

Translating Drama: Speaking the Unspeakable in Other Words

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Abstract

A play is meant for stage performance. Translating a dramatic work is, in many ways, different from translating the other genres of literature, for the language spoken in a play is colloquial and not necessarily formal. It is not simply an act of transferring linguistic or verbal rhetoric per se; it is an act of cultural shift and remaking, involving cross-cultural interaction of homogeneity, and adaptation of cultural heterogeneity. It is both a linguistic and cultural exchange of conversations and dialogues. Drama translation involves actability of the characters, performativity of the roles, clarity of thoughts, and brevity of speeches. Time, place and action, as well as the stage and the audience, are to receive special consideration as far as drama translation is concerned. The paper investigates the extent to which translation theory gives rise to the strategy of “intentional betrayal” to attain the “translatability” of the “untranslatability.” The paper again attempts to validate the analogical dichotomy between theory and practice in translation studies, focusing on the dynamics of translation based on a translational process of loss and gain.

Keywords: *drama translation, loss and gain, translation shift, translatability, untranslatability*

Literature written in any language is a mode of communication. It is a communal event experienced by a particular agent(s) of an individual culture and shared by the rest of the agents of other cultures. It is a tool for creative exploration in knowledge and culture expansion. This expansion covers a wide range of space in every field of human activity, be it education, discovery, or entertainment. But this spread, for the most part, depends on different modes of translation or interpretation. The process through which literature of any genre crosses the native borders of the language of its origin is absolute translation or “the transformation of cultures” (Alam 3). Any literary text – be it Greek, Latin, French, German, Italian, English, Bengali, or of any other languages, dominating or dominated – experiences the borderless expansion of its fictional, factual, historical, or cultural identity through, first of all, translation. We translate from any language into any language and on any specialist subject. Through translation there happens a cultural adaptation.

Translation, as a cultural shift and exchange, helps a product of one culture suit another culture. Drama, like other genres of literature, thus undergoes the linguistic and cultural exchange of conversations and dialogues. This is translation that helps a text written in one language survive in another language. Translation connects “our world” with “their world,” making the private public, the local global, the unknown known, the unseen seen, the unexperienced experienced, and the unshared shared.

Methodology

The article has been written in accordance with some of the theories about translation studies. In order to show the dichotomy and analogy between theories and practice of translation studies, I have referred to one source text (ST) and one target text (TT). The source text is in English and the target text is in Bangla, the translation of the ST.

The corpuses that the article includes as ST and TT are Harold Pinter's play *The Birthday Party* (1957) and its Bengali translation by Mohammad Shahadat Hossain.

Translation and its Studies

The Concept of Translation: Translation, in its general sense, may carry more than one meaning. It is both a product and a process. As the latter of the meanings is concerned, translation simply refers to the act of rendering or transferring a written text from one language into another. The language of the original text which is rendered into another language is called a source language (SL), while the language in which the original text is translated is called a target language (TL). In this way, translation is an act of rewriting and remaking. As a product, translation refers to a piece of text written in a language other than that of the original text. This is also called text in translation – a product which is read. Translation as a product may also include other productions like “cinema, television, DVD or computer game” (Hatim and Munday 4).

Broadly speaking, translation is a process of “intercultural communication” (Bassnett 1), involving cross-cultural interaction of homogeneity, and adaptation of cultural heterogeneity. It is both a linguistic and cultural exchange of conversations and dialogues. Importantly, it also involves the conversion between different mindsets, characterized by different kinds of cultural psychology.

Linguistic equivalence makes the process of translation translatable. Therefore, translation, as a process of shifting equivalent semantics from one language to another, transforms or substitutes the phrases or idioms of a source language text to or for the other equivalences (phrases, idioms, etc. functioning equivalently for the SL) of a target language through a linguistic process, i.e. *Decoding and Recoding*¹. It is the process of replacing or interpreting a text and its grammatical and lexical items between languages – written or verbal.

