

TRANSLATING EMIRATI DIALECT IN DRAMATIC TEXTS

A THESIS IN TRANSLATION AND INTERPRETING
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ABSTRACT

In this dissertation, the issue of translating the dramatic texts of the United Arab Emirates into English is discussed, and the translation of sub-genres (poetic diction - fairy tales) in a form of a dialect as a means of characterizing the persona is further examined. The thesis deals with the UAE dialect used in dramatic texts and its translation with emphasis on stylistic and pragmatic aspects. It is generally assumed that in translating and analyzing dramatic texts written in a certain Arabic dialect, the process would be the same as that used to approach other prose texts. That is the translation would be presented in Standard English, with the tendency to ignore the *performability* and *speakability* characteristics that dramatic texts exhibit. In this dissertation, this assumption is examined and put forward.

Chapter 1, the introduction, posits that the folkloric theatre as a genre of literature is generally neglected in translation studies. There is but a little tendency to discuss the special problems of translating dramatic texts written in dialects. In Chapter 2, an overview of the theoretical background to translation studies is presented; starting with the definition of translation studies, and then considering prominent theories from Vinay and Darbelnet up to today. In Chapter 3, the paper discusses theatre translation process, particularly dramatic texts written in dialects. In Chapter 4, the paper translates and then analyzes and comments on chosen extracts from two plays written in UAE dialect, with the focus on some sub-genres (poetic diction - fairytales) which the 2 playwrights used repeatedly in their plays.

The samples are two theatre plays written in dialect by two UAE playwrights. The first sample consists of extracts taken from a play by Naji Al Hai, '*Habbat Raml*

/A Grain of Sand'. The second sample consists of extracts from '*Jameela*', by Jamal Matar. The thesis also studies the qualities of appropriate equivalent to a particular dialect. In Chapter 5, the dissertation concludes that translators should recognize the functional use of the dialect in dramatic texts as an important way of personification. They should pay special attention to a text that was written to be acted and seen, not only to be read. Language takes a lot of its meaning through the illocutionary forces; translators should select the most appropriate phonetic, grammatical and syntactic equivalents available in order to present the same effect in the target language.

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‘Thank you Allah for this gift’

Through these lines, I would like to thank my teachers at the American University of Sharjah for introducing me to this graceful science of Linguistics. For a long time I have been fond of languages, and during my years of study at AUS doing (MATI), I had the chance to closely magnify and analyze this subject.

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CHAPTER 1

INTRODUCTION

'Drama is a process of translation'
(Gostand, 1980 – quoted in Anderman, G, 1988)

In the area of literature translation studies dramatic texts are mostly neglected, especially those written in a dialect. The process used for studying and analyzing this field is the same as that used for prose texts. Translating a text written in a dialect can be problematic, especially when the text is a play intended to be acted on stage.

Translators ignore many cultural and social aspects of the dialect used either purposely, because they face difficulties in finding a suitable equivalence, or because they are unaware of this equivalence. Also, ignoring cultural and social aspects could be a way for translators to avoid presenting variant segmentations of the target language. This dissertation argues that dialect can be an important element in the process of characterizing persona in a dramatic text introduced with focus on sub-genres (poetic diction, fairy tales). These are the genres which the 2 playwrights used repeatedly in their 2 plays selected. The samples are extracts from two plays written in the dialect of the United Arab Emirates by two local playwrights. The first one is by Naji Al Hai, *Habbat Raml/A Grain of Sand*. The second is a play by Jamal Matar - *Jameela*.

1-1-Significance of the Research

This thesis selects and translates extracts from plays written in the dialect of the UAE. The thesis focuses on syntactic, pragmatic and semantic characteristics at the microcontextual level. The thesis presents a type of literary genre (dramatic text) that has long been ignored by theorists, specifically texts written in dialect. It also highlights the UAE's folklore found in dramatic texts, texts which are rarely published or even found independently away from the theatre. While doing this thesis the researcher found out that there are only few researches on Emarati dialect used in texts written for the theatre. Also, translations related to Emarati dialect are

rare. The researcher has a future project for translations about Emarati Dialect concerning dramatic texts.

The first chapter of the thesis, 'Introduction,' introduces and gives a brief summary of the contents.

In Chapter 2, the thesis considers general translation theories, beginning by giving a short definition of translation studies. It then moves on to Vinay and Darbelnet (1958/1995) and their wide influence on systematic translation. Then it discusses Equivalence and Translatability theory introduced by Jakobson (1959). Nida's (1964) formal and dynamic equivalence theory is also discussed. Catford's (1965) term of Translation Shifts is presented. Reisse's (1971) theory of text type is briefly discussed. The *skopos* theory of Vermeer (1989) is presented. Lefevere's (1982) interest in translating literature is presented in his ideology of translating as rewriting. Register and discourse terms are presented through Hatim and Mason's (2001) systematic theories. Semantic and communicative translation is presented with Newmark(1981) . Finally, Venuti's (2000) cultural theories are being discussed. This theoretical overview ends with comments and criticisms addressed to them by other theorists.

In Chapter 3, the thesis offers a brief introduction to the ideology of translating theatre. Then follows a definition of the term 'drama' and a discussion of the translation of dramatic texts showing the audience's position in receiving the performed text. The thesis then argues that speakability and performability are significant characteristics in texts written for the stage. The definition of dialect is presented. The thesis then discusses various aspects of translating a dialect, as well as style and register in connection with the stage. Aspects of speaking versus writing are discussed. The translator's attention to macrocontext and microcontext is further examined. Problems in translating literature are introduced and discussed. The notion of the translator making a decision about a certain text is presented, and then this notion is summed up with the framework required in making the decision.

In Chapter 4, the thesis selects extracts from two plays written in UAE dialect to be translated into English. The first one is by Najji Al Hai titled, *Habbat Raml/A Grain of Sand*. The second is by Jamal Matar, *Jameela*. Fifteen samples are presented and translated. The translations are then discussed and assessed on pragmatic, syntactic and semantic levels.

Chapter 5 concludes that when an Arabic dialect (that of the UAE in this thesis) is being translated into English the tendency of most translators is to elevate the level of the dialect in the ST (Source Text) into standard or semi-standard English in the TT (Target Text). This is done according to the purpose or *skopos* of the TT that is to be appreciated by the T (Target) audience. Translators should consider the microcontextual as well as the macrocontextual aspects and try to present the equivalents in TT (whether dynamic or formal). The thesis proposes further translation studies to be carried out in the field of the UAE dialect, especially of dramatic texts.

CHAPTER 2

GENERAL TRANSLATION STUDIES

In this chapter a critical survey of translation studies is presented, starting with a synopsis of translation theories showing that research into translation is possible from various angles; scientific; literary; cultural and political. The chapter then considers various structuralists and different trends, starting with the Russian-American Jakobson (1959), including his equivalence and translatability. It finishes with Venuti's (2000) cultural–studies-oriented analysis.

In his book *'Introducing Translation Studies,'* Munday, (2005) argues that the practice of translation is long established; however the study of the field developed into an academic discipline only in the past fifty years. Before that, translation was merely an element of language learning in modern language courses.

Munday adds that translation studies or translation theory is a term used in the modern academic discipline linked to the study of the theory and phenomena of translation. It is multilingual and interdisciplinary; it involves languages, linguistics, communication studies, philosophy and a range of cultural studies.

2-1-Vinay and Darbelnet: Influence on Systematic Translation

In their paper *'A Methodology for Translation,'* Vinay and Darbelnet (1958/1995) discuss texts in English and French languages, analysing differences in style and identifying different translation strategies. They identify two translation strategies, direct translation (literal) and oblique translation.

They subdivide the direct translation method into three procedures:

1. Borrowing: transferring an SL item into the TL to fill a lexical gap or to give local colour, e.g. *Perestroika*
2. *'Calque (Loan Translation): borrowing an SL item in a literally translated form'*, (Fawcett, 1997, p. 35, 146)
3. *'Literal translation: it is a word for word translation, for the authors, it is the most common between languages coming from the same family and culture; also they see it as 'good translation'.* (Munday, 2005, p. 57). Although Venuti (2000, p. 86-87) believes that a translator may see this literal translation as *'unacceptable'* because it gives a different meaning or has no meaning,

sometimes it becomes structurally impossible or does not have a corresponding expression within the meta-linguistic experience of the TL or does have a corresponding expression, but not one that is within the same register.

Regarding the other strategy, oblique translation, Vinay and Darbelnet (1958/1995) state that translators should use it where literal translation is impossible. It covers four procedures:

1. Transposition: shifts of grammar and syntax in translation (Fawcett, 2003, p. 37, 152) without changing the sense. It could be optional or obligatory (Munday, 2005, p. 57)
2. Modulation: a variation of the form of the message obtained by a change in the point of view, it is a procedure to take when other types of translation give an awkward result in the TL.
3. Equivalence: describing the same situation by two texts using different stylistic methods. Most equivalences belong to a phraseological reservoir of idioms, clichés, proverbs, nominal or adjectival phrases, etc. (Venuti, 2000, p. 90)
4. Adaptation: a situational equivalence, when SL message refers to a situation not found in the TL culture. It is well-known between simultaneous interpreters. (Venuti, 2000, p. 90, 91)

In their paper, Vinay and Darbelnet (1958/1995) conclude that the seven methods (Borrowing, *claque*, Literal Translation, Transposition, Modulation, Equivalence and Adaptation) can be applied to different degrees of expression, i.e. lexis, syntactic structure and message. (Venuti, 2000, p. 91, 92).

2-2-Jakobson: Meaning, Equivalence and Translatability

In her book *Translation Studies* (Bassnett, 2002, p. 5) argues that some of the advances generally assumed to be important in Translation Studies in the twentieth century derive from the groundwork done by groups in Russia in the 1920s and subsequently by the Prague Linguistic Circle and its disciples. Jakobson was one of these, working on translation. He established (with others) new criteria for the

founding of a theory of translation, saying that this task involves more than a working acquaintance with two languages.

