

Presentation

The transmission of culture, in its broad sense, including political and social systems, as well as intellectual fields of life such as literature, theatre and other arts, is not only a form of human inheritance and social transmission, but also a communicational act and means of identity contact. Translation is the most prominent intellectual and sociolinguistic channel of cultural transmission. According to De Lacy O'Leary, the development of the social construction process depends on three major factors that lie in the national racial hierarchy, the direction of cultural current and the transmission of language (Thiegel, 2007).

In its epistemological notion, language transcends the terminological or lexical dimension of letters and words; it goes beyond to meet the contexts of its environmental and human existence that constructs its implicit and identity differentiation from other tongues. What strengthens this distinction is the domestication of foreign linguistic updates that are often the outcome of “situations” absent in the culture of the target language. Another key factor is the knowledge gap that may result from the absence in a particular field or discipline, notably in light of the development that might flourish within the conceptual system in a language culture rather than other cultures or linguistic identities. Actually, it is the case for the Arabic language with regard to theatre studies and arts, where the translator often finds her/himself in front of the problematic of terms that refer to an adjective, method, or theory in a foreign language which does not have an agreed equivalent or expression (Pavis, 2015).

On the other hand, this does not preclude that the availability and multiplicity of equivalences always lead to questioning the attribution and reinterpretation of the references in the light of the situational developments and the issues related to identity elements of ethno-linguistic groups. The sources of theoretical and methodological thinking should not be neglected since translation studies are among their most important common points with humanities and social sciences.

There is no doubt that studies in the field of translation have witnessed an ongoing evolution since the second half of the last century. Since the term translatology (translation studies) came into being, much ink has been spilled on issues related to literary or poetic translation. Yet, there was not enough production that had delved into and extrapolated the state of translating the art of stage which has remained uncovered for a long period of time. Interest

in theatrical translation did not start until the sixties with the publication of the first scientific articles in specialized journals, including the work of Georges Monan in 1965 in *Babylon Journal*.

From this perspective, the Centre of Research in Social and Cultural Anthropology (CRASC) had come up with the idea of organizing the international conference on “Translation, Theatre and Identity: an Effect-Influence Relationship” on September 17th and 18th, 2019, in collaboration with the Regional Theatre of Oran Abdelkader Alloula. This international event has known valuable scientific participation from national and international universities and institutions, including, but not limited to, the Institute of Translation- University of Oran 1 Ahmed Ben Bella (Algeria), University of Khemis Miliana Djilali Bounaama (Algeria) and the Arab Organization for Translation (Lebanon).

The organization of this scientific event gathered the active elements that participate in orienting the translation act towards what is behind the scenes and before the stage. It is an attempt to induce the translator to discover the pleasure of dispelling impossibility and crossing with theatrical texts and artworks from the limited to the infinite, with all the meanings carried by the term crossing, from the manifestation of the aesthetic experience to the understandings of effect, influence, domestication, foreignization, rooting and renewal.

Strengthening the theoretical and methodological visions and trends, that serve translation studies in its relationship with the stage, is something that imposes itself in the translation market, spaces of creativity and areas of artistic and identity acculturation, as there is no possibility of influence without being effected.

The conference papers, which are presented to the reader in this collective book, have tackled the approaches, techniques and methods used in translating the theatrical text and its relationship to the question of identity and its components. Along this event, participants have discussed subjects related to the language of Maghreb theatre, including Tamazight language, Tamazight theatre and its history, as well as problematics related to theatrical glossaries, theatre industry in the local and global contexts and other issues addressing the identity outcomes of the interactive process between the elements of translation and theatre.

Among the most important recommendations that came out of the conference is the edition of an academic journal concerned with the translation of theatrical text and its relationship to identity and the development of a strategy for research in theatre and methods of translating specialized texts produced in foreign languages. In addition, there was a strong claim for the launching of new projects of translating scientific books at the level of the Centre of Research in Social and Cultural Anthropology, as well as organizing a workshop for professional translation at the national

level. Participants have also suggested targeting educational institutions (middle and high schools) and investigating the texts orienting the teaching process in Algeria. They have emphasized on creating research workshop on the Algerian theatrical text and encouraging research on theatre in general and in translated texts in particular, in addition to the foundation of terminological database common among Arab countries to unify the theatrical terms.

Finally, I would like to express my immense gratitude to all the participants, from Algeria and abroad, as well as members of the organizing committee and members of the reading committee. A special thanks goes to Prof. Abderrahmane Zaoui for his valuable involvement and to the Unit of Research on Culture, Communication, Languages, Letters and Arts (UCCLLA) for the support it offered. I also would like to highlight the significant role of the joint organizing committee members, from academic institutions and bodies, that worked on strengthening the networking for scientific cooperation and exchange in the service of academics and practitioners in the fields of translation and theatre.

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Bibliography

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