However, Octavio Paz's definition of translation can certainly help a translator reduce concerns about translation, as he says that all texts are “translations of translations of translations” (154). Therefore, a translated text can never be the exact text; it is rather the versioned text of the translator. But the common thing between the two texts – the original and the translated – is the invariant core.²

Dynamics of Translation: The creativity and the creative energy translation involves are intellect, knowledge, imagination, negotiation, interpretation, commonsense, loss and gain, independence, analysis, and the detailed knowledge of a source language (SL) and a target language (TL). Translation, which is an act of producing a new version of an SL text into a new TL text where a negotiation takes place between texts and cultures, is viewed by some as a

secondary mechanical work, and as an inferior activity of one kind or the other. Nevertheless, the most important act a translation does is that it ensures the spread of a text in other languages and cultures. Since translation helps the survival of languages and texts, it involves cultural influence and hegemony too. We cannot, however, underrate that translation is a valuable job in the hands of an efficient translator.

The Purpose of Translation: There always lies a communicative relationship between an author, reader, and a translator. The translator is both a receiver and a sender. The end is the beginning. A complete text is the end of the writing process done by the author, and this end (the complete text) is the beginning of the translation process done by the translator. In this connection, the translator functions both as a receiver and a sender of a text:

Receiver: The translator receives a text written in its source language.

Sender: The translator translates the SL text into a target language and sends it to the readers of the TL.

The following diagram will make clear the process of how a translator can function both as a receiver and a sender:

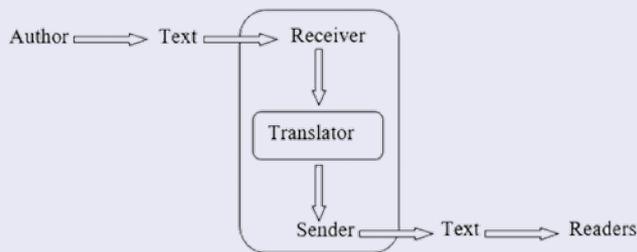


Figure 1: Communicative relationship in translation, showing the translator as receiver and sender of a text

Translation reduces the linguistic discrimination between two nations. A good translation can bridge nations that are linguistically or culturally apart, as it happened with the world poet Rabindranath Tagore. Translation liberates a culture, nation, and, above all, people with outstanding intellectual possessions from the habit of linguistic restrictions. When Tagore translated *Gitanjali* – a collection of verses – he was recognized by the west as a world poet, earning him the Nobel Prize for Literature in 1913.

According to Shuttleworth and Cowie, translation is taking the original or source text (ST) and turning it into a text in another language, that is, target text (TT). Roman Jakobson, the Russian-American linguist, defines translation as the “interlingual translation”³ (qtd. in Hatim and Munday 5) which he calls “translation proper” (5), “an interpretation of verbal signs by means of some other language” (Bassnett 22). Jakobson says, “Translation is only an adequate interpretation of an alien code unit and equivalence is impossible” (23). Translation, according to Hatim and Munday, is both a “product” (3) and a “process” (3), but to Holmes, it is a process, a product, and a function (95).

Developments in Translation Studies

Trends of culture and cultural studies are growing rapidly, and so is the commercial and literary value of translation. Translation Studies has thus become an interdisciplinary field “interfacing with a whole host of other fields” (Hatim and Munday 8). As regards the notion of translatability, the field continues to become phenomenal. Again, the possibility of research into translation has made the studies even more all-encompassing from such perspectives as “scientific to literary, cultural and political” (9). The following illustration will focus on the breadth of knowledge that translation studies includes:

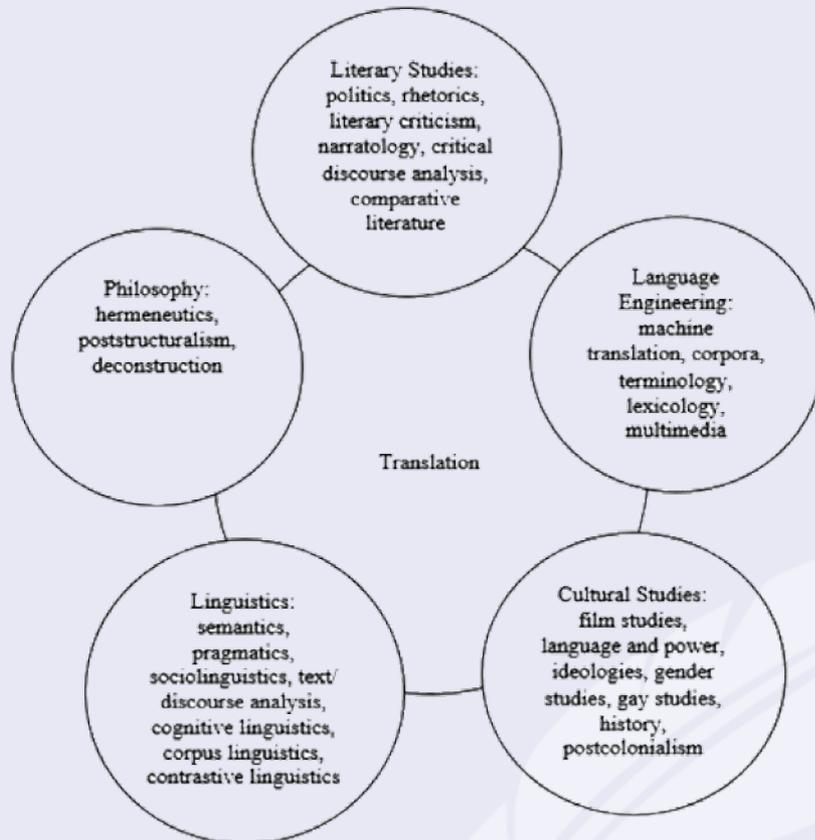


Figure 2: Disciplines interfacing with Translation Studies (Basil Hatim and Jeremy Munday 8)

The Process of Translation

Decoding and Recoding: A translation does not mean merely the rendering of a single word. Despite the transformation of the linguistic elements, the whole process of translation entails the conversion of culture, mood, tone, setting, environment, etc. in an SL text to a new culture, mood, tone, setting, environment, etc. in a TL text. This complete job is done through a method called decoding and recoding. Language is a tool of complex-words game. As the exact equivalences of some phrases or words in one language are not or may not be

found in another language, there appear complexities in interlingual translation. As such, the translator must accept the notion of untranslatability, the lack of similar cultural convention in the TL, the range of TL phrases available, etc. The following diagram of translation procedures shows how the translator’s decisions involve problems with equivalences:

Decoding and Recoding

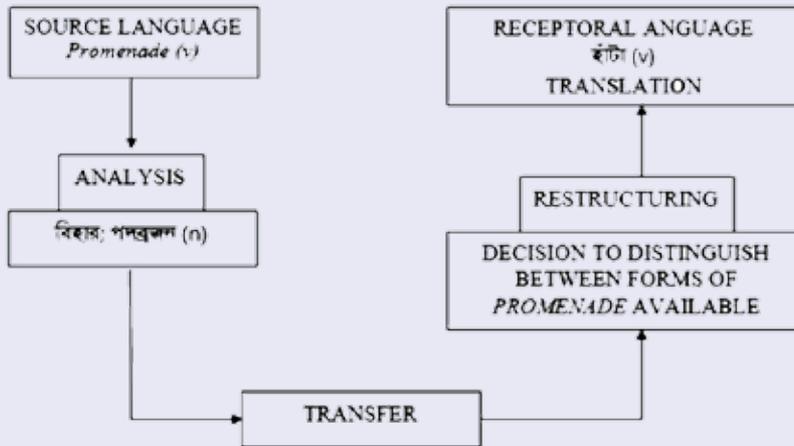


Figure 3: Process of Translation (Susan Bassnett, 2002)

What happened here in this process is that the notion of বিহার; পদব্রজন (a form of walk) has been isolated and the word *promenade* has been replaced by হাঁটা, carrying the same notion and meaning “to walk about in or on.” The Merriam-Webster Dictionary defines *promenade* as “to take or go on a promenade,” “to perform a promenade in a dance,” and “to walk about in or on” while the *Bangla Academy English-Bengali Dictionary’s* definition of the word is “ব্যায়াম বা বিনোদনের জন্য পায়ে হেঁটে বা ঘোড়ায় চড়ে ভ্রমণ; বিহার; পদব্রজন”. As no exact equivalence is available in the TL, the translator, based on the analysis of the word in the TL and the SL as well, had to depend on the second port of call (dynamic equivalence) and substitute the ST, *promenade*, for the TT হাঁটা – a type of “walk” really comprehensible to not only the target readers (TR) but the source readers (SR) too. This is how the overall process of translation works out.