In his paper 'On Linguistic aspects of translation', the Russian-born American structuralist Roman Jakobson (1959) argues that there are three categories of translation of the 'verbal sign':

- Intralingual translation: translation within the same language which can involve rewording or paraphrasing. An interpretation of verbal signs by means of other signs.
- Interlingual translation: translation from one language to another or 'translation proper' as he calls it. An interpretation of verbal signs by means of other language.
- Inter-semiotic translation: translation of the verbal sign by a non-verbal sign, for example music, film, image, painting (Hatim and Munday, 2004, p. 5, 123, 124)

Jakobson (1959) argues that there is ordinarily no full equivalence between code-units. He gives an example of the English word 'cheese' which is not completely identified by the Russian word *syr* because Cottage Cheese is not included in that code-unit of *syr* but that would be *tvarok* in Russian. (Munday, 2005, p. 36).

In his description 'Equivalence in difference is the cardinal problem of language and the central concern of linguistic. The linguist acts like any receiver of verbal messages he interprets them, but no linguistic pattern may be interpreted by the science of language without a translation of its signs into other signs of the same system or into sign of another system'. (Venuti, 2000, p.114). Jakobson (1959) says that 'For the message to be equivalent in ST and TT, the code units will be different since they belong to two different sign system 'languages' which partition reality differently'. (Munday, 2005, p. 37).

According to Jakobson (1959) 'languages differ essentially in what they *must* convey and not in what they may convey'. (Venuti, 2000, p. 116). He gives examples of these differences:

- On the level of gender: e.g. 'honey' is masculine in French, German and Italian, feminine in Spanish and neuter in English

- On the level of aspect: e.g. in Russian, the verb morphology varies according to whether the action is completed or not.
- On the level of semantic fields: e.g. the German *Geschwister* is explained in English as brothers and sisters.

Jakobson explains that cognitive experience and its classification is conveyable in any existing language. If a deficiency occurs, terminology may be qualified by loan-words or loan-translation, neologisms or semantic shifts, and finally, by circumlocutions. (Venuti, 2000, p. 115).

However, Jakobson (1959) dodges that when it comes to poetry where ‘verbal equations become a constructive principle of the text. Poetry by definition is untranslatable.’ Only creative transposition is possible. Any constituents of the verbal code are confronted and carry their own autonomous signification.’ (Venuti, 2000, p. 117, 118).

2-3-Nida: Formal and Dynamic Equivalence

Eugene Nida’s theory of translation evolved from his own practical work translating the Bible from the 1940s onwards (Munday, 2005, p. 37, 38). In Nida’s work, meaning is divided into:

- Linguistic meaning: borrowing elements of Chomsky’s model).
- Referential meaning: the denotative, dictionary meaning
- Emotive meaning: connotative meaning. (Munday, 2005, p. 38)

In his paper ‘Principles of Correspondence’ (1964) Nida argues that there is no absolute correspondence between languages. The impact of a translation is close to the original one but not identical in detail (Venuti, 2000, p. 126)

According to Nida (1964), types of translations vary, and there are three elements behind these variations:

- The nature of the message: Messages differ depending on the level of focus on content or form (e.g. poetry places more attention on the formal elements than prose does).
- The purpose(s) of the author, by proxy, of the translator.

- Type of audience: audiences differ in their decoding ability and their interest. (Venuti, 2000, pp. 126-129).

Nida (1964) believes that there are two types of equivalents:

- Formal equivalence: It focuses on the message in form and content. The message in TL should match as far as possible elements in the SL. This type of translation is called 'gloss translation'; the reader is permitted to understand the customs, manner of thought and means of expressions (Venuti, 2000, p. 129).
- Dynamic equivalence: the effect and relationship between target reader and message should be the same as that between the original reader and his message (Munday, 2001, p. 42)

According to Nida (1964) a successful translation depends on four basic requirements:

- Making sense
- Conveying the spirit and manner of the original
- Having a natural form of expression
- Producing a similar response (Venuti, 2000, p. 134)

Nida believes that 'to achieve an equivalent effect, correspondence in meaning must be prior to correspondence in style.' (Quoted in Munday, 2005, pp. 42-43)

2-4-Catford: Translation Shifts

In his paper 'Translation Shifts', (Catford, 1965) a translation theorist is the first scholar to present shifts as a term. He explains it as 'departures from formal correspondence in the process of going from the SL (source language) to the TL (Target Language)'. He believes that there are two types of shifts; level shifts and category shifts. He illustrates level shifts by a SL item at one linguistic level having an equivalent TL translation at a different level. (Venuti, 2000, pp. 141- 142).

Catford (1965), however, observes that the only possible level shifts in translation are from grammar to lexis and vice-versa, which are quite common. Catford (1965), explores the category shift by subdividing it into four kinds:

- Structural shifts: to him these are the most common forms of shifts and involve mostly a shift in grammatical structure
- Class shifts: shifts from one part of speech to another
- Unit shifts or rank shifts: here the translation equivalent in the TL is a different rank to the SL. 'Rank' refers to the hierarchical linguistic units of sentence, clause, group, word and morpheme
- Intra-system shifts: these happen when the SL and TL possess approximately corresponding systems but where the translation involves selection of a non-corresponding term in the TL system (quoted in Munday, 2005, p. 61).

(Catford, 1965) a translation theorist distinguishes between formal correspondence and textual equivalence:

- Formal correspondence: this is a matter of *langue* existing where a TL category occupies the same position in its language system as the same to some other category in the SL. (Quoted in Fawcett, 2003, p. 54)
- Textual equivalent: this is a matter of *parole*. Any TL text or a portion of text which is observed on a particular occasion...is to be the equivalent of a given SL text or portion of text (quoted in Munday, 2001, p. 60). Moreover, textual equivalence is connected to a specific ST-TT pair, but a formal equivalence is a more general system-based concept between a pair of languages; when these two concepts diverge a translation shift is considered to happen (quoted in Munday, 2001, p. 60)

(Catford, 1965) suggests that untranslatability is of two types. He terms them as linguistic and cultural. On the linguistic level, it occurs when there is no lexical or syntactical substitute in the TL for an SL item. At the cultural level, on the other hand, it happens due to the absence in the TL culture of a relevant situational feature for the SL text. (Bassnett, 2002, p. 32). However theorists criticize Catford's theory as being disappointing. It is at sentence level and is motivated by the desire for theoretical completeness also the theory is out of touch with what translators have to do (Fawcett, 2003, p. 56)

2-5-Katharina Reiss: Text Type

In her article 'Type, kind and individuality of text' Reiss (1971), a German translation scholar, argues that judging a translated text should begin by determining the text type and investigating whether the translator has correctly followed the hierarchy of what has to be preserved. (Quoted in Fawcett, 2003,p. 104). Reiss's theory moves beyond the lower linguistic levels towards the communicative purpose of translation. (Munday, 2005, p. 76)

Reiss' (1971) functional approach aims at systematizing the assessment of translations. According to Reiss (1971), the text types are as follows:

- Informative text: the language function is to inform and present facts in a logical dimension using a plain prose translation method
- Expressive text: to express in an artistic language dimension, the method is adopting the perspective of the ST author
- Operative text: to appeal to or persuade the text receiver in a dialogic language that the method has an equivalent effect
- Audiomedical text: a text that is visual, spoken or both (e.g. films and advertisements) that would supply three other text types with visual images, music, etc. (Munday, 2005, pp. 73-74).

However, Fawcett (2003) highlights several issues raised by theorists criticizing the Reissian taxonomy. For example, functions 'to entertain' and to instruct can be added. Also, there is no necessary link between text function and translation text, while it is multifunctional supported by a sub-textual mosaic (Fawcett, 2003, pp. 107- 108)

2-6-Vermeer: *Skopos* and Target Audience

In his article '*Skopos* and Commission in Translational Action', Vermeer (1989) argues that it is a part of translational action theory which is ST based. *Skopos* is a technical term meaning the purpose or aim of translation. His theory states that a ST has to be negotiated and performed as having a purpose and a result (quoted in

Munday, 2001, p. 79). He focuses on the purpose of translation, which determines methods and strategies to be applied. (Munday, 2005, p. 79)

Vermeer (1989) believes that when producing a TT ‘the end justifies the means’ (quoted in Shuttleworth, 1997, p. 156).

Vermeer (1989) highlights rules of his theory, which are as follows:

- A *translatum* (or TT) is determined by its *skopos*
- A TT is offering information in a target culture and TL is offering information in a source culture and SL
- A TT does not offer information in a clearly reversible way
- A TT must be internally coherent
- The five rules are in hierarchical order, with the *skopos* rule at the top (Munday, 2005, p. 79)

However, *skopos* theory was criticized by other scholars as follows:

- *Skopos* theory is valid only for non-literary texts, which are considered to have no specific purpose or having a more complex style.
- Reiss’s text type approach and Vermeer’s *skopos* theory have different functional aspects and it is difficult to join them.
- The theory does not give much attention to the linguistic nature of the ST nor to the reproduction of micro level features in the TT (Munday, 2005, p. 80, 81)

2-7-Andre Lefevere: Translation as Rewriting

In his paper ‘Mother Courage’s Cucumbers’ (Lefevere, 1982) a Belgian translation theorist argues that ‘refraction’ is significant in the evolution of literature. He identifies it as the adaptation of a work of literature to a different audience, intending to influence the way the audience receives this work. Lefevere claims that these refractions are found in translation criticism, commentary, historiography, teaching, the collection of works in anthologies and the production of plays. Refractions are not faithful to the original work because they have been ‘lamented’ on the very obvious grounds that ‘what should not be cannot be.’ (Venuti, 2000. p 235)

(Lefevere, 1982) focuses on concrete factors which guide receiving, accepting or rejecting literary texts. These issues are power, ideology, institution and manipulation. Lefevere argues that people involved in such power positions are the ones who are 'rewriting' literature and ruling its reception by the public. The motive of such rewriting could be ideological (rebellious against ideology) or poetological (rebellious against the dominated/preferred poetic) (quoted in Munday, 2005, p. 127, 128)

Lefevere (1982) considers literature to be a system embedded in the environment of a culture of society (Venuti, 2003, p. 236) .

