

Original Article

# Radio Drama *Pinoy* Style: A Vernacular Translation of English Literary Works

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**Abstract** - This qualitative inquiry delved into the translation experience, adaptation strategies and benefits gained by eight students who translated one English short story each to the vernacular in the form of radio dramas. It explored how a short story can be expressed in the same way in two languages and adapted for radio for a particular audience. In-depth interviews and guided qualitative content analysis were used as methods. The student writers' experiences showed the themes of situational equivalence, updating, empathy, faithfulness, concentration, patience, creation, literal transcription, expansion, and omission. For radio drama adaptation, Davis' conventional strategies, such as characterization, enhancement, faithfulness to the story, no use of original phrasing and changing characters' images, were identified. No script provided a different ending to the story nor added new characters. Overall, the study provided new drama material for local radio station managers and fulfilling and enjoyable experiences for the writers.

**Keywords** - Radio-drama, *Pinoy*, Translation, Adaptation, English short stories.

## 1. Introduction

The translation is defined by Dhavaninezhad [11] as a process by which a passenger (the source text), with the help of a pilot (translator), flies to its destination (the source text). The word comes from the Latin word *translation* [15], originally derived from the perfect passive participle, *translatatus* of the Latin verb *transferre*, meaning 'to transfer' in English, and is formed by two parts, *trans* (across) and *ferre* (to carry). *Transferre*, therefore, also means 'to carry across' or 'to bring across' in English [20].

For Filipinos, at home and scattered 10 million worldwide as overseas workers, translation from English to vernacular may seem mundane and irrelevant. A Social Weather Survey (SWS) on the people's proficiency in English in the online daily opinion.inquirer.net conducted from March 30-April 2, 2008, found 76 percent nationwide saying they could understand spoken English [23]. However, according to this writer, language diversity is such that the majority can identify no one language as the language they speak at home. In the aggregate of the last 10 SWS surveys since 2014, the top three languages spoken at home are Filipino (Tagalog), 37.8 percent; Bisaya (Cebuano), 26.7 percent, and Hiligaynon, 9.5 percent [23].

The Filipino economist Gerardo Sicat in an article in The Philippine Star, sees a lack of translation works for literature in Filipino [34]. He surmises that even if the readers are there, there might be a lack of writers to do the job. According to him, he has yet to see a translation of important classic literature into the Filipino language.

One way of doing this can be through electronic media adaptation, which is considered an interesting strategy or technique for renewing interest in and bringing new life to literary works. For Murray [24], stories are now adapted across different media formats giving rise to an industry which is not abstract but material. He presents this industry as comprised of six interlocking institutions, stakeholders and decision-makers. Hutcheon [16], in her article in the *Journal of Media Culture*, says that according to Northrop Frye, 'literature can only derive its form from itself'. Further, says Hutcheon, literature, like painting, is usually thought of as a one-stage art form. This can sometimes lead to several implications, i.e., that the work is an original and new creation by the artist. But Salmon Rushdie, one of the most controversial and original of novelists, is the first to contend that stories get told and retold over and over, as he writes in *Haroun and the Sea of Stories* - 'no story comes from nowhere; new stories are born of old' [16]. A second implication is what the writer puts on paper is what we read. But editors influence, even change, what authors want to write, and designers control how we see the work of literature. Media interest, fashion, or academic ideology may cause a publisher to focus on the physical presence of different text elements, like its stress on race, gender, or sexuality. Often, what happens when a literary work is adapted many times is it gets a new lease on life [16]. According to video game developers, digital adaptations might motivate people to read the original texts, not to replace them. He suggests that when people do not read books, the stories within them become lost, and adaptation opens up the story to a broad and new audience, which book publishers want.



The radio drama, as one form of electronic media adaptation, is also gaining importance as a way to reinvent literature and open them up to a new generation [17]. Balance Publishing Company, owned by Don Kisner, produces radio drama-related teaching materials like writing, producing radio dramas, and editing audio for the language arts classroom[31]. A former language arts and drama teacher, he uses radio drama as a motivational tool in his classes for developing, among others, the skills of writing, reading, literary analysis, and group process.

The film and television industry and film studies adopt a narrow sense to describe 'drama' as a genre with their respective media, i.e., a specific type of play dating from the 19<sup>th</sup> century. In this sense, it is a play that is neither a comedy nor a tragedy, like Zola's *Therese Raquien* (1873) or Chekov's *Ivanov* (1897). For Crook [9], radio drama (or audio drama, audio play, radio play, radio theatre) is a dramatized, purely acoustic performance broadcast on radio or published on audio media, such as tape or CD. With no visual component, radio drama depends on dialogue, music and sound effects to help the listener imagine the characters and story. "It is auditory in the physical dimension but equally powerful as a visual force in the psychological dimension." [9].