Translating Drama: A play is meant for stage performance. As regards the nature of a theatrical discourse, that is, playability, “dramatic text cannot be translated in the same way as the prose text” (Bassnett 119). Drama translation involves actability of the characters, performativity⁴ of the roles, clarity of thoughts, and brevity of speeches. Time, place and action, as well as the stage and the audience are to receive special consideration as far as drama translation is concerned. Words, speeches, and dialogues are not all about a play-script; there is a lot behind these lettered communication that must be understood to transfer the actable dramatic communication from one language to another. Accordingly, translation theory gives rise to the strategy of “intentional betrayal” to attain the translatability⁵ of the untranslatability⁶.

“A contested notion in Translation Studies” (Fernandes 120) is *performability*. The idea of “*performability*, which, invariably, goes hand in hand with *speakability* and *playability*” (120) is, however, problematic as far as drama is concerned. Bassnett-Mcguire calls drama translation a paradox: “The two texts – written and performed – are coexistent and inseparable, and it is in this relationship that the paradox for the translator lies” (87). Nevertheless, theatrical texts reflect a certain cultural psychology and mindset, so the transliteration of it also requires an explicit conversion of the source text’s culture. Consequently, it becomes a dilemma for the translator whether to retain the source culture or relocate it to the target culture. The dilemma is, however, dissolved through a formative negotiation, for the objective of the translator is to expose the vices and virtues of the characters through this play redrafted in a new language.

Other elements that make the theater translation more of the performable are *rhythm*, *intonation*, *patterns*, *pitch*, and *loudness*. In theater translation, a translator tries to stick to conversation, rendering the SL text in a way which is capable of retaining the interest of the audience and the intention of the dramatist too. In drama translation, the translator decodes not only the meaning, but also the entire dramatic situation – light, scene, plot, and action, as theater translation is quite different from that of the other types, for the language spoken in a play is colloquial and not necessarily formal.

Of the translation types – literal and free – drama translation belongs to the latter, for it involves dialects, dialogues, commonsensical elements, culture representation, action, and such related to the stage performance. Drama translation can never be a sort of word for word translation, since word-for-word translation is not capable of creating dramatic effects on the stage with either the actors or the audiences. If a play-script undergoes a literal method of translation, the effort will turn into a complete failure as a result of its inability to being actable. Theater translation shows how “acting styles and concepts of theatre also differ considerably in different national contexts, and this introduces yet another element for the translator to take into account” (Bassnett 122).

The translation of a script text is literal by genre, but it requires the use of “the source language’s cultural context as a *frame text*” (Fernandes 121) to ensure “fluent speech rhythms and so produce a text that TL (target language) actors can speak without too much difficulty” (Bassnett-Mcguire 90-91).

Problems of Equivalence: Whatever the genre of translation is – poem, play or prose – there is an interrelation of almost all such terms as comprehensibility⁷, translatability, correspondence, equivalence, shifts, untranslatability, negotiation, and loss and gain. Of them all, equivalence⁸ holds the central importance in translation. Next comes negotiation and after it, loss and gain⁹. The translation of any genre entails problems of equivalence; there are certain words or phrases in one language of which no exact equivalence is found in another language. In such cases, a translator has to resort to formal equivalence¹⁰, dynamic equivalence¹¹ or referential equivalences¹² for the effective reproduction of an SL text. Let us look at the following rendition from the *The Birthday Party*:

STANLEY: Evening.

MCCANN: Evening.

STANLEY: শুভ ইভনিং

MCCANN: শুভ ইভনিং (Pinter 47)

Here *evening* is used as a form of greeting which actually refers to *Good Evening*, but in Bangla the literal translation of these two lines as ইভনিং and ইভনিং does not create any dramatic impression; therefore, a dynamism was implied here based on the borrowing¹³ type of translation to make the similar dramatic effect like that of English. Again, the question “What’s it like out today?” does not mean what it is really intended to. It does not necessarily say that it is “nice,” rather it is spoken in a way that produces a communicative effect “how,” implying a question like “how is the weather outside?”, demanding an expected answer like “fair” or “foul”:

MEG: What’s it like out today?