In his book '*Translating Literature: Practice and Theory in a comparative Literature Context*', Lefevere (1992) describes the literary system in which translation functions as being controlled by:

- professionals within the literary system: including critics, reviewers, teachers translators
- Patronage outside the literary system: the powers (persons, institutions) that could abstract the reading, writing and rewriting of literature. Patrons may be:
 - an individual who is powerful and influential (e.g. Elizabeth 1 in Shakespeare's England)
 - groups (publishers, the media, a political class)
 - institutions regulating the distribution of literature and literary ideas (educational establishments) (Quoted in Munday, 2005, p. 128)

Lefevere (1982) gives three elements to this patronage:

- The ideological component: literature is not to overstep the other systems in a given society.
- The economic component: (The patron assures the writer's livelihood).
- Status component: (the writer achieving a certain position in society) (Venuti, 2003, p. 236).

Lefevere (1982) says that patronage could be:

- Undifferentiated: when it is provided by one group or institution having the same ideology.

- Undifferentiated: when various patrons have conflicting ideologies. It happens in societies where the ideological and economic components are not necessarily linked. Economic factors are important here. (Venuti, 2003, p 236)

The dominant poetics for Lefevere has two components:

- Literary devices: a range of genres, symbols, leitmotifs and prototypical situations and characters.
- The concept of the literature role: the relations of literature to the social system in which it exists (Quoted in Munday, 2005, p. 129)

Lefevere (1982) believes that the problem of changing words from the ST to the TL does not lie in the dictionary but in the compromise between two kinds of poetics, in which the poetics of the receiving system plays the dominating role. Indeed it is the translator's ideology which governs the translator's strategy (Venuti, 2003, pp. 242- 245)

Lefevere (1985) concludes that a systems approach to literary studies aims at making literary texts accessible to the reader by strategies of description, analysis and translation, produced on the basis of that desire to know the ways in which literature offers its knowledge. (Venuti. 2003,p. 248).

2-8-Hatim and Mason: Discourse and Register

The work of Hatim and Mason in the 1990s was influential for translation studies. Both make use of Hallidayan linguistics to examine translation as communication within a sociocultural context.

In their book *Discourse and the Translator* (2001), they focus on the realization in translation of ideational and interpersonal functions (rather than just textual function) and involve in their model a semiotic level of discourse.

They (ibid, p. 64–65) argue that a translator must see the meaning of text as something which is negotiated between producer and receiver and not as a static entity, independent of human processing activity once it has been encoded it would facilitate understanding translation, teaching it and judging translations.

They (2001) divide aspects of register into three distinctive fields:

- The field of discourse: the reference to what is going on (i.e. the field of activity) or the function of the text from social aspects) (e.g. personal interchange, expositions, etc.)
- The mode of discourse as: ‘the medium of the language activity.’ It is displaying the nature of the language code that is being used. The basic difference is between speech and writing and the various changes on such a different e written to be spoken, etc.
- The tenor of discourse relays the relationship between the addresser and addressee, on a scale of categories which range from formal to informal. On such a cline, various categories have been suggested (casual, intimate, deferential, etc.) but it is important that these should be seen as continuum and not as discrete categories. This kind of variation is relevant in translating between languages which are culturally distinct from one another.

Munday(2005, p. 101) comments that although Hatim and Mason (2001) propose basics for a model of analyzing text, they discuss a large number of concepts. In a way that it is not clear whether their approach constitutes a model applicable in the conventional sense of the term. Alternatively, the author’s proposals can be taken as a list of elements which need to be considered when examining a translation.

To conclude by criticism addressed to discourse and register theory; Hatim & Mason (2001) analyze a range of text types (written and spoken), their focus often remains on the linguistic level. This focus is centred in terminology and in the phenomena investigated.

2-9-Newmark: Semantic and Communicative Translation

In his book ‘*Approaches to Translation*’, Newmark (1981), the British theorist, combines practical examples of linguistic theories of meaning with practical applications for translation. He suggests narrowing the gap between source and target language by replacing the old terms with those of ‘semantic’ and ‘communicative’ translation.

- Shuttleworth (1997, p.21) defines Newmark's communicative translation in his linguistic dictionary 'Dictionary of Translation Studies' as: the translator's attempts to produce the same effect on the TL readers as was produced by the original on the SL for readers. The translator is allowed greater freedom to interpret the ST and will manage irregularities of style, remove ambiguities and even correct the author's factual errors.
- Semantic translation: the translator attempts to recreate an exact contextual meaning of the author within the syntactic and semantic constraints of the TL. The original words of the author are treated as sacred even with their inconsistencies, ambiguities and errors.

Newmark (1981) believes that literal translation is the best approach to provide the equivalent effect.

Munday(2001, p. 46)criticizes Newmark (1981) for his language of evaluation that still has traces of the 'pre-linguistic era' of translation studies: translations are 'smooth' or 'awkward' while translation itself is an 'art' (if semantic) or a 'craft' (if communicative). Munday adds that Newmark's examples provide wide guidance and advice for trainees; his questions investigate present practical relevance to translation.

2-10-Venuti: the Cultural Theory:

Venuti (2003), the cultural theorist, insists that translation studies must take account of the social culture framework. He uses the term *invisibility role* in preparing a TT to be accepted and received in the T culture where domesticating translation is standard.

Venuti(2003) discusses invisibility with two types of translation strategy: domestication and foreignization. Domestication is another term Venuti uses to describe the translation strategy using a transparent, fluent style to minimize the strangeness effect of the foreign text on TL receivers. (Shuttleworth, 1997, p. 44)

He considers sociolinguistic questions about the relationship of language to the social roles that people play and the impact of status and power on the language

people use. Social class, ethnic origin, gender, age, regional origin and professional status all of these cause variation in the language we use. (Fawcett, 2003, p. 116)

In his book *'The Scandals of Translation'*, Venuti (1998, p. 67) argues that translation is regarded with suspicion because it domesticates foreign texts giving them linguistic and cultural values which belong to specific domestic constituencies. This process occurs in the production, circulation and reception of the translation. Foreignization is a translation where a TT is produced while deliberately breaking target conventions by keeping something of the foreignness of the original.

Venuti (1998) considers foreignization to be 'an ethnodeviant pressure on {target-language cultural} values to register the linguistic and cultural difference of the foreign text, sending the reader aboard.

However, Venuti(1998) is aware of foreignizing translation contradictions. That it is subjective and relative term that involves some domestication because it translates an ST for a target culture and depends on dominant T culture values to become visible when it departs from them.

CHAPTER 3

TRANSLATING FOR THE THEATRE

While path-finding a deep meaning or an idealized translation for the theatre, this chapter begins with defining the word ‘drama’ as another definition for the word “ theatre”. This chapter argues that translating for the theatre is different from other literary genres. Thus, *performability* or *speakability* is a characteristic which other prose genres do not have. This is done through discussing issues of translating for the theatre and exploring the idea of speaking versus writing. The problems of translating on the stage are further explored in this chapter.

3-1-The Definition of Drama

The *World Book Dictionary* (Volume I, p.637) supplies a variety of definitions for the word ‘drama’, one of which is ‘a play such as one sees in the theatre; story written to be acted out by actors on the stage, e.g.: The play *Hamlet* .Also another definition is given: ‘The art of writing, acting or producing a play’. In contrast, another word in the dictionary (Volume II, p.2172) has the same meaning and aspect, which is ‘theatre’. The definition is ‘plays, writing, acting in, or producing plays; drama; the stage’.

On the other hand ‘drama’ in the *American Heritage Dictionary* (p.423) is explained as ‘a prose or verse composition performance by actors, play.’ While the word ‘theatre’ (p.1259) is defined as: ‘dramatic literature or its performance; the theatre of Shakespeare.’

The website www.english.uiuc.edu/ defines the word ‘drama’ as being ‘from the Greek word *dran* (‘to do’ or ‘to perform’). The word ‘drama’ refers either to a single play, a group of plays, or to all plays. Drama is generally intended for theatrical performance. Usually, a single work of dramatic literature is called a play and the person who writes (not ‘wrights’) a play is called a playwright.

Most definitions above connect drama and theatre with performance and stage acting, adding a unique quality that is available only to this literary genre.

3-2-Translating Dramatic Text

In her article 'Drama translation', Anderman (1998, p. 71) explains that only a limited number of scholars devoted studies to the translation of drama, being faced with problems facing the translator of the stage. This sort of translation needs a language combined with spectacle, and visual and acoustic images. Anderman (ibid) argues that in translating drama there is always an aspect of performability which translators have to consider, paying attention to the established relationship between the TT and the ST.

Bassnett (2002, p. 120), who tended to follow semiotics in translation theories, argues that whilst translation studies analyzed literary works, there has been a focus on problems of translating poetry, but theatre is one of the most neglected areas, with scarce material on the special problems of translating dramatic texts.

Theatre translators usually apply the same methodology to the translation process as that used to analyze prose texts. The dramatic text cannot be translated in the same way as the prose text. According to Bassnett 'a theatre text is read differently. Actually, it is read as something incomplete, rather than as a fully rounded unit, since it is only in performance that the full potential of the text is realized'.

But if the theatre text is to be read differently, Bassnett (ibid) asks whether the translator would translate the text as a purely literary text, or try to translate it considering its function related to a more complex system of the stage and accessories. The dialogue is mostly characterized by rhythm, intonation patterns, pitch and loudness, all these elements might not be immediately seen from the first time reading of the written text in isolation.