This qualitative content analysis purports to shed light on the experience of translating the source texts (the English short stories) to the target texts (the vernacular radio drama), the strategies in radio drama adaptation and new knowledge gained.

This study is underpinned by Heilbron's [15] proposition that translation may be thought of as constituting a cultural world system; Vermeer's (1980) Skopos Theory, as cited in Pym [40], which treats all translators or adapters as experts who are primarily responsible for determining what role a source text plays in their finished work, while at the same time shifting the focus of attention away from the source to the target text, and Hutcheon [17] who argues that adapting is central to the story-telling imagination.

The word *Pinoy* is an informal demonym referring to the Filipino people in the Philippines and overseas Filipinos around the world. Filipinos usually refer to themselves as *Pinoy* or sometimes the feminine *Pinay*. The word is formed by taking the last four letters of Filipino and adding the diminutive suffix -y in the Tagalog language[32]. In this study, the term refers to the writing of vernacular radio dramas against the backdrop of Filipino culture. Radio drama is a dramatized, purely acoustic performance presented live, broadcast on radio or published on audio media [9]. In his book *Radio Drama; Theory and Practice*, Crook asserts that people had consistently underrated radio drama in the 20<sup>th</sup> century. With no visual component, radio drama depends on

dialogue, music and sound effects to help the listener imagine the characters and story. "It is auditory in the physical dimension but equally powerful as a visual force in the psychological dimension." [9]. This study is one of eight radio dramas written, read aloud or acted out in the classroom.

Translation refers to the process of translating words or text from one language into another; it is a written or spoken rendering of the meaning of a word, speech, book, or other writing, in another language[20]. This study is the process of translating a short story from English to the vernacular by adapting it into a radio drama.

Vernacular refers to a dialect or language native to a region or country [39]. This study refers to Tagalog or Bisaya as used in the short story adaptation.

This qualitative study was delimited to describing the experiences of eight student writers writing radio drama scripts based on the eight English short stories from which they were adapted, as follows: David Herbert Lawrence's *The Rocking Horse Winner*, H.O. Santos' *The Summer of My 17<sup>th</sup> Year*, Paz Marquez Benitez' *Dead Stars*, Arturo Rotor's *Zita*, Leo Tolstoy's *God Sees the Truth But Waits* (from the original Russian), William Wynard Jacobs's *The Monkey's Paw*, Ernest Hemingway's *The Killers*, and Nick Joaquin's *The House on Zapote St*. The radio drama scripts were written by eight Broadcast Communications 17 (Fundamentals of Radio Writing) students. Further, the study was delimited to in-depth interviews with these tertiary-level students; they were all amateur translators and adapters, and analysis of their scripts.

## 2. Related Literature

Generally viewed by scholars as an invention of the nineteenth century, the modern short story has been described as a short prose narrative more concise than a novel, dealing with only a few characters and usually concerned with a single effect[14]. As such, critics have made formal distinctions between the short story and its generic predecessor, the tale, a short narrative sometimes of oral origin. Likewise, commentators have contrasted the short story with the lengthier novella and novel, which typically feature a greater complexity of themes, multiple characters, and intersecting plot lines. Some of the first to theorize about its form were short-story writers themselves: Poe, Melville and Chekov in the 19<sup>th</sup> century and Henry James in the twentieth [29]. Following differing but parallel lines of development in France, the United States, Britain, Russia, and elsewhere, the short story is traditionally thought to have reached a peak of maturity in continental Europe during the early to mid-nineteenth century with the classic and timeless pieces of Hawthorne and Poe and Turgenev, and fully fledged with Chekov [7].

Short stories have often been adapted for half-hour and hour radio dramas, such as NBC Presents Short Story [25], which ran from 1951-52. A favorite example of this is *The Hitch-Hiker*, read by Orson Welles. Sometimes, short stories are adapted into television specials, such as *12:01 PM, Nightmare at 20,000 feet, The Lottery*, and *Button, Button*(www.imdb.com/title). Others have been made into short films, often rewritten by other people, and even as feature-length films, such is the case of *Death in Venice, Double Indemnity, Breakfast at Tiffany's, and Brokeback Mountain* [36].

There are many definitions of translation. In addition to Dhavaninezhad [11] and Kasperek [20], the word is used to refer to the transfer of spoken or written Source Language (SL) texts to equivalent written or spoken Target Language(TL)texts [28]. The translation is not considered easy because languages are not just a set of names, and their concepts are different since each language's speakers have different worldviews [10]. In Newmark's [26] classic work, he mentions the difference between translation methods and translation procedures. He writes that while translation methods relate to whole texts, translation procedures are used for sentences and smaller language units. He lists the following as some major methods: Word-for-word translation, where the SL word order is preserved and the words translated singly by their most common meanings, out of context; Literal translation, in which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly out of context; Faithful translation, which attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures; and adaptation, the freest form of translation, used mainly for plays (comedies) and poetry; the themes, characters; plots are usually preserved, the SL culture is converted to the TL culture, and the text is rewritten [26]. For Baker [3], major translation problems such as equivalence at word and sentence levels, grammatical and textual equivalence, and pragmatic equivalence abound. Beyond that, translators also face ethical choices and dilemmas, like changes in meaning, through the lens of another time and country [38].