PETEY: Very nice. (Act 1, pp. 8)

মেগ: বাইরে আবহাওয়াটা কেমন?

পেটি: চমৎকার।

Here, the translator has imposed the referential equivalence of the sentence, so that it reads in Bangla as বাইরে আবহাওয়াটা কেমন? introducing the “communicative dynamism” (Hatim and Munday 22) to represent the colloquial expression. The following translation also marks the same dynamism and a stylistic aspect to find “a rhythmical solution that enables speakability and stylistic marking/significance to co-exist” (Johnston 67):

STANLEY: What a wonderful surprise. (Act 1, pp. 10)

স্ট্যানলি: অবাক কাভ তো!

The words *wonderful* and *surprise* in *Bangla Academy English-Bangla Dictionary* are rendered as some other semantic elements like অদ্ভুত, চমৎকার, অপূর্ব and অবাক, চমক, বিস্মিত than the ones rendered, posing the issue of untranslatability. Although a translator has to “accept the untranslatability of the SL phrase in the TL on the linguistic level” (Bassnett 29), he has also, at the same time, to accept “the notion of translatability” (Hatim and Munday 7) as Mounin observes that communication through translation despite the dogma of untranslatability “is never wholly impossible either” (qtd. in Bassnett 42). Therefore, the translator has come up with the “*natural unit of translation*” (22), substituting *surprise* with কাভ – a text normative equivalence – aiming for the full attainment of the “pragmatic” (51).

Transliteration¹⁴ is utterly ineffective in translating drama. Let’s look at the following excerpt:

MEG: You mind your own business (Act 1, pp. 10)

If we literally translate the text into Bangla, it will face transliteration. So the translator has to think of the loss and gain procedure of translation. For example, when we talk to a second person in Bangla, we do not mention the pronoun “you” to indicate that “I/ We” is talking to “You.” Here the subject is understood, and so, left out. We simply say: “Mind your own business.” In fact, the literal one, as a language of stage, has no dramatic appeal to the readers, whereas the free one is much more catchy, tangible, and actable, and so sustains the actability of the original text in the target language. If we compare the two texts, we see the free one involves loss and gain. Though on one hand, the free translation loses the extreme literalism of the ST, on the other hand, it gains effectiveness, and retains the performability, regarding drama translation in particular.

The phrase “Enough to scuttle a liner,” which appeared in Act Two of *The Birthday Party* (Pinter 47), does not correspond to any equivalent expression in Bangla. Among the meanings of “scuttle” found in the TL dictionaries are (a) কয়লার পাত্র বা হাঙা (www.bdword.com), (b) আলো বা জলপ্রবেশের জন্য জাহাজের পাটাতনের ফোকর (www.english-bangla.com/dictionary/scuttle) and (c) ফুটা করে জাহাজ ডোবানো (Bangla Academy English-Bangla Dictionary), and the meanings found in the SL dictionaries are respectively “to cut a hole through the bottom, deck, or side of (a ship); *specifically*: to sink or attempt to sink by making holes through the bottom” and “a shallow open basket for carrying something (as grain or garden produce)” and “a metal pail that usually has a bail and a sloped lip and is used especially for carrying coal” (Merriam-Webster), “destroy; abandon; sink” (Theasurus.com), and “to run with quick short steps; to deliberately cause something to fail” (Oxford Advanced Learner’s Dictionary), none of which communicate the cultural context of the phrase used in the play. Therefore, the translator has rendered the context by means of cultural psychology and contextual denotation: “Enough drinks,” meaning “we have got enough alcohol to get ourselves properly drunk,” for the aim of the translator is to “describe the indescribable” (Bassnett 102) with the idea of explicit performance in mind. This act of negotiation has helped the original text lose its literalism, but gain the rhythm in articulation.

Translation Shifts¹⁵: The problem of equivalence or what John Catford calls “translation shifts” (73) is crucial in translation studies. Translation shifts are an inevitable phenomenon in the process of translation. In the cases where no exact equivalences are found in a TL, the translator has to depend on either dynamic or referential equivalences, or on borrowings. For instance, no exact equivalence of the word *whoo* (Act 1, p. 10) is found either in Bangla or English. In these circumstances, with the idea of stage performance in mind, it was the translator’s duty to decide the actable equivalence to cater the purpose, so he rendered the phrase as “ও, তই নাকি!” However, although an effective drama translation undergoes translation shift between source text and target text, what is common, in Popovic’s words, is the “invariant core” (qtd. in Bassnett 33).

