *Routledge Encyclopedia of Translation Studies*, Routledge, London and New York, 1998.

BASSNET, S. *Translation Studies*, Methuen & Co. Ltd, London, 1980.

BLUM-KULKA, and EDDIE A. LEVENSTON. 'Universals of Lexical Simplification', in Clause Faerch and Gabriele Kasper (eds) *Strategies in Inter-language Communication*, Longman, London and New York, 1983, 119-39.

CAMPBELL, S. *Translation into the Second Language*, Longman, London and New York, 1998.

FRANCE, P., ed. *The Oxford Guide to Literature in English*, Oxford University Press, United States, 2000.

HERNANDEZ, S. *Aspects of Linguistic Contrast and Translation*, Peter lang GmbH, Frankfurt, 1994.

HERVEY, SÁNDOR and IAN HIGGINS. *Thinking Translation: A Course in Translation Method: French to English*, Routledge, London and New York, 1992.

SCOLNICOV, H. and HOLLAND, P., eds. *The Play Out of Context: Transferring Plays From Culture To Culture*, Cambridge University Press, Cambridge, 1989.

SHUTTLEWORTH, M. and COWIE, M. *Dictionary of Translation Studies*, St Jerome Publishing, Manchester & UK, 1997.

SIMON, S. *Gender in Translation*, Routledge, London, 1996.

VINAY, J.P. and J. DARBELNET. *Stylistique comparée du français et de l'anglais: Méthode de traduction*, 1958. Didier, Paris, translated and edited by J.C. Sager and M. J. Hamel as. *Comparative Stylistics of French and English: A Methodology for Translation*, 2nd edition. Amsterdam and Philadelphia, PA: John Benjamins, 1977.

List of Plays

English Plays

Every Man. Trans. Zakaria Hammed. Damascus: al-Aydi Publishing, 2004.

RABE, D. "The Vietnam plays", *Sticks and Bones*, Vol 1, Grove press, New York, 1993.

Arabic Plays

كل إنسان. ترجمة: زكريا حميد، دار العائدي للنشر، دمشق، سوريا، 2004.

ريب، ديفيد. عصي وعظام، ترجمة: د. ممدوح عمران، دار المرساة، اللاذقية، سوريا، 2005.

Electronic Resource

SIANGHIO, C.S. "Elements of Drama." [http:// litera 1 no4. tripod. Com/elements. Html](http://litera1no4.tripod.com/elements.html) (27 March 2006).