Bassnett (1998) continues arguing that if the theatre translator is facing added prerequisites such as playability, he has to do something different from the translator of another type of text. Moreover, he has to grasp the distinction between the idea of the text and the performance, between the written and the physical.

On the other hand, Landers (2001, p. 104), in his discussion of translating for the stage, focuses on the fact that it is different in a variety of ways from other genres of translation. The kernel of theatrical translation is its 'speakability', while other considerations such as meaning, fidelity and precision are secondary to this characteristic. Even when talking about style, sometimes translators must yield to the

reality that actors have to be able to deliver the lines in a convincing and natural manner. The dialogue should not strike the audience as somehow off-register or odd.

The translator has unseen partners: the actors and the director. Both can clarify elements and give explanation of the script on the printed page that once remained vague. But in order for meaning to travel from paper to the spoken word, the translator, Landers (2001) assures us, must provide the 'extratextual' clues by explanatory notes (footnotes). As in any other field of literary translation, culture has a leading role.

In the same vein, in his book *Cultural encounters in translation from Arabic*, Faiq (2004) aptly observes:

Starting from the premise that cultural and translation studies deal with the conditions of knowledge is interpreted and relocated according to knowledge production in another culture, Carbonell (1996) laments the situation of translating Arabic works into mainstream European language. Manipulation through translation not only violates the Arabic original but also leads to the influencing of the target readers and their views of the source culture and its people. (As cited in Faiq, 2004, p. 4)

Also 'The assumed and imaginary basis in most representations of all that is Arab and Islamic lies in the Western obsession with fixed texts and its fixation with the mechanisms of this fixedness, which all non-Western cultures are said to lack. Translating Arabic texts, with specific traditions for production, reception and circulation, into fixed texts has meant taking liberties, being invisible, violent, appropriationist and subverter to shift the texts into mainstream world culture and literature (cf. Asad, 1995) as cited in Faiq (2004, p. 5)

Thus, Faiq (2004) explains that intercultural translation has helped in the breaking down of hierarchies between cultures and peoples, but at the same it has given rise and form to discourses of both domination and resistance, becoming therefore the interplay of cross-cultural pride and prejudice.

Yet as far as translation from Arabic is concerned, there is, it seems a continuous interaction between Western representation of Arabic culture and the linguistic, cultural and political economy of translation from Arabic. (Faiq, 2004, p. 11-12)

Furthermore, Jayyusi (2002) in her book *Short Arabic Plays* argues that verbal arts are bound by certain mutual principles: up to the later decades of the twentieth century, poetry was the most important and most highly regarded verbal art from the Arabs, neglecting other literature genres; drama, in particular, was little attempted and remained in darkness for centuries. Only in the twentieth century did drama develop as a major genre in Arabic. On the contrary, in European literature drama developed genres of literary art over many centuries before any serious rise of fictional prose genres.

3-3-The Audience Position

Anderman (1998, p. 72) argues that the audience is at the scene of the action, taking the part of immediate witnesses, having the impression of participating in the same system of communication. The audience differs from a book reader who has the opportunity to stop and think. The adjustment which is to be made in order to provide a better understanding depends mostly on the literary norms found in a given language community at a particular time.

3-4-Performability and Speakability

In her book *Time-sharing on Stage*, Aaltonen, (2000, pp.42-43) argues that speakability is an important means to producing literary and theatrical meaning. Speakability does not necessarily mean the ability of the person to produce convenient pronunciation; it is the type of speakability and its function in the process of generating theatrical meaning.

She adds that the characteristics of ‘speakability’ or ‘playability’ were long discussed in the history of theatre translation. The language of drama creates a significant relationship between the speaker, listeners and the norms of the spoken language. Drama is a stylised form of a spoken language, constrained by theatrical conventions. The criteria of assessing drama translation is speakability and easy grasping the meaning, this implies short sentence, sentence chains, preferring the usage of well known words to rare ones, avoiding difficult consonant clusters and so on. (Quoted in Aaltonen, 2000, p. 42)

Aaltonen (2000) believes that the dramatic figure must be understandable in the concrete space of the theatre and stage. The language must follow the natural

rhythm of breathing. The term ‘body–language’ is used here to refer to the union of speech and gestures which is language - of speech and movement. (Aaltonen, 2000, p. 43)

3-5-The Definition of Dialect

The *Encyclopaedia Britannica* (Volume II) defines dialect as a variety of language that is used by one group of persons and has similar features of vocabulary, grammar or pronunciation variant from other varieties of the same language that are used by other groups. There are two main types: the geographic dialect and the social dialect.

3-6-Translating Dialect, Style and Register in Drama

In her paper ‘Drama translation’ (Anderman, G., 1998, p. 71) argues that if a play is written in dialect, a translator will have to decide whether there is a suitable dialect in the TL into which it may be translated. Some SL dialects may yield themselves a dialect in the TL successfully. Other dialects, during the process of translating may unwittingly raise an inappropriate set of social or cultural references and associations which are not required. The translator has to satisfy the linguistic requirements of performability, entailing adjustments on different levels.

The translator must also make adjustments concerning slang, and terms of endearment or of abuse, which may lead to inappropriate audience response. Anderman (1998, p. 71) believes that further difficulties appear if the play is in verse or in a variety of forms in verse and prose. She (1998, p. 72) adds that attitudes also are differently marked from one culture to another. She gives an example from Hamlet’s dilemma which is not understandable to the Arab audience, as it is sometimes obligatory in some Arabic communities that a widow should marry her late husband’s brother. In other cases, cultural and religious habits may be known but may conjure up the wrong associations.

An example of Anderman’s idea is as follows: a religious and generous Roman Catholic man might invite his guests to dinner and offer them bread and wine. A straight translation of this into Arabic would cause offence to an Arab Muslim audience, who would consider drinking wine a sin.

Anderman (1998, p. 72) asserts that even with closely-related European cultures .There is still a chance of miss-interpreting concepts or not fully understanding them when a play is transferred from one culture to another. This problem raises the need for adjustment before translation.

3-7-Translating Poetry

In his paper ‘Poetry translation,’ Connolly (1998) argues that translating poetry is a very difficult and demanding task, yet at the same time is rewarding. There is a widely-held belief that poetry translation is a special case in literary translation, and involves far more tasks and problems than prose translation.

Connolly (1998) argues that the language used in poetry is for the most part different from the ordinary type used in prose. Poetic figurative language could be deviant in a number of ways. Poetry presents language in a compact and condensed form. He (1998) adds that the language is to be more connotational than denotational. The form is linked mostly with the content. The translator is expected to translate a text that will function as a poem in the TT.

3-8-Speaking Versus Writing

Bassnett (2002, p. 120) argues that this high regard of the written text leads to a supposition that there is a single right way of reading and performing the text, in which case the translator is bound more rigidly to a preconceived model than is the translator of poetry or prose texts. Moreover, any deviation by director or translator can be subjected to a verdict that will assess ‘translations’ that belong both to the director or translator, as more or less deviant from the correct norm. A notion of theatre that does not see written text and performance as being eternally linked, then, will inevitably lead to discrimination against anyone who appears to offend against the purity of the written text.

Moreover, Bassnett (2002) adds that the written text is a functional component in the total process, it comprises theatre and it is characterized in ways that distinguish it from a written text designed to be read in its own right.

In his book *Text Production*, de Beaugrande (1984, pp. 255-256) discusses speaking compared to writing. He adds that differences between writing and speaking can be listed as follows:

1. 'Writing is not a language but merely a way of recording language by visible marks.' (as quoted in de Beaugrande, 1984, pp. 225-256)
2. Writing and speech are distinct systems: the norms and functions of each system fit a given situation better than those of the other. (as quoted in de Beaugrande, 1984)
3. Children normally acquire speaking skills before they acquire writing skills.
4. An analogy between learning to write and acquiring a second language has been suggested.
5. Children apparently undergo an early stage during which their writing resembles their speaking far more than in the case of adults.
6. A demonstration of speech versus writing can be gauged in student writing by creating contexts where content is made easy, for example by the retelling of the story of a silent film just viewed.
7. In spoken utterances the phrasing is fuzzy, reflecting the chunks and the pausing.
8. Several speech factors account for the impression that a spoken dialogue looks inferior to an identical written one:
 - Bridging over moments where the flow of new material is retarded
 - Fuzzy units due to asymmetry between statements and sentences
 - Provisional decisions inconsistent with contingencies elsewhere in the discourse
 - Redundancies that help the speaker and the listener keep the track of cohesion and coherence
 - Comments and asides of the discourse itself
 - The additive, continuous production with little provision
9. Fillers which support a steady flow of articulation and attention.
10. Some fillers are non-words, for example sounds like 'um' or 'uh'.
11. Another type of filler is the *junctive*: for example 'and', 'but', 'so', and 'because'.

12. Feedback signals fill gaps and reassure communicative participants of continued attention and understanding.
13. Hedges signal approximation; that the speaker is not fully responsible for the content.
14. Hedging verbs
15. Opinion hedges
16. The wordings in a spoken dialogue are the same in an identical written version
17. In false starts, the speaker backs up a stretch of text
18. In writing, few restarts remain intact
19. Shifts occur when an initiated structure is abandoned
20. NON-AGREEMENTS form a sub-class of shifts in which a grammatical category, such as number, person, or tense, is inconsistently implemented.
21. The same collision may contribute to a contamination known as attraction: a verb that agrees with the nearest noun, rather than with its grammatical subject
22. Language habits and school grammar collide when involved in pronouns such as ‘everybody, somebody, and nobody’. These words are logically single but treated as plurals in everyday language
23. Sometimes when the referent is not well defined writers shift pronouns.

3-9-Macrocontext and Microcontext in Decision-making

In his paper ‘Decision making in translation’ Wills (1998) argues that a distinction should be made between macrocontext and microcontext in the translation process. With macrocontext, the translator should use a strategy related to the totality of the text intended to be translated, avoiding inconsistency while using strategies at the lower levels.