Translation shifts involve problems of equivalence and give rise to the question of the size of a translated text. A target text (TT) normally becomes larger than a source text (ST); however, certain parts of the TT may be shorter than an ST. It depends on the nature and exactness of the equivalences available in a TL. The following is an example of how a TT can become shorter than an ST:

No. Just stacked a few of the old chairs. Cleaned up a bit.” (Act 1, p. 4)

আরে না । কিছু পুরনো চেয়ার বের করে একটু গোছগাছ করলাম মাত্র ।

Here the line length of the translated text is shortened, and made crispy and colloquial. Such colloquialism in a TT makes, in one hand, the stage language playable to the actors and the spectators, and on the other hand, connects the verbal with the non-verbal.

The Unit of Translation: Another phenomenon that holds remarkable significance in translation and is inevitable to any translation is the unit of translation.¹⁶ Play-script is expected to be

short, crispy, open, spontaneous, and colloquial, and so is the translated text of a play. But it is, at times, impossible to stick to the exact or literal meaning of the SL. In this case, the unit of translation is sure to include shifts:

Silence. He groans, his trunk falls forward, his head falls into his hands (Act 1, p. 15).
নিরবতা। স্ট্যানলি আঁতলাদ করে, সামনের দিকে ঝুঁকে পড়ে, হাতের উপর মাথা রেখে ঝিমায়।

In the translation of the above text we see that the word নিরবতা is the simple unit of translation – one single word in the ST corresponding to another single word in the TT, whereas the rest of the text belongs to the diluted form of translation – one word substituting for several words.

Sometimes the “source-language word may express a concept which is totally unknown in the target culture” (Baker 21). This type of concept is “often referred to as *culture-specific*” (21) and may be related to areas like food, habit, religion, way of behavior, or social practices. The rendition of the word “whoo” (Pinter 10) is one such culture-specific concept, and it involves a diluted unit of translation. No single or double equivalent of this word is found in Bangla dictionaries. Merriam-Webster defines the word “whoo” as “used to express sudden excitement, astonishment, or relief” and as “the cry of an owl,” and the only near substitutions found in the Oxford Advanced Learner’s Dictionary are “tu-whit tu-whoo” meaning “used to represent the sound that an owl makes,” which in this context do not make any sense. So, this single word has had its expression in Bangla as “তাই নাকি,” an everyday colloquial expression.

Translating Cultures: Translation for the stage is predominantly a cross-cultural communication in which biculturalism plays more important roles than bilingualism as Eugene Nida points out, “For truly successful translating, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function” (qtd. in Popescu 77). Nida realizes that only lexical substitution “can never take the place of personal involvement in a foreign society” (82), so cultural domestication turns out to be an essential aspect of drama translation “in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for TL readers” (Shuttleworth and Cowie 43-44).

The process of translation involves replacement and substitution of the linguistic elements in a T.L. Dingwaney says that the process of translation makes another culture comprehensible, but it entails various degrees of violence (4). Translating drama is an act of “cultural transfer” (Munday 32). It experiences the process of “foreignization and domestication” (Schmidt 537) to be adapted with the suitable elements in the target culture. This adaptation makes it possible for a translator to transfer the psychology and mindset of one culture into another. The following translation of Pinter’s text shows how an alien cultural object (source culture in this context) is represented with a native nearly-equivalent element (target culture):

GOLDBERG: You look like a *Gladiola*.” (Act 2, p. 48)
গোল্ডবার্গ: আপনাকে একেবারে রজনীগন্ধার মত লাগছে।

Gladiola is a type of flower almost like রজনীগন্ধা (tuberose) which, though found in certain places in our country, is not quite familiar to the target audience. Therefore, রজনীগন্ধা has been substituted for *gladiola* in order to bring the cultural clarity of the TT, and to create a visual impression in the minds of the readers. The same is the case with the translation of “gefilte fish” (Act 2, p. 37), which has been translated as কার্ফু, a type of fish of the carp family.