Nevertheless, for Bassnett [4], due to global mobilization and the lower cost of travel, more people today are multilingual and multicultural in ways they would not have been some years ago. Translation can be fun, as multilingual and professional translator Allenman [1]attests. There is excitement and joy that comes with it, though he proposes one should translate only into one's native language, not from it to other languages.

Jesson [19]posited that radio drama developed as a genre as new media proliferated and challenged the cultural supremacy of print. The methods of production and distribution and the literary types that emerged during the

age of print not only provided models for radio playwrights and cultural forces for them to challenge. He examines the dual influences of print on the radio dramas of four playwrights: Orson Welles, who adapted novels; Thomas, who adapted travel writing; Becket, who adapted diaries and transcribed speech; and Stoppard, who adapted historical writing. Each playwright reworks the written text using the building blocks of speech, sound effects, music, and silence [5].

Welles' *The War of the Worlds* and *Huckleberry Finn*, Thomas' *Under Milkwood* and other broadcasts, Becketts' *Rough for Radio II* and *Embers*, and Stoppard's *In the Native State* highlight defining features of the print tradition and reveal how practices of writing and 'reading' changed in the radio environment [19]. He revealed that radio prompted writers to reconsider the literary author's creative role, the text's stability, and the audience's interaction with the work. He concludes that radio drama's significance transcends its place in media history and dramatic criticism; the works he examined also point to radio plays' important role in authors' re-evaluation of literary expression in a changing twentieth-century media ecology[19].

A good strategy for teaching literature is to convert a book or short story to a radio drama, whether a live or taped version, as in a radio play. Even a scene from it is effective if a convincing announcer and sound effects are included [27]. Further, Murray [24] recommends the study of a film or radio adaptation of literary texts, with stress on comparing differences in interpretation, the faithfulness of the adaptation to the original text, and how alterations have created new meanings or interpretations.

In her master's thesis 'Poe and not Poe' Davis [12] includes characterization, audio coloring(use of sound effects and music), faithfulness to the original script, putting brand new characters, putting modern overtones, e.g. amorous instead of threatening, different endings, no use of the original phrasing, use of the narrator as a shortcut in exposition, and expansion and condensation to fulfill a specific time requirement as adaptation strategies.

Probably the most substantial reason for using read-along radio drama with language students is to promote and develop the connectedness of listening, speaking, reading, writing, and the related skill of visualizing. Students need to develop an intuitive understanding of the interrelatedness of these skills. Listening and visualizing, the skills essential to the mastery of the other three, are also the most neglected in classroom practice. Students are also taught to write and produce their radio dramas and gain facility with sound equipment [31]

Pym [40]points out that Vermeer's Skopos Theory summarizes that the aim or purpose of a translated or adapted

text determines the relationship between the source and target texts and how translators realize this has to be worked out with the clients who commissioned the action. This concept is especially useful for adaptation studies to discover how clients – producers, actors, or network controllers- shape a radio adapter's work. Vermeer treats all translators or adapters as experts who are mostly responsible for determining what role a source text plays in their finished work while at the same time shifting the focus of attention away from the source to the target text. Leitch [21] challenges this view by arguing that most adapters' status depends on their appointed role within a production, ranging from *metteurs-en-scène* networking on television or radio adaptations to auteurs who seek to create films and scripts in their image, but for Murray [24] an adapted literary text has its aesthetics and may be regarded as a creative achievement.

### 3. Materials and Methods

The participants in this study were eight Broadcast Communication students from the University of Mindanao Matina Campus who have taken up BC 17 (Writing for Radio). They were each assigned to translate and adapt a short story in English, either by a Western or Filipino writer, for possible production later.

The researcher divided her students into eight groups. Each group chose an English short story from a given list to adapt to a vernacular radio drama between 10-15 minutes in length. The stories selected for their universal appeal, craftsmanship, and relevance to Filipinos were: David Herbert Lawrence's *The Rocking Horse Winner*, H.O. Santos' *The Summer of My 17<sup>th</sup> Year*, Paz Marquez Benitez's' *Dead Stars*, Arturo Rotor's *Zita*, Leo Tolstoy's *God Sees the Truth But Waits* (translated from the original Russian), William Wynard Jacobs' *The Monkey's Paw*, Ernest Hemingway's *The Killers* and Nick Joaquin's *The House on Zapote St.*

Also considered as data sources were the eight radio drama scripts based on the above stories, along with the data gathered from the in-depth interviews with the eight student writers, one having been chosen from each group to write the script.