A translator has to determine the following:

- Who says what?
- To whom?
- With what communicative intentions?
- In what spatiotemporal setting?

Wills (1998) explains microcontext in literary texts by saying that handling microcontexts is time consuming, with comparisons made frequently by the translators and jumping back and forth between the ST and the TT. Some factors could help only to complicate the process; for example, semantic vagueness, complex syntax, rhetorical strategies, theme/rheme, metaphors, allusions, irony, lack of coherence, neologisms, adjectives, and so on.

3-10-Problems in Translating Literature

Bassnett (2002, p. 121-123), argues that it would be logical to say that a theatre text, written with a view to performance, contains distinguishable structural features that make it performable. As a result, the challenge of the translator has to determine what those structures are, and then to translate them into the TL. This determination may lead to major shifts in the linguistic and stylistic levels.

Actually, the problem of performability in translation is further complicated by changing concepts of performance. In addition, acting styles and concepts of theatre also differ in different national contexts, and this introduces another element for the translator to take into account. This distinction shows that some texts may have been translated without bearing in mind the notion of performance.. But when trying to formulate any theory of theatre translation, the linguistic element must be translated bearing in mind its function in theatre discourse as a whole.

Bassnett (2002) adds that the translators have to use strategies in dealing with problems they face when translating processes.

Lefevere (1992, p. 87-88) argues that confronting these challenges may be possible by establishing a hierarchy of levels for problems considered more weighty than others. This hierarchy could be placed in descending order:

- Ideology
- Poetics
- Universe of discourse
- Language

Furthermore, Lefevere (1992) adds that writers' description or expression is always filtered through poetics and a universe of discourse. Certain features of the author's universe of discourse may have become unintelligible to the target audience,

either because these features no longer exist or because they have acquired different meanings while being processed. Translators should try either to substitute analogue features from the target culture's universe of discourse, or try to re-make the author's universe of discourse in a preface, footnotes, and glosses or in all as is frequently done. Sometimes genres cannot easily be transplanted into another literature or another culture. In the ST the genre starts a set of expectations in its readers' minds that will not be present in the readers of the TT.

Bassnett (2002, pp. 121-123) concludes that the difficulty of translating for the theatre has led to accumulation of criticism that either the translation is too literal and unperformable, or is too free and deviant from the original. Yet the problem of defining 'freedom' in a theatre translation is not easy to discern. When setting out some of the basic problems of translating theatre texts, examples of translation shift existed in companion with the problem of deviating the gestural patterning between SL and TL, which resulted in dissolution in the TL of essential structures in the SL text. Sometimes the translator has altered the ideological basis of the text through over-emphasis of extralinguistic criteria.

Bassnett (2002) asserts that when varieties of language change to become mutually incomprehensible, the dialects become languages in their own right. This was the case with Latin when various dialects of it evolved into French, Spanish, Italian, Portuguese and Romanian.

Bassnett (2002) says that there is a blurred distinction between a language and a dialect. In general, dialects develop as a result of barriers that exist between various groups of people who speak the same language. These barriers could be geographic, economic, political or social.

3-11-Decision Making in Translation

In his article 'Decision making in translating', Wills (1998, p. 58) argues that the problem of making a decision occurs if someone faces an issue which demands making a choice. In translation, decision making is a problematic issue because it is a 'derived activity'. 'Derive' means that the purpose of translation is not the formatting of an original text but it is the transformation of a primary text into a secondary text. The argument made here is that the task of the translator is to reproduce a ST for a T

readership, with consideration of semantic, functional, pragmatic and stylistic dimensions, in addition to the needs and expectations of the TT readers.

Wills (1998) asserts that translators have to make many decisions. But translation studies did not focus on problem-solving in translation in the sense of systematic descriptive method, and the same thing happened with decision-making in translation.

Wills (1998) offers translators a framework for adopting a pattern of procedures:

- Identifying the problem
- Clarifying and describing the problem
- Collection information
- Discussing how to proceed
- Choosing
- Post-choice behaviour (evaluation results of translation).
- The final decision depends on a number of factors, for example adequate knowledge, a detailed description of the problem and the individual's own preferences or value system.
- What translators need is information on how to perform in general, in addition to performance in a specific translation situation surrounded by complex factors.

CHAPTER 4

THE STUDY

In this chapter, two plays are used as study examples. The first play is *Jameela*, by Jamal Matar, and the second is *A Grain of Sand* by Naji Al Hai. The two plays are written in the dialect of the UAE; extracts from the plays are selected, translated and analyzed. The translation will focus on the dialect of the characters with a close view on two Folk Literature genres (supernatural fables and folk songs). The analysis will discuss the phonetic, grammatical and syntactic aspects used in the translation.

4-1-Synopsis of Theatre in the UAE:

In his book *Theatre in the UAE*, Al Taboor (1998) browses the various phases of theatre development in the UAE. He starts with the historical roots of theatre which date back to 2000 BC. He uses evidence of archaeological ruins and relics in Al Zabba Palace at Ras Al Khaimah. The ruins of this construction show that it had a large hall with a stadium around which was it made of mountain rocks. This could have been a theatre similar to ancient Greek or Roman theatres. (My translation)

Al Taboor (1998) mentions the Portuguese in the 17th century who built various castles and citadels where gatherings and festive events were held and possibly also dramatic plays. Reports of archaeological research point out to the possibility of discovering remains of a theatre among these ruins. (My translation)

After 1952 that carried with it the development of the nationalistic wave in the Arabic arena, Al Taboor (1998) mentions aspects of performing and acting at gatherings and wedding parties, where a number of clowns got dressed in garnished clothes, wearing high heels made of wood or sometimes aluminium cans. They wore animal skins and masks, imitating imaginary characters with the purpose of creating an atmosphere of joy and gaiety. (My translation)

Al Taboor (1998) gives an example of the 'Ayala' folk dance which is famous in the UAE and includes dancers performing a war act. They stand in two rows and speak lines of verse in a 'question and answer' format. (My translation)

In addition, Al Taboor (1998) adds that there were other aspects of dramatic performance as folk proverbs and sayings, as well as fairy tales and folk stories with

novelistic styles presenting imaginary characters performing heroic deeds interpreting occult powers and supernatural acts by *jinnns*. (My translation)

Al Taboor (1998) continues saying that in the system of education started in the region of today's UAE in 1953, Arab teachers from Egypt, Palestine, Jordan and Syria who came to work here participated in establishing school theatre. These activities were not professional but provided a foundation in the role of theatre. School theatre was carried out along with sport, Boy Scouts groups, and cultural activities. (My translation)

Al Taboor (1998) says that at the late Fifties sport clubs contributed in developing cultural and artistic activities. Cultural committees in these clubs performed this role which included mainly preparing for entertainment and evening parties, supervised by school teachers. (My translation)

Al Taboor (1998) adds that the beginnings of script writing depended on improvisation as no written text was provided. A professional director was not available and there was no lighting or sets. The play usually started with an idea expressed by one of the actors, and then the group improvised a dialogue to be written. The play was performed at summer parties and festivals. (My translation)

Al Taboor (1998) sums up that the cultural movement which occurred in Arabian Gulf countries due to the discovery of oil and other developments resulted in social change. The change reached the theatrical experiments and moved the theatre from performing at schools and clubs to performing on stages. (My translation)

4-2-Definition of Folk Terms

Folktale definition:

- traditional and orally transmitted stories that may or may not be based on fact. www.anthro.wayne.edu/
- A story or a legend forming part of an oral tradition. www.66.102.104/

Folk song definition:

- Folk music is music by and of the people. It was shared and performed by the entire community (not by a special class of expert performers). It was transmitted by word of mouth. www.wikipedia.org/wiki/

- A song composed in the style of traditional folk music. www.thefreedictionary.com/

Fairytale definition:

- A story featuring folkloric characters such as fairies, goblins, elves, trolls, giants, talking animals and others. The fairytale is a sub-class of the folktale. In cultures where demons and witches are perceived as real, fairy tales may merge into legendary narratives where the context is perceived by hearers and teller as having historical activity.

4-3- Folk Literature Applied in Dramatic Texts of the UAE:

In his book *Applying Folk Literature in the Arabian Gulf Dramatic Texts* Al Sayabi (2005, p. 22) explains how folk literature is applied in the drama of the Arabian Gulf saying that it was a way to utilize folk literature in dramatic writing, and also to impart to these texts modern themes and points of view which were not found in the original. It was a matter of re-creating elements reflecting shades of current time and colours of factuality. (My translation)

Al Sayabi (2005) says that tales and fables of *jinn*s and *afreets* and supernatural powers did exist in Arabian Gulf countries. People believed unquestionably in stories of witches and sorcerers who maliciously turned people into animals, birds or reptiles. Most Arabian Gulf playwrights, including those in the UAE, were influenced by these commonly-held beliefs, which were considered elements of ideological and sentimental entity in their societies. The playwrights utilized the folk tales by subjecting them to events in the text shading it with reality and embodying them by technical visions of their own.

4-4-Literary works selected for Analysis/the Study:

Jameela, by Jamal Matar (1994), is being used as a sample for analysis in this study. (Al Sayabi, 2005, p 165) comments that the play depends entirely on the coupling of mythology and children's work. The writer starts the first scene with the grandmother's tale. The playwright made the grandmother as a symbol representing past memory, but narrating about the future. The symbols of this future are the protagonists (the girl and the fool).The antagonist in the play is a female *jinni* who

falls in love with the male protagonist, ‘the fool.’ The grandmother starts the story with the classical initiation in folk tales (‘Once upon a time there was a beautiful handsome...’)