Agents of Power in Translation: Agents of power in translation are another inevitability, playing a vital role in the overall process of translation. Power play is an important logicity in “translating texts and translating cultures” (Hatim and Munday 200). Hatim and Munday asserts that in the acts of translations, the power of including or excluding a particular kind of reader, a certain system of values, a set of beliefs and opinions, or even an entire culture, is inherent in the use of language (200). Certain words, expressions, phrases or idioms which are culturally untranslatable in a TL become translatable through agents of power in translation. An example is the phrase “That’s a Black and Tan fact,” (Act 2, p. 42) that does not correspond to any exact equivalence in Bangla, so, based on its referential corresponding connotation, it was translated as “ওটা এখন বেশ পরিষ্কার।”

The exclusion of some words is the ultimate result of the exercise of power in translation – the consequence of the unavailability of proper equivalences or formal correspondence¹⁷ in a TT. Though power in translation causes the exclusion of a word(s), this exclusion serves the purpose of sustaining fluency and combating boredom in a TT. This is how translation shifts work out through the whole gamut of a complete translation process.

Functional and Referential Equivalence: As opposed to connotation, referential equivalence means the denotation, the actual idea which the word refers to. When Stanley says, “I can’t drink this muck,” (Pinter 12), he does not necessarily mean গোবর – the literal meaning of the word *muck*. The word has a special functional property here. By referring to *tea* as *muck*, he actually means it is undrinkable – something like *rubbish*. Here the translation shift is that of a borrowing. Again the line “Am I really succulent” (13) is essentially referential. In fact, by the word *succulent*, neither Stanley nor Meg wanted to mean anything like *juicy*, but something having a sexual connotation, that is to say, *sexy*.

Borrowing: Borrowing means the use of a source language item in the target language. When an item in a source language is substituted for another item of the same language to retain the flavor of the original text, it is called borrowing. The need for borrowing becomes crucial only when formal correspondence in a TT does not properly serve the communication purpose of an ST. Expressions like *The fried bread* (Act 1, p. 11) and “I trust you” (Act 2, p. 53) involve direct borrowings. *The fried bread* does not necessarily carry its literal meaning “ভাজারটি” and neither will it cater to the readers’ expectations; rather, it means “টোস্ট. Again, *I trust you* means *I love you*. Therefore, the substitutions for *I trust you* is *I love you*, for the target audience is accustomed more to using expressions like *I love you* than *I trust you*.

If a formal equivalence is proved either unattainable or insufficient, the translator should aim for the next level of referential or denotative equivalence which may or may not entail borrowings. Words like *Judas* that appear in *The Birthday Party* (Pinter 53) impose numerous translational problems, as no formal equivalence is available in Bangla. In such a case, the phrase must be rendered based only on the sense referred to as happened here “তবে-রে পাপী।”

Langue and Parole: Langue¹⁸ and Parole¹⁹ are two important facets of linguistics. Formal equivalence, or what Saussure calls *Langue*, is our first port of call in translation. In this system of translation, “we are concerned not so much with the systemic similarities and differences between languages as with the communicative process in all its aspects” (Hatim and Munday 27). The following two examples will make the idea about the effectiveness of *Langue* (formal correspondence) and *Parole* (dynamic equivalence) clear:

STANLEY: ... It needs sweeping. It needs papering. I need a new room!" (Act I, p. 13)

স্ট্যানলিঃ ... রুমটায় একটু বাঁড়ু দেওয়া দরকার । ওয়ালপেপার লাগানো দরকার । আমার আসলে একটা নতুন রুম প্রয়োজন!

STANLEY: Get out of it. You succulent old washing bag" (Act I, p. 12).

স্ট্যানলিঃ দূর হও । নির্লজ্জ মহিলা ।

Conclusion

A translated text creates a communicative relationship between the author, the translator and the readers. Practice and theory are closely linked with each other in translation. Clarity of the ST and the possible varieties of the TL equivalents, and the understanding of the overall process in particular, can only be helpful for a good reproduction of a source text (ST). Here it is important to note that the product of a translation is the result of a complex system of decoding and encoding at the semantic, syntactic and pragmatic levels.

