

## Problems In Translating For One-Act Play: A Study Of Dramabased On Anton Chekov's Short Story

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### Abstract

The paper attempts to study 'Problems' faced while translating the English One-Act Play entitled 'Drama' (translated from Russian language in English language) into Indian regional language called Marathi. For the Marathi translation a DRAMA (Translated into English by Laura Akhmylovski and Andriana Barysh) based on Anton Chekov's very popular Russian short story named 'Drama' is taken into consideration.

The paper discusses the 'Translation' and its meaning given by Catford and Naida, the translation theorists. It further takes into account the prospective on expected skills of translator's for theatre as viewed by Eric Bentley, an academic scholar, who focuses on four 'Phenomena' of the translation, where the translator works as 'Key' master, are summarized as below:

Meanly literal English rendering is to describe its **vocabulary and style**, Correct and cogent English in translation tries close to the **possible original**; in adaptation, with first 2 and take **liberties** in cutting and interpolations and **shifting** the style and/or tone, and **variation** in translation verges on original play.

Within this ideology, which concentrates 'speak ability' (i.e. translating skills) of translator, the translated One-Act-Play called DRAMA (English Version) by Laura Akhmylovski and Andriana Barysh is taken under study.

Besides Bentley's perspective, the paper also accounts the view of David Johnston who demands explicitly the translator is dramaturge in the target language text and an array of information which encodes the culture-specific frame of reference or the par verbal elements of the original. Consequently, the final process of reconstitution takes place on stage in as complete a way as possible. Further it covers that rather giving new form to known meaning, translation requires for stage is with re-constructing meaning for both text and theatre through a process ... which is no less dramaturgical than it is linguistic.

The paper concludes with the problems such as words, style, tone, etc. that faced while translating English 'Drama' into Marathi Version, the major language of Maharashtra State in India. Marathi version may lead towards the variations as there is difference between English and Marathi cultural vocabulary, translator's style in exact catching of the source language into target language. The paper tries to reveal translators attempt of presenting so called there (translated in English) cultural implication of source language as well translators comprehension of words tone, context, mood of characters, etc., while translating the 'Drama' with need of the present time.

**I**n his book, **The Craftsmanship of the One-Act Play**, Percival Wilde has given definition of One-Act Play as below:

"A One-Act Play is an orderly representation of life, arousing emotions in audience. It is characterized by superior unity and economy; it is playable in comparatively short space of time, and it is intended to be assimilated as a whole".

Taking into consideration the meaning of this, it is pertinent to note that it reflects into the modern One-Act Play. 'One-Act Play' is a minor sect of literature and very popular form of modern dramatic representation. It represents human life. It

balances emotions in the audience. It is playable in short space of time. It is to produce a single dramatic effect with the greatest economy of means. It is short. It is enacted in twenty four minutes or can be read at a single sitting. Generally there are no scenes. If the one act play is divided into scenes it should be done without disturbing the unity or the interest of the play. It is quite relevant so far as concerned the present time for human.

Generally speaking, translation is to change the work from one language into another. It tries to make linguistic equivalence between the source language and the target language. An ideal translation is the matching of Phonological, morphological, syntactic and semantic equivalents. However, it is not easy job. The great problem is that

of the catching the right mood, tone, intention, feeling and sense of the original writer. Hence the interrogation, Is translation possible at all? This question can be overcome if the translator is careful and has the mastery over the two languages (source and target). What is needed, here, is the identification with the original writer or poet. The translator should remain faithful to his "Master". In his, **A Linguistic Theory of Translation (OUP, London, 1965)**, J. C. Catford says, "any theory of translation must draw upon a theory of language- a general linguistic theory". Translation is neither transference nor a transposing of meaning but a substitution of meaning. On the other hand, Eugene A Naidain his **Towards a Science of Translations (Heiden B. J. Brill, 1964)** emphasizes an analytical and intuitive approach. His theory comes within the framework of transformational generative grammar and compendia semantics with use of the case grammar. Naida considers the role of receptor very important in the judgment of adequacy of a translation, and such judgments are dependent on his intuitive response to it. The source, the message and the receptor are the original components in the communicative events which has its linguistic and cultural context. These are replaced by those in the other language. If the receptor of the TL understand the message in the manner substantially equivalent, with the manner in which the original receptors understood, the first message in the translation is adequate. Naida suggests, the following, three processes of analysis and transfer of the source language (SL) message into the target language (TL)

- The grammatical relationship between constituents' parts.
- The referential meanings of semantic units
- The connotative values of the grammatical, structural and the semantic units.

There is a great difference in translation between theatrical and other translation form of genres. The reason is explicit, whatever translating for the drama must have to speak out from the spectator point of view. However it should have supported significantly with apt meaning, fidelity and in concise. In dramatic translation, style is to offer truth expression, action, etc. If it happens so then, what about the translator's role in his translated text?

those actors to deliver it in convincing and natural manner. Here actors' dialogue overwhelms the audience as off-register/odd.

Eric Bentley (in Thinking about the Playwright) writes that four 'Phenomena' can be called translations.

- a. Merely literal English rendering is to describe its vocabulary and style.
- b. Correct and cogent English in translation tries close to the possible original
- c. In adaptation, with first 2 and take liberties in cutting and interpolations and shifting the style and/or tone.
- d. Variation in translation verges on original play.

Eric Bentley further clarifies in **The Life of the Drama** that play exists in sense as written text and as performed script. Reading play differs from seeing that some play presented on stage. The translator's task is to create a version that honors the seeing. In the similar manner David Johnson observes:

[T]he translator as dramaturge must provide, in the sense of making explicit, in the target language text (and, in an ideal world, subsequently through active participation in rehearsal) an array of information which is encoded in the culture-specific frame of reference or the preverbal elements of the original, so that the final process of reconstitution can take place on stage in as complete a way as possible

In translating drama based on Anton Chekov's short story, whose very raison is performance? The translator doesn't know the collaborators:-the actors and directors. The printed page might remain cryptic from paper to speak word and gesture, the translator must provide the extra-textual clues through explanatory notes. In field of literary translation, culture has a leading role. Here, David Johnston's views are significant.

Anton Chekov's original drama, its translation into English language and again its translation into Marathi language, there is big journey from original text into target language where the translators played their role from their own competency and cultural view point is vital. The translators played role in term of earlier stated theorists again raises questions-message, mood, tone,

**References:**

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