A Grain of Sand by Naji Al Hai (1993) is the second sample used for analysis. The protagonist Al Mass narrates a fable to his beloved, Alia, which he remembers being told by his foster mother. The fable is about a mountain guarded by seventy black snakes – the foster mother also narrates another imaginary supernatural tale about a ghoulish attacking a city. The king pledged that he will give the hand of his daughter to the person who kills the ghoulish. (Al Sayabi, 2005, p. 161)

Al Hai (1993) also used folk songs in his play which told that the protagonist Alia was bathing and singing:

يمي رقيت الجبل عاينت خاشوقة
أوه نايلي وابي

(Al Sayabi, 2005, p 233)

The song will be presented and translated, and then the translation is to be assessed.

4-5-The Study

While translating an Arabic dialect into English, especially in a dramatic text, there is always a tendency to elevate the standard of the language for the *skopos* of attracting the target readership’s attention and the TT being appreciated, although this is done in the neglect of many criteria on the level of pragmatics, syntax and semantics. Translators also tend to ignore the aspects of performability that dramatic texts exhibit. With such texts, translators should not only focus on the contextual level of the text, but they should also pay attention to the microcontext; if they are not able to deliver a ‘true’ translation, then they could deliver a translation equal in effect or in form.

For the purpose of this study, fifteen extracts are introduced from the above mentioned works, translated and then discussed and commented on. These extracts are chosen because of the figurative language they use. The main focus is on poetic diction and the fairytale genre.

4-6-Research Methodology

In the first play, *Jameela*, Jamal Matar tells the story of a beautiful young girl who has not got married because her father does not see any of the town's men as being equal to her. The father introduces a condition – any man who can dive into the gulf and pull the rope of a haunted ship which is guarded by a notorious female *jinn*, will marry her. The climax of the story lies in the fact that the only one able to accomplish this task is a madman (the fool).

The second play, *A Grain of Sand*, is about an adopted boy who has no relatives and was raised by a foster mother. He grows up hiding his love for his young neighbour whose father refused to give to him in marriage.

All of the characters in the samples chosen used nearly the same level of dialect. The playwrights sometimes preferred to use a rhetorical style for purposes of building a climax or adding beauty to the style. It is clear that the dialect the characters used was that of the simple daily life of people before the discovery of oil. If the translator tried to use an English dialect, e.g. Cockney, this would colour the whole TT with cultural references which were not intended.

The decision was made to use free translation; this freedom was either elaborated or limited according to the situation and context. Equivalence was used (dynamic or formal) when it came to verse forms.

To sum up, Aaltonen (2000) says in her introduction, 'Translation promised to open for us a window on the world, but we do not always seize the opportunity to look out'.

4-7-Analysis and Discussion

Sample 1

Source Text

العجوز: سمعوني يا عيالي كان يا ما كان في قديم الزمان وما يحلى الكلام الا بالصلاة والسلام..... كان فيه ولد شاب حلو وايد، كان جميل وكل البنات تتمنى انه يتزوجها هذا الشاب، كانو ايسمونه المزيون، ومن حالاته يغار القمر منه ويخليه في الظلمة.
وفي يوم من الايام عشفته جنية، حبه وايد، وصفته على وبهه، ومن هاك اليوم وهو يلقط القواطي ويعطيهم البهال (Matar , 1994, p 8)

Translation

Old Lady: Listen to me, my children, we start with the blessings and peace upon our prophet Mohammad. Once upon a time there was a very handsome young lad. All of the girls in town wanted him as a husband. This boy was named ‘the gorgeous’... One day a female *jinni* fell in love with him. She adored him so much that she didn’t want any other girl to take him. So she slapped him so hard on his face, affected with her mischievous power he became insane. Since that day he started collecting empty cans from the streets and giving them to children.

Commentary:

The speaker is an old lady narrating a fable to children. The fable has a supernatural element (the female *jinn*) with mischievous power. The TT initiates the story with the same common traditional initiation used in most fables, ‘Once upon a time...’ This initial phrase is used in the ST. The style of narration is preserved and the language was elevated.

The translation added some words, such as ‘Prophet Mohammad’ in ‘we start with the blessings and peace upon our prophet Mohammad’, as the resulted sentence was not to be complete and understandable if written only in a literal translation which was (narration the story is better with saying peace and prayers). The literal translation was not the choice.

[There is a notification about the printed versions of the 2 plays, that the printed original text did not pay full attention to punctuation marks, which made following the meaning tiring, but for a native Arabic speaker who also spoke the same dialect, the effort was less. Other nominations for words usually found in written Arabic, such as (ضمّة – الهمزة – المدال فتحة – ال) were also not used in the original version. This is applies to all].

Sample 2

Source Text

2 بوناصر: ها بنتي بديتي ترقدين، شتقولين؟ تبغيني ارقدج مثل الأول، حاضر وعلى هذا الخشم (هو هو يا

بنيتي .. هو هو يا الحلوه... هو هوه)

(Matar. 1994, p26)

Translation

Bu Nasser: Oh my girl, have you fallen asleep, what are you saying? You want me to put you to sleep just like before? Your wish is my command.

Hush little baby, don't say a word

Papa's gonna buy you a mocking bird.

And if the mocking bird won't sing,

Papa's gonna buy you a diamond ring.

Commentary

In the ST, the father is cuddling his young daughter, treating her as a baby, singing for her a children's song while tucking her into bed. In my translation I have preserved this tone of pampering. For the dialogue I went to free translation but to a limit because the original words are already simple and direct. I went to free translation at the beginning. There with (حاضر وعلى هالخشتم) I could not use the literal translation. The nose is a sign of dignity in the Arabic culture. Wars could be waged if a nose is slapped. Carrying this cultural reference to the TT is not a suitable decision. I prefer to raise the dynamic equivalence ('your wish is my command') I could have used ('with pleasure') instead, but I preferred the 1st choice because it carried an aspect of playability. The ST phrase means that whatever the daughter requests will be carried out. The matching equivalence in TT establishes the meaning.

I preferred to use the dynamic equivalence again with the pampering song (هو هو يا الحلوة) that is (Hush little baby). I find this equivalence the most suitable one. It carries the tone of pampering, tucking the child into bed, the father is singing the song; the child's wishes are all fulfilled. The folklore song in ST was also presented in a verse form in the TT. The song translated into a song adds to the performability criteria. I believe this is a successful translation.

Sample 3

Source Text

3 البنت: اسمع عيل.. كانت فيه بنت حلوه قالت حق حبيبها: اذا كنت تحبني هات القمر عندي
سار الولد للقمر وقاله حبيبتي قالي لي هات القمر عندي

جان يقول القمر أنا اذا سرت الدنيا بتستوي ظلمة شقايل بتشوف حبيبتك ما اقدر اسير وياك
رجع الولد وقال لها: ما رضى القمر يسير وياي
قالت له سير هات لي الشمس
سار الولد ويوم وصل عدال الشمس قالت له
بسرة سير عني ولا بتحترق
رجع الولد وقالها .. الشمس كانت بتحرقني
خافت البننت على الولد وقالت له سير هات لي البحر
سار الولد يحليله وشل وياه درام خالي وترس فيه من ماي البحر ووداه عند حبييته
وجب الماي عليها جان تقوم من النوم
خلصت القصة (Matar, 1994, pp 30- 31)

Translation

The girl: then listen to this one: there was a beautiful girl who said to her admirer:

‘If you really love me, bring me the moon’.

The boy went to the moon and said, ‘my beloved one asked me to take you to her’.

The moon answered and said: ‘If I went with you. The world would live in darkness.

How would you see the face of your beloved one then? I cannot leave’.

The boy went back to his beloved and said:

‘The moon refused to accompany me’

She told him: ‘Then let me have the sun!’

The boy went to the sun. When he approached her she said:

‘Depart in haste; otherwise you shall burst into flames’.

The boy went back to the girl and said: ‘the sun was about to burn me’

The girl got worried on the boy but said to him:

‘Fetch me the sea waves’

The poor boy headed to the sea with an empty drum, filled it with sea waves, brought it to his beloved and poured the water on to her. So, she woke up from her sleep.

[Note, in the west the word ‘lover’ if it was translated literally implies a very intimate relationship. That is why I preferred to use ‘admirer’ and ‘beloved’ instead).

Commentary

This is a short story narrated by a girl and her beloved. The tone concentrates on the love relationship, the girl’s requests then the replies of the elements of nature. I went

to free translation but with a limit. The words in the ST are simple and direct. I did not face difficulty. I chose to elevate the level of the language, adding a rhetorical style with the purpose of beautifying the meaning while presenting it to the English audience. I preserved the tone of the surprise at the end of the lines. The TT preserved the figurative language in the personification of the elements of nature. The prose is presented in a verse form in the ST; the same was done in TT. The repetition of words in Arabic is preserved in TT; although not common in English, this adheres to the performability and speakability criteria. The punctuation in the original text is not applied to the ST at all, while in the English text punctuation is essential (exclamation mark – question mark - comma -full stop).

Sample 4

Source Text

المينون: جميلة؟ جميلة.. الاغنية شو تقول (غزالة غزلوك.. في الماي غطسوك.. انت وامك وابوك)

(Matar. 1994, p. 32)

Translation

The fool: Jameela, Oh Jameela. What does the song say?

A female deer, dear you.

In water they dipped you.

Your Mum your Dad and You

Commentary

The speaker is the protagonist, 'the fool'. He is singing a children's song. The tone is joyful and a little hallucinatory. In the TT, limited free translation was the choice. This is a song in the ST presented as a song in the TT, preserving the formal equivalence. There is an alliteration in (غزالة – غزلوك – غطسوك) at the first letter (غ). I have observed the assonance in (deer/dear). The rhyme in the ST was also preserved in the TT in (غطسوك /أبوك/ غزلوك). The TT rendered this in (deer/dear) (you/you/you). The translation presented the verse form in the ST in the same way as in the TT, preserving the formal equivalence. When looking to the purpose of the playwright embedding this particular song into the scene, it is to add a feature of playability and

shade the protagonist with a specific color of living joyfully in his own world with the mind of children. While building the climax, the fool does drown the female jinn in the sea later on. This shows that preserving the 'female deer' as a symbol of the female jinn is essential. The figurative language was adhered to. I believe this is a successful translation.