Translation, which is a shifting phenomenon, contributes greatly to cultural diversity and cross-cultural communication. The globalization of commercial enterprises heavily depends on the process of translation – verbal or written. Fields like education, foreign services, international business, cross-border education, etc. are in great need of efficient translators and of effectively translated documents.

Absence of linguistic peculiarities is a common phenomenon in translation, and may pose the threat of untranslatability. Nevertheless, it is the act of a translator to give the translation life – life, in the sense that the reproduction is very much close to the original production, despite the deficiency of the linguistic equivalences. A translator is, thus, the creator of a text in a new language; he liberates a text from the restrictions of linguistic monopoly (one language domination), and so makes it universal and accessible in many other languages. As Kelly states, "The translator first enters a text, and then produces a second text which is essentially an interpretative recreation of the first one" (50). He frees a text from the fixed signs of its original shape in order to make it known to the readers of other target languages (TL).

Drama translation, in this regards, is something like painting the life in action. Let me end with Lawrence Venuti's views on the act of a translator as a transparent appearance of the original text:

A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the "original." (1)

Notes

1. Decoding and Recoding: The process of converting an SL word or phrase as a coded message into an intelligible form to a TL. This is the process of converting a text as a body of information from one language into another for a particular group of readers.
2. Invariant Core: The main theme of a ST despite translational changes (Popovic).
3. Interlingual Translation: Translation between two different languages.
4. Performativity: The pragmatic language or performable utterances. It is the speech act. Many define speech act with reference to examples like *stating, asking, commanding, promising*,

- and so on* (see Wikipedia). By saying anything we are actually doing something.
5. **Translatability:** The possibility of translating a linguistic element from one language to another. Anything which can be said in one language can be said in another (Hatim and Munday 352).
 6. **Untranslatability:** Untranslatability is a property of a text or of any utterance, in one language, for which no equivalent text or utterance can be found in another language (Wikipedia). This is the state of certain words/ phrases that cannot be rendered or translated in another language.
 7. **Comprehensibility:** The accessibility and transparency of a TT in conveying ST meaning efficiently, effectively, and appropriately (Hatim and Munday 336).
 8. **Equivalence:** Equivalence refers to the relationship of similarity between ST and TT segments (see Hatim and Munday). It refers to a word, phrase, idiom, etc. in a TT that exactly replaces a word, a phrase or an idiom in a ST.
 9. **Loss and Gain:** An adjustment technique with the aim of making up for the loss of important ST features in translation with a gain at the same or other points in the TT.
 10. **Formal Equivalence:** Formal equivalence, also known as structural correspondence, is purely the formal replacement of a word or phrase in the source language by another in the target language. It is the translation that adheres closely to the linguistic form of a source text.
 11. **Dynamic Equivalence:** Dynamic equivalence is the replacement of words or phrases in the ST with another in the TT. Dynamic equivalence attains the promised “fluency” without necessarily sacrificing the authenticity of the ST. It retains the naturalness and fluency.
 12. **Referential or Denotative Equivalence:** As opposed to connotation, denotation is the actual idea which the word refers to.
 13. **Borrowing:** The use of a source language item in the target language. When an item in a source language is substituted for another item of the same language to retain the flavor of the original text, it is called borrowing.
 14. **Transliteration:** It is the letter-by-letter rendering of a source language word in the target language.
 15. **Translation Shifts:** “Departures from formal correspondence in the process of going from the SL to the TL” (Catford 73). The small linguistic changes that occur between ST and TT are known as translation shifts.
 16. **The Unit of Translation:** “The smallest segment of the utterance whose signs are liked in such a way that they should not be translated individually” (qtd. in Hatim and Munday 18).
 17. **Formal Correspondence:** Formal correspondence, according to Catford, is such a TL category as unit, class, structure, element, etc. It is a piece of systemic relationship between an SL and a TL element which plays the same role in the TL system as an SL piece of language plays in the SL system.
 18. **Langue:** Language viewed as a system including vocabulary, grammar, and pronunciation of a particular community. (for more, see www.thefreedictionary.com). It is equivalent to the formal equivalence of a ST.
 19. **Parole:** The act of speaking; a particular utterance or word (see www.thefreedictionary.com). It is equivalent to the textual equivalence of a ST.

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