The stories have universal appeal as follows: man's need for love, recognition and appreciation (*The Rocking Horse Winner*); the resilience of youth (*The Summer of My 17<sup>th</sup> Year*); facing and making choices (*Dead Stars*); loving and losing (*Zita*); the power of forgiveness and the futility of revenge (*God Sees the Truth But Waits*); not desiring too much riches (*The Monkey's Paw*); fear of death (*The Killers*), and destruction brought about by jealousy and possessiveness (*The House on Zapote St.*).

The required invitation to participate, letter of consent and certification forms were then distributed to the

participants/informants for their signatures, while the chosen evaluators duly accomplished the validation forms.

**Table 1. Transcription codes of in-depth interview participants**

Code	Speaker	Code name
ST 1	Student Translator 1	Sophie
ST 2	Student Translator 2	Melly
ST 3	Student Translator 3	Marianne
ST 4	Student Translator 4	Claring
ST 5	Student Translator 5	Dotsky
ST 6	Student Translator 6	John
ST 7	Student Translator 7	Missy
ST 8	Student Translator 8	Yana

The researcher conducted in-depth interviews with the assigned student writers using a validated interview guide and carefully wrote down and transcribed their responses. They were asked three questions: their experiences while translating, their adaptation strategies, and the benefits they gained from the activity. The interview transcripts were transcribed verbatim and, with the help of the researcher's adviser, categorized into core ideas and themes based on the interview questions.

To ensure reliability, the interview questionnaires were validated by experts in qualitative research, especially in educational research. Seale [33] maintains that to establish good quality studies, the "trustworthiness of a research report lies at the heart of issues conventionally discussed as validity and reliability." The interview transcripts were re-checked, and follow-up sessions were scheduled if needed.

In addressing the study's credibility, the researcher ensured that the original short stories, written adaptations, and interview transcripts were presented to the participants. This step allowed them to identify and verify the correctness of such. She also let all those involved sign for justification purposes.

Dependability, on the other hand, emphasizes the need for the researcher to account for the ever-changing context within which research occurs. Stringer [35] stresses the importance of the inquiry audit. Before deciding on my research problem, the researcher read relevant theories to support the framework of this research. She also completed the audit trail by having the participants' required certifications and the peer debriefing certificates signed by the co-faculty.

Lastly, transferability is the degree to which the findings of this inquiry can be applied or transferred beyond the bounds of the project [22]. In this study, transferability happens when other researchers use this as a reference in studies on translation, adaptation, and use of radio drama in educational practice.

As Creswell [8] proposed, the researcher should be responsible for keeping the participants' privacy. This act is to provide genuine interaction between the researcher and the participants. Therefore, since in-depth interviews with the student writers were carried out, the researcher took great pains to ensure the confidentiality of the participants, not revealing their identities. Formal letters of permission were sent to them before the interviews, and all information obtained was kept private and secured.

## 4. Results and Discussion

The researcher considered herself fortunate and enlightened after interviewing the eight student translators-adaptors, all of whom were Broadcast Communication students who cooperated willingly. Their responses gave valuable insights into the difficulties and joys of translation and radio drama adaptation. For them, the activity as a whole was arduous yet fulfilling. The samples cited included only the experiences of the translators whose stories had universally known authors in English; D.H. Lawrence (*The Rocking Horse Winner*); Leo Tolstoy (*God Sees the Truth But Waits*); Ernest Hemingway (*The Killers*) and W.W.Jacobs (*The Monkey's Paw*). The researcher did not include short stories written by Filipino writers in English. The lines [1] are from the writer's script; the lines[2] are the researcher's rendering.

### 4.1. Translation

#### 4.1.1. Sophie(ST1)

According to Sophie, who translated the story *The Rocking Horse Winner* by D.H. Lawrence from English to Bisaya, as she interpreted from English to Bisaya, she understood well the situation within the story and looked for its precise meaning. She kept in mind that whatever language she used to translate the story should be grammatically correct. For instance, in the part of the story in *The Rocking Horse Winner* where Paul is asking himself how to make his mom believe he is not unlucky, her strategy is to make Paul speak to himself in conversational Bisaya, keeping the meaning of the original English paragraph.

[1] PAUL (TO SELF): Unsaon man nako ni? Dapat makakita ko'g pamaagi ngamagpamatuod nga dili ko malas. Aron mutoo na akong mama sa akoo. Tsk! Unsaon nako ni?

[2] PAUL (TO SELF): What can I do? I've got to find a way to show them I'm not unlucky. So mom will believe in me. Tsk!

When questioned further, she revealed that there is indeed a vast difference between English and Bisaya culture. She considered her radio drama as educational because in it can be found a lot of experiences regarding addiction to gambling (quite common among the Filipino masses), which gives lessons and moral values to enlighten listeners' minds.