Sample 5

Source Text

علياء: قوم يا الماس اترابك ما عاد ابيض ومحارك تنثر، بيتنا صار صبخة بيضة ليلنا بعدك شرد و تلحف
بالشمس فجرنا اسود ونشف احلامنا هجرت صلاتها بحرنا فصخ موجه ورحل تعال نخيط حصيرنا وتلحف فيه

(Al Hai, 1993, p. 4)

Translation

Alia: Your sand is no longer pure white, your shells have scattered all over the place. Rise, my beloved Al Mass, rise. When you left, our house turned into a salty marsh. Our night had fled away and preferred to get wrapped up with the sun. Our dawn had blackened and dried. Our dreams became desperate and abandoned their prayers. Our sea undressed his waves and went far away. Come my beloved, come, let us sew our own straw mat and hide ourselves under it.

Commentary

The speaker is Alia, the female protagonist. She feels nostalgia for the past when her lover was present. The tone is sad and melancholy. In the ST the playwright is using rhetorical language. The decision was free translation to a limit, but preserving the stylistic aspects such as the metaphor in (ليلنا بعدك شرد وتلحف بالشمس). The effort was doubled in the TT translation by adding more words but with the purpose of beautification and elevating the standard of the language. The present perfect was used in the TT. This verb tense does not exist in the ST and does not have an equivalent, yet it is frequently used in the TT. The translation also preserved the figurative language. The same note about punctuation is observed here. The words 'salty marsh' were substituted with the original meaning ('white marsh') because the whiteness would give a positive meaning to the E. reader as whiteness is a sign of

purity and peace, while the purpose is to give a melancholic atmosphere. Also, the TT has already used the word white at the beginning in ‘Your sand is no longer pure white’, to mean something that was positive and turned into a negative. The word order was differentiated (‘Rise, my beloved Al Mass’) in the ST it is at the beginning, but in the TT it came after for purposes of text cohesion.

Sample 6

Source Text

الماس: عيونج ترسل لي خيوط من نار شرارة تسري في جسمي، شرارة طير مذبوح وأتم ارقص وارقص وارقص

(Al Hai, 1993, p. 5)

Translation

Al Mass: Your eyes are sending me strings of fire. It is but a spark streaming in the veins of my body. It is but a spark of a slaughtered bird, agitating me, and I keep dancing, dancing and dancing.

Commentary

The speaker is the male protagonist, addressing his beloved. He is telling her his deep sentiments and passionate love. The TT choice was again free translation. The meaning and the tone was preserved. The action in this scene is performed on the stage after the protagonist finishes dancing. It is for this reason that the TT focuses on the repetition of the word ‘dancing’. The stylistic aspects were preserved. The rhetorical picture is found in (شرارة طير مذبوح) & (ترسل خيوط من نار عيونج). The figurative language was preserved. The repetition of words (‘dancing, dancing and dancing’) is not common in English ST, but because the TT is a play meant to be performed and spoken, the repetition is a characteristic found in such texts.

Sample 7

Source Text

الماس: البارحة حلمت بان الدنيا مسوده وصايرة مثل الوقاية شايبة كل الناس. بس فيها فتحة صغيرة طحت فيها
في بير اسود واشوفني ضام القمر في ثباني والناس تدفن بالرمل واصرخ القمر وياي لين ما شرد عني وخلاني
بروحي

(Al Hai, 1993, p. 7)

Translation

AL Mass: Last night I had a nightmare that the sky around me suddenly blackened, it became more like a black hair scarf covering people who were with me. There was a tiny hole in that scarf from which I have fallen into a deep dark well. I saw myself holding the moon tight in my lap. Then there were some people dumping sand in the well. I kept crying aloud, 'the moon is with me' then the moon fled a way and left me alone.

Commentary

The speaker is the male protagonist, addressing his beloved girl and telling her about a nightmare he had. The tone is one of fear and sadness. The ST uses rhetorical language, the TT preserved the tone. The stylistic aspects were carried out. The synecdoche in the scene of the moon having humanistic aspects was adhered to. The metaphor of the sky being black as a hair covering was also presented. The choice was free translation where the effort was doubled by adding extra words which did not exist in the ST but served the meaning and tone. The language was beautified and elevated for the purpose of readership appreciating the work. The figurative language was preserved in personifying the natural element (the moon).

Sample 8

Source Text

بوعلياء: يا وليدي، الدنيا فيها الحلو والمر والانسان دوم يسعى لحلاوتها لكن مرارتها تي بروحها محد يطلبها،
واللي يطلبها يعيش طول الدهر والمرارة في حلقه.. لاتطلب مني المستحيل.
باجر بتعرف ان لها الدنيا ميزان واذا اختل الناس بتاكل بعضها بعض.

(Al Hai, 1993, p. 15)

Translation

Bu Alia: My boy, this life has sweet things and bitter ones. A man pursues always the sweetness, yet the bitterness arrives without looking him for it. Do not ask me to do the impossible. Tomorrow you will find out, my son, that life has a balance, if it is not equaled, people would hunt each other.

Commentary

The speaker is Bu Alia, the heroine's father, talking to Al Mass, the male protagonist in the play. The tone carries advice wisdom and experience with a bit of pessimism. Bu Alia is trying to persuade Al Mass not to marry off his daughter Alia, because he sees him as unequal to her being poor and adopted, although Bu Alia partially participated in raising him up. The TT preserved this tone choosing free translation. The metaphoric language ((الناس بتاكل بعضها (الدنيا ميزان) مرارتها بتي بروحها)) was preserved. The language was elevated for beautification purposes.

Sample 9

Source Text

علياء: يمي رقيت الحبل عاينت خاشوقه
اوہ نايلي وايي
ثرها بنية بدو حلوه ومعشوقه
اوہ نايلي وايي
واقف على بابكم واسحل بسجيني
اوہ نايلي وايي
من حرة في حشاي خوصه تبجيني
اوہ نايلي وايي

(Al Hai, 1993, p. 17)

Translation

Alia: I climbed every mountain
I roamed up and down
I followed every stream,
Till I found my dream
Oh yee Oh yaa Oh yoo

It was a Bedouin girl,
who made my heart twirl
My love I'm going to give
As long as I am going to live
Oh yee Oh yaa Oh yoo.

Commentary

The speaker is Alia, the protagonist. She is bathing and singing a song of love. The denotation meaning of the song is a boy saying that he climbed the mountain and found a beautiful Bedouin girl, he has fallen in love with her, and then passion in his heart made him wait at her house door. The literal meaning is, 'I climbed the mountain, then I saw a *spoon* (خاشوقة)' [meaning a beautiful girl] '...this spoon was but a Bedouin girl, everybody loves her'. Then the song turns into first person narration: 'I am standing at your door, sharpening my knife; there is sorrow in my heart that a small piece of palm tree would make me cry'. The literal translation here was not the choice, not even a limited free translation because if the meaning was literally presented the result would be awkward. The TT then would try to imitate the original T unsuccessfully. The TT preserved the tone of passionate love. It preserved the meaning of roaming and discovering real love. It preserved the form of verse, the formal equivalence; verse presented as verse form. It preserved the refrain (اوه نايلي) وايي which has no definite meaning but rhyming presented by (Oh yee Oh yaa Oh yoo). The assonance was partially preserved (معشوقه \ خاشوقه) (سجيني \ تبجيني) being presented as (stream/dream) (give/live) (girl/twirl). Free translation was used preserving all of those aspects. Insofar as the translator is acquainted with composition of verse, so his TT will be successful in these situations. Preference was inevitably given to the macrocontext level. Transferring the metric aspects found in the Arabic verse form into English verse meter is an impossible task because these verse meters do not equal each other. But I still believe this is a successful translation, to a limit.

Sample 10

Source Text

الماس: الجبل اللي كلمتني عنه امي اللي تسكنه اميره يحرسونه سبعين ثعبان اسود ما يفارقونها مول وفي يوم ركبت مركبي وسرت جاد الجبل لكن المركب ذاب وانا في الغبة وتيودت بلوح قديم الى أن وصلت عنده
(Al Hai, 1993, p. 20)

Translation

Al Mass. This is the mountain that my mother told me times and times about. A princess used to live in that mountain, guarded by 70 black serpents; they escorted her as her shadow. Once I sailed my boat and headed to the mountain, but my boat melted in the depth of the sea. I hung on to the wreck till I reached that mountain.

Commentary

The speaker is Al Mass, the protagonist. He narrates a supernatural fable with an exaggerated tone. The TT used free translation. The tone and meaning were preserved although only with effort. The rhetorical style was rendered. Language was elevated because the ST used simple words and the purpose is that the work would be appreciated by the audience.

Sample 11

Source Text

كروره: لا يا بوعليا، اذا مات الجاهل من الجوع مب قسمته ونصيب لأنه الناس قلوبها قاسية، اوذا عاشت الوحدة في انتظار حبيبها وحبيبها نساها مب قسمة ونصيب لان الحب الحقيقي معدوم وحبيبها جبان وهي اجبن منه.
(Al Hai, 1993, p. 25)

Translation

Karroua: No, that is not true Bu Alia. If a child dies, it is not of hunger and not because he was destined to die but because humans stopped being humans - they are cruel, with solid hearts. If a girl lives in solitude, it is not because her beloved has forgotten her, but because true love and real love do not exist. Her beloved is more of a coward than she.

Commentary

The speaker is Karroura, the foster mother of the protagonist. The tone is sad, melancholy and pessimistic. The TT chooses free translation, preserving the tone using harsh words to support the meaning, for example cruel, solid hearts, solitude, etc. The language was elevated to appeal to the audience.

Sample 12

Source Text

كروره: الحقيقة دائما صعبة، احيانا تكون جدامنا لكن نحاول نغمض عينا عنها ولما حد يفتح عينا عليها يتراولنا
كانا نشوفها لأول مرة والدنيا نار ما تنطفي واحنا حطب هالنار وادور فينا وتطحنا وهالتاريخ الوسخ يصير دايم
على انه يعيد نفسه

(Al Hai, 1993, p. 25)

Translation

Karroura: The truth has always been difficult. It is in front of us but we try to close our eyes so as not to see it. When someone faces us with the truth and opens our eyes widely to it, we pretend we are seeing it for the first time. Life is but an ever-lasting fire and we are the fuel. The fire rages, taking us with it and destroying us. This filthy history of life is repeating itself. Yesterday it was you and I and today it is Alia and Al Mass.

Commentary

Karroura, the foster mother of the protagonist Al Mass, is talking to Bu Alia, the heroine's father. The tone is pessimistic and bitter. The TT used free translation. The tone and meaning were preserved. Following punctuation was also difficult. The rhetorical language was adhered to. The language was elevated.

Sample 13

Source Text

كروره: سامحوني يا عيالي سامحني يا ربي ماكنت ناوية اقول بس لساني زل من كثر القهر والعذاب وانا عايشة
في وسط النار مافي حد سالني انا منو (Al Hai, 1993, p. 31)

Translation

Karroura: I beg you to forgive me, my children. May Allah forgive me. I didn't have the intention of telling you this, but it was a tongue slip because of the agony and constraint I carry in my heart. I'm living in the midst of fire while no one cares.

Commentary

Karroura the foster mother of the protagonist Al Mass is talking to him and Alia. The tone is pessimistic and bitter. The TT used limited free translation. The tone and meaning were preserved. The rhetorical language was adhered ('I'm living in the midst of fire'). I preferred to use the word Allah instead of God to shade it with an Islamic color when presenting it to the T audience. The language level was elevated.

Sample 14

Source Text

الماس: يا بحر خذني على بساطك وطير فيني وارميني في حضن عليا، يا ليل خذ روحي واصنع منها تاج رصع عليه نجومك وحطه على راس عليا. (Al Hai, 1993, p. 44)

Translation

Al Mass: Oh deep sea, carry me on your mat and fly me to the highest sky, then drop me in Alia's lap. Oh night, take my soul and make a tiara out of it, garnish it with your twinkling stars then crown Alia's head with it,

Commentary

The speaker is Al Mass, the protagonist. The tone is passionate love mingled with despair. The TT rendered the tone with the meaning. The dialect in the ST was simple so free translation was limited, but the meaning was rendered easily. TT preserved the rhetorical language. The imperative verb in the ST found an equivalent to it in the TT; the same imperative tense. The language was elevated.

Sample 15

Source Text

بوناصر: لازم هالريال يكون قد جميلة.. يعني لازم يكون قوي.. بطل يكون شي كبير.. ريل ينتف من الجبل
كسره

ريال مافي حد مثله والا انت تبغيني ابوزها لاي حد.. واحد جنه يريده ناخرنها السوس

(Al Hai, 1993, p. 13)

Translation

Bu Nasser: The man I choose for my beloved daughter Jameela has to be equal to her. He has to be a strong hero, with a great reputation and extraordinary features. A man who would stand to the mountain and just pluck out a rock of it. He is fearful of nothing. What are you telling me? Are you telling me to give Jameela's hand to anyone, just anyone, someone like a stem in a date palm tree that was worn away by worms?

Commentary

In the original version, the character Bu Nasser is talking to his friend Bu Saleh about the future husband of his daughter Jameela. He is describing a man with an extraordinary personality who he sees as an equal to his beloved daughter. In my translation, I have used the free translation style keeping the tone of exaggeration and admiration for this imaginary husband. The words chosen synchronize with this idea (equal, strong, extraordinary). I have paid attention to the rhetorical language. There is a synecdoche about the man pulling out a piece out of the mountain which I preferred to keep. There is a metaphor in the picture of the worm-infested palm tree, which I choose to mention in order to shade the translation with local UAE features and to keep the beautification of ST for the reader. I could have used the word 'licorice' for (السوس) but I preferred 'worn away by worms' in order to simplify the language. When using words repeating the semivowel (w) (which was worn a way by worms) it added to it an attribute of alliteration that was not found in the ST but the playwright is already using the rhetorical language whenever possible, so this would add to this purpose.

4-8-Overall Commentary

The commentary can be used from Aidabi's book *The Dramatic Text in UAE* (2003):

- Dramatic text in the UAE does not exist as a genre independent from dramatic performance.
- A preference for complex and over-lapping genres (legend, verse theatre, narration, fairy tales, allegory) which would require various translation techniques and levels.

CHAPTER 5

CONCLUSION

The researcher would like to start with a quote by one of the characters from Naji al Hai's play: 'the truth has always been difficult. It is in front of us, but we try to close our eyes so as not to see it' (p.28). Sometimes when using free translation with literary texts, the produced text uses paraphrasing, but the issue is mostly about discovering the hidden meanings and bringing them out - it is not merely a case of re-writing. Adhering to the various aspects found in the text is a significant matter.

Chapter 1 introduced this dissertation and presented a synopsis of the theme and other the chapters. Chapter 2 browsed translation theories, starting with a short synopsis about definition, then the theory of Jean Paul and Vinay Darbelnet was presented with a focus on their wide influence on systematic translation. Jakobson's theory of meaning, equivalence and translatability, then Nida's formal and dynamic equivalence, were discussed. Catford's theory of translation shifts was mentioned. Reiss's text type was clarified. Vermeer's *skopos* and target audience were considered, as well as Lefevere's theory of translation as re-writing. Hatim and Mason's register and discourse, Newmarks's communicative translation and Venuti's theory of cultural theories were also presented. Most of the theories usually ended with criticism against them and addressed by various theorists.

Chapter 3 then reviewed theories connected to translating for the theatre and translating dramatic texts observing performability criteria. Then, dialect definition was reviewed with the process of translating a dialect. A framework of decision-making when translating literature texts was used to sum up this chapter.

Chapter 4 presented the study with an introduction, then gave a synopsis of dramatic texts in the UAE. It discussed Folk Literature applied in UAE dramatic texts and its impact on translation results. Folk terms were presented and then research methodology was clarified. The analysis chose fifteen extracts from two plays written in the UAE dialect; these samples were translated and then the translation was assessed.

Chapter 5 concluded that translating a dialect in a dramatic text is a serious task taking in various aspects of translation. The level of the translation is elevated to gain audience appreciation.

5-1-Findings and Recommendations

The study finds and recommends the following:

- Further research is to be done in the field of processes of translating dramatic texts, especially the ones written in dialect. This field is rarely discussed by theorists, although it is essential.
- The study emphasizes that translators should be aware of the translating process and criteria at the microcontextual level as well as at the macrocontextual one.
- When translating an Arabic dialect into English ST, the language level tends to be elevated by most translators.
- The purpose of this elevation is so that an English-language audience will appreciate the TT translated.
- Dramatic texts could be written in verse or prose or both. The translator then has to ensure that he adheres to the specific criteria of each form.
- A translator should pay attention to the extracts of dramatic text translated in verse. If it is to be presented in verse form adhering to figurative language, then this can be called a successful translation.
- Acquiring special criteria of verse and verse meters is a difficult task.
- Poetic diction and songs are added by playwrights to suit the dramatic situation; the translator should look for the purpose of embedding these genres into the text and work accordingly.
- The theatre translator is presenting a text to be performed on stage for an audience who would be direct witnesses to the play's success. The language he uses, and its level, has to appeal to the audience.
- When translating a folk song, dynamic equivalence could be acquired.
- Cultural and social references make it difficult for a dialect to be literally translated or fully translated. This leads sometimes to the case of untranslatability, as discussed by Jakobson.
- The translator has to pay attention to the tone, which leads to a specific choice of diction.
- Sometimes when punctuation in a ST is not clear but S reader can still comprehend the meaning, the punctuation marks become essential in the target

text as being an important element in an English written text. The case is not the same with Arabic texts.

- When translating figurative language, free translation tends to be used.
- Also, some rhetorical features could be preserved but others could be lost, and sometimes additional attributes or features are added.
- Repetition of words in the English TT is not a common criterion as in Arabic, but with a text written to be spoken and acted repetition could enhance the speakability feature.
- When applying a free translation to a dramatic text, sometimes the effort is doubled, yet it is equally rewarding.
- When aiming to present a completely equal equivalence to a context meant to be sung or read as verse, the result could be disastrous. A dynamic or a formal equivalence could help, but the focus should be on the connotational meaning not the denotational one.
- Cultural and religious references are welcomed when translating a dialect, they would add a shade of tradition and locality to the TT, especially if the ST was already a national one full of features of tradition and cultural ideology of the S society.
- Some of the verb tenses in the ST (imperative for example) could be equally achieved in the TT as it has an equivalent verb (imperative also), but some of the verb tenses in the ST (past simple) could be translated into another tense in TT (past perfect) which is not equal to the original.
- Theatre literature in the UAE is young. Playwrights are making experiments on a complex of genres in a single play (legend – narration- fairy tale...etc.).This leads to complexity of translation, using various techniques and levels.
- Paying attention to the tone leading to a specific choice of diction.
- Common similarities between languages facilitate the translation process.

5-2-Short Comings

- The playwright is to be referred to when it comes to connotation meaning
- The director should be consulted when the performability aspects appear strongly in the text.

- Some words used in the dialect were old and needs to be explained and closely examined.
- Lack of references; the field of theatre literature in UAE is young with a lack of translations concerning texts written in Emirati dialect.
- Further research is to be done in the field of strategies of translating dramatic texts.
- More translations are to be done about Emirati dialect used in dramatic texts.

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