While doing the translation, she had the insight that imagining the story's set-up was important, and she had to assume she was one of the characters to translate the words correctly and put emotions in them. Sophie sets her greatest challenge as:

The greatest challenge I had faced during the translation is that I had a hard time understanding the words and some logical events in the story, but as I repeatedly read...I found it easier to translate not word by word but sentence by sentence to its very precise meaning in Bisaya (ST1).

#### 4.1.2. Dotsky (ST5)

Dotsky translated the short story *God Sees The Truth But Waits* by Leo Tolstoy in English(based on the original Russian) to Bisaya. He said he had just changed the words from English to Bisaya. He considered the text as a whole, read it, and then started translating. He points out the scene where the police accost the main character Aksionov.

[1] PULIS 1: Sir, pwede ka ba namu ma istorya kadali?

IVAN: Ngano man?aduna bay problema?

PULIS 1: Asa ka gabie? Nag-inusara ka lang ba o kauban nimu ang usa ka merchant? Aduna ka ba merchant nakita karong buntag?

Og nganong nihawa ka sa inyong gepuy-an bag-o mag kadlawon?

IVAN: (NATINGALA) Ug nganong ako inyong gipangutana sa suma aning mga pangutanaha? Og inyo kung ginapangutana na murag kawatan og hold upper. Nia ko dire alang sa usa ka butang para sa akong mga negosyo og wala kay angay ipangutana na sa akoo..!

[2] PULIS 1: Sir, can we talk to you for a while?

IVAN: Why? Is there something wrong?

PULIS 1: Where were you last night? Were you alone or with a fellow merchant?

This morning, did you see any merchant? Why did you leave your boarding house before dawn?

IVAN: (SURPRISED) Why are you asking me that? You're asking me as if I were a thief. I'm traveling on business, and you don't have to question me like that.

On language differences between English culture and vernacular culture, he opines that we have different cultures and that English culture is hard to adapt to. Dotsky admits that listening to a radio drama in Tagalog/Bisaya is educational and enlightening for Filipinos because they can visualize and compare the differences between the three languages.

His insight on translation is that, basically, it is hard, but when he read the story well, the task became lighter and more manageable. As for the most significant challenge he faced during the translation process:

The greatest challenge I met during the translation, of course.. It was the first time, ma'am that I translate the story from English to Bisaya and then forming the correct grammar in Bisaya (ST5).

#### 4.1.3. John (ST6)

John translated the short story *The Monkey's Paw* by W.W.Jacobs. As he said, when dealing with grammatical constructions, he changed the English to Tagalog by finding the right words, of course, but being aware that there are exceptions because of the rules in the grammar. He reveals, "Well, I consider the text as a whole. I mean, I understand the thought of every line. The first part of the story is a perfect example of this. The translation is not word-for-word, but by the thought of the whole context" (ST6). For him, he got the thought of the line but also checked the individual words. He cites the opening of the story, set in the Whites' parlor, and how he tried to convey the happily lighted scene amidst the howling storm outside, a foreboding of things to come:

[1] MSC 2: "HORROR MUSIC"... (THEN IN BG)

NARRATOR: Malamig at umuulan nung gabing 'yun, ngunit sa sala ng pamilyang White, sirado ang mga bintana at sigang-siga ang apoy. Naglalaro ng chess ang mag-amang Randall at Sammy, habang masayang nanonood ang maybahay na si Eliza.

SFX: WIND HOWLING

FATHER: Ramdam at rinig ba ninyo ang bulong ng hangin?

SAMMY: Hindi ako manhid. Ramdam ko rin.

FATHER: Hindi na ata darating si Morris.

SAMMY: Mate na kayo, Papa!

FATHER: (VEHEMENTLY)Ito ang mahirap sa nakatira sa napakalayong lugar.Sa lahat ng bayan ng Inglatera, dito sa 'atin na ata ang pinaka malala. Putik kahit saan, nag-mistulang ilog ang daan.Palagay ko, iniisip na ngobyerno na porque't dadalawang bahay lng dito, balewala na tayo.

MOTHER: (SOOTHINGLY) Hindi na bale, mahal ko. Baka panalo ka na sa sunod.

FATHER: Hahaha...!

[2] MSC 2: "HORROR MUSIC"... (THEN IN BG)

NARRATOR: It was cold and raining that night, but in the sale of the White family, the windows were closed, and a fire was burning. Randall and his son Sammy were playing chess while Eliza, the wife and mother, looked on happily.

SFX: WIND HOWLING

FATHER: Do you feel the wind?

SAMMY: I'm not numb. I feel it too.

FATHER: I think Morris isn't coming.

SAMMY: Check, Pa!

FATHER: (VEHEMENTLY)It's so difficult living in an isolated place. In all of England, this place is the worst.

It's so muddy; the road's like a river. Just because we're only two houses here, the gov't must be thinking we're no use.

MOTHER: (SOOTHINGLY) Never mind, my love.

Perhaps you'll win the next time.

FATHER: Hahaha...!

On language differences between English culture and vernacular culture, John pointed out that English is more economical; Filipinos tend to use more words to express themselves.

He admits that listening to a radio drama in Tagalog/Bisaya is fun and challenging for Filipinos; also, they are introduced to good literature. For him, translation helped him develop patience.

#### 4.1.4. Missy (ST7)

Missy wrote the radio drama script based on the short story *The Killers* by Ernest Hemingway. She says she just used her imagination and put herself in the situation. Being mindful of grammar, she carefully translated the words as she was writing the radio drama. One of the parts of the story which was challenging for her to translate was the hostage situation inside the restaurant, where the killers, Al and Max, tie up the waiters and the cook. She shared that she imagined a TV screen in front of her so she could view the scene in her mind as it happened in the story. To wit:

[1] SFX: GLASS AND UTENSILS FELL DOWN THE FLOOR, MEN'S VOICES ARGUING

AL: Sabihin mo doon sa kusinero ninyo na lumabas at pumunta rito!

GEORGE: Ano ba sa tingin ninyo ang ginagawa nyo?

MAX: Tatawagin mo ba o hindi?

AL: Tatawagin mo ba o kami kukuha sa kanya at hahatakin palabas dito?

GEORGE: Hindi namin kayo maintindihan.

NICK: Ano po ba talaga sadya ninyo rito? At bakit lampang nog-nog tawag ninyo sa kusinero namin?

AL: Huwag ninyong hintayin na mabasag at masira lahat ng gamit nyo rito.

[2] SFX: GLASS AND UTENSILS FELL DOWN THE FLOOR, MEN'S VOICES ARGUING

AL: Tell your cook to come out!

GEORGE: What do you think you're doing?

MAX: Will you call him or not?

AL: Will you call him, or do we have to pull him out of the kitchen?

GEORGE: We don't understand.

NICK: What do you want? And why do you call our cook a negro?

AL: Don't wait for me to break all your things here.

On differences between English culture and vernacular culture, Missy points out that the difference between the two languages is more on impact and delivery. She is ambivalent about whether listening to a radio drama in Tagalog/Bisaya adapted from an English short story is educational and enlightening for Filipino listeners; for her, it depends on how it is translated and put on the air for the listeners.

The most significant insight for her was that she realized she had to brainstorm; however, the writing part became easy later. She experienced this when she became confused about the character Ole Anderson'...I got confused; still, I end up smiling when I understand the story'(ST7).

**Table 2. Student Writers' Experiences**

ST Code	Core Ideas	Themes
ST1	Understand the situation well to get the precise meaning	Situational equivalence
	Observe grammatical correctness and conversational tone	Updating
	Imagine the set-up of the story	Empathy
	Place the self as one of the characters in the story Attach emotions while listening	Empathy
ST2	Keep close to the original story	Faithfulness
	Adjust Western culture to Filipino culture	Situational equivalence
	Listen well to the radio drama output	Concentration
	Know that translation needs time	Patience
ST3	Change words from English to Bisaya	Equivalence
	Consider the text as a whole	Creation
	Read the story multiple times to get its gist	Omission
	Understand the story deeply	
	Translate from the heart	Empathy
	Consider the story's time era	Updating
ST4	Understand well the story's plot	Expansion
	Focus on the story, not the grammar	Expansion
	Adapt American culture to Filipino culture	Situational equivalence
	See the story's totality	Creation
	Put story to action using words in another language	Equivalence

ST5	Change words directly from English to Bisaya Considered the text as a whole Difficulty in adapting English culture to Filipino culture	Literal translation Expansion Situational equivalence
ST6	Used correct grammatical constructions Used more words than the original Considered the text as a whole, not line by line	Literal translation Expansion Omission
ST 7	Imagine the story's situation Carefully followed grammar rules when translating Brainstormed to avoid confusion	Creation Literal transcription Expansion
ST8	Use of realistic and natural-sounding words Identify emotions running through the story Use colloquialisms to make the script catchy and enhance feelings Relate to listeners' situation Compare English and Filipino culture	Updating Situational equivalence Exoticism Updating Situational equivalence

Table 2 reveals that the themes generated by the student participants were Situational Equivalence, Updating, Empathy, Faithfulness, Concentration, Patience, Equivalence, Creation, Omission, and Exoticism.

According to Vandal-Sirois and Bastin [37], when one translates through adaptation, it is both a local and global process. It should be acknowledged as a type of creative process which seeks to restore the balance of communication. This is manifested in the writers who underwent multiple cognitive and affective experiences. Translations and translators strengthen the communication between different language speakers, and the relation of translation to cultural differences and national identity is espoused by [6]. Heilbron [15] notes that English, being a central language in the translation system, is more often translated into other languages.

#### 4.2. Adaptation

##### 4.2.1. Sophie (ST1)

When adapting to radio drama form, Sophie felt she was not just 'translating' the story for radio; according to her, she put herself into the story's situation to feel its real essence and to produce a drama that can touch listeners' emotions. She admits laughingly that:

Honestly, ma'am, I feel like losing my mind when I first read the story because it was tough to understand, but umm...when you do it by heart you can have a good adapted story.

Furthermore, she did not omit events but unnecessary words, choosing only the important message and placing it within the context of Bisaya, the translation language. She made no shortening or rearranging of parts but just focused on the important content of the story and made the conversation shorter.

She retained all the characters and their names because she felt they were important, even if some had only very short lines. As for the expansion of ideas or writing lines in detail from hinted or implied ideas, she did not do this but just tried to stick to the events in the story, which were already explicitly described through the characters' actions, behavior, lines, and the author's (D.H.Lawrence) descriptions. She placed many stingers(short, sharp sounds for suspense) and sound effects of a wooden horse thudding on a wooden floor at the climax, the scene of Paul's frenzy.



4.2.2. *Dotsky (ST5)*

When adapting the story to radio drama form, Dotsky had mixed feelings about the story: sad and at the same time happy; he omitted no events since he felt it would affect the continuity of the story. Some shortening or rearranging of parts was done, but no characters were omitted because, as he puts it, "a radio drama presentation should be the same as the original"(ST5). Since he wanted the script to be as original as possible, he neither expanded nor fleshed out scenes.

4.2.3. *John (ST6)*

When adapting the story to radio drama form, John felt that he was just translating a simple drama for radio, but at the same time, he had to consider the medium's special features, like the use of music and sound effects. Dealing with two different cultures was challenging, e.g. the word 'fakir', an Indian word meaning a holy man, he had to use the exact work for lack of equivalence in vernacular and how to explain the Englishman Morris bringing it from British colonial India. He also had to omit some scenarios which he felt were not needed. He did not shorten nor rearrange parts and delete characters as he thought these were unnecessary, and the same went for expanding scenes or writing out additional lines.

4.2.4. *Missy(ST7)*

When adapting the story to radio drama form, Missy felt that she was not just translating a simple drama for radio

because she had to put herself into the situation and imagine the whole thing. It was not easy for her to translate English into Tagalog. She tried to make the task easier by watching different movies which contained similar scenes (where syndicates fix boxing games) as a guide as to which to omit; however, no characters were omitted, though some scenes had to be adjusted. As mentioned before, she was confused about Ole Andreson's character, so the ending of 'The Killers', where Hemingway makes the readers feel the terror of the boxer is awaiting his doom, is not really conveyed in the radio drama.

'I cannot stand to think about him waiting in the room and knowing he is going to get it. It is too damned awful.' 'Well,' said George, 'You better not think about it.'(*The Killers*)

- [1] NICK: Naisip ko rin 'yon. Kaso ang saklap ng ganoon 'diba? Hindi ko lubos maisip na sa pagpunta ko doon , wala man lang akong narinig kahit konti lang na dahilan o kwento kung bakit kailangan umabot sa ganito.
- [2] NICK: I have thought about it too. The thing is, it is so terrible, isn't it? I cannot understand why when I went there, he never told me any reason or story why it had to come to this.

**Table 3. Adaptation for radio strategies**

ST Code	Core Ideas	Themes generated	Adaptation strategies
ST 1	Not just a mere translation for radio	Distinctiveness	Audio coloring
	Placed herself in the story's situation	Empathy	Characterization
	Placed message in Bisaya context	Omission	Audio coloring
	Made conversation shorter		
	Retained all characters' names	Literal	Truthfulness to original
	Included only events explicitly described by the writer		

ST 2	<p>Use of words conveying action and movement</p> <p>No omission of events</p> <p>No shortening or rearranging of parts</p> <p>No expanding of ideas</p> <p>Kept original dialogue</p>	<p>Distinctiveness</p> <p>Literal</p>	<p>Audio coloring</p> <p>Truthfulness to original</p>
ST4	<p>True to life</p> <p>No omission of story parts</p> <p>Shortened and rearranged some parts</p> <p>No omission of characters</p> <p>Respect for author</p>	<p>Realism</p> <p>Literal</p> <p>Omission</p> <p>Empathy</p>	<p>No use of original phrasing</p> <p>Change of image</p> <p>Truthfulness to original</p>
ST 5	<p>Mixed emotions about the story</p> <p>No omission of events</p> <p>Prioritized originality</p> <p>No expansion or fleshing out of scenes</p>	<p>Ambivalence</p> <p>Literal</p>	<p>Change of image</p> <p>Truthfulness to original</p>
ST 6	<p>Considered radio's features, e.g., MSC and SFX</p> <p>Some omission of scenes</p> <p>No shortening or rearranging of parts</p> <p>No omission of characters</p> <p>No expansion of scenes nor writing out of lines</p>	<p>Distinctiveness</p> <p>Omission</p> <p>Literal</p>	<p>Audio coloring</p>
ST 7	<p>Not just a mere translation for radio</p> <p>Put herself in the story's situation</p> <p>Watched movies with similar scenes</p>	<p>Distinctiveness</p> <p>Empathy</p> <p>Enhancement</p>	<p>Audio coloring</p> <p>Characterization</p> <p>Change of image</p>

	No omission of characters Adjusted some scenes	Literal Omission	Truthfulness to original Truthfulness to original Audio coloring
ST 8	Radio drama involves listening Radio drama is based on Filipino culture No omission of characters and events Use of appealing and realistic dialogue No expansion of scenes	Distinctiveness Empathy Literal Enhancement Literal	Audio coloring Truthfulness to original Audio coloring Truthfulness to the original

Table 3 reveals that the student participants who used Audio Coloring as an adaptation strategy generated themes: Distinctiveness, Omission, and Enhancement. For the Characterization strategy, the theme was empathy. For the strategy of Truthfulness to the original, the themes generated were Literal and Empathy. For the Change of Image strategy, the themes were Enhancement, Omission, and Ambivalence. Davis (2000) observes that radio adaptations of literary works open our minds and ears to a different method of perception; for Hutcheon [17], an adaptation, like the original text, is situated in a time and a place, a society, and a culture. This view explains themes like enhancing a character's image (e.g., from passive to assertive) and empathizing with a character's situation. Further, radio dramas adapted from the literature are now part of the readers' experiences and should be respected, for they are afterlives of those works [16].

For Vermeer, as cited in Pym [40], the ultimate purpose of the target work has priority, and this is the purpose of the translation. The writers being communication students, relied much on their familiarity with script writing format to achieve their goal.

Lastly, the student translators were asked about the benefits gained during the translation and adaptation activity, and they said:

As a communication major, the activity taught me a lot of lessons that can enhance my talent as a writer. I was able

to test my capability in doing the translation, and I realized that I could do it myself. uhm..I know the next time we'll be having the same activity, I can do a lot better (ST1)

During the translation process, I have to comprehend first the story that I used to translate by reading the whole story more than twice. I've learned from this activity how to translate English to Bisaya in a grammatically correct form. And as a whole, the most important learnings I've gained from this activity is how to think of a positive way of dealing with this kind of activity(ST5).

I just had fun with the activity. It was tough, but it's worth it, especially when you come up with such an excellent output. I learned to patiently understand the story as a whole before doing any translation(ST6).

I learned to open my imagination wide in writing. Especially when translating a story. It is always an opportunity to write like this (ST7).

Since the two languages, Tagalog and Bisaya, have their vocabulary, grammar, and expressions, the writers used these. However, they also discovered new ways of sharing the source text with the target text. For Baker [3], when writers write across languages, they compare how the two languages are used and come up with the same content but in different communication situations. This act is difficult yet challenging. Thus, translators experience mental agility since they have to rewrite most passages.

**Table 4. Benefits**

ST Code	Core ideas	Themes
ST1	Enhanced writing talent Improved skill in writing Can do better next time	Better writing
ST2	Learned a lot. new words Learned technicalities Patience and attitude	Wider vocabulary
ST3	Improved vocabulary Enriched critical thinking and rational understanding Increased patience Used my creativity	Improved intellectual skills  More Creativity
ST4	Hard Put yourself into it.	Difficult
ST5	Read the whole story many times Learned correct grammar Learned positive thinking	Industry  More learning
ST6	Fun Tough but worth it Learned patience	Fulfilling
ST7	Widened my imagination Good opportunity for writing	Better writing
ST8	Not as easy as eating peanuts Needs analysis and understanding Interesting	Industry

The cultural intelligence of broadcasters and broadcast writers is crucial so they cannot offend listeners who may not belong to their culture, especially on topics that need careful understanding, such as those that touch on cultural values and religious beliefs. Broadcasters and journalists who possess a high level of cultural intelligence play an essential role in bridging the divides and knowledge gaps in an organization: educating their peers about different cultures; transferring knowledge between otherwise

disparate groups; helping to build interpersonal connections, and smoothing the interpersonal processes in a multicultural workforce [18].

In addition, radio program managers may require intensive training on cultural intelligence, journalistic skills and ethical principles of broadcasters [13].

## 5. Conclusion and Recommendations

As translators, the students had different experiences that tapped their sense of grammar and knowledge of Filipino culture, leading to new ways of getting meanings. Since the format for a radio drama script already exists, the adaptor's creativity and the script mechanics are essential for the radio drama adaptation strategies. Students develop creative writing skills when they make the scripts; they learn new words during translation; the themes generated by adaptation enhance reading comprehension, which takes place when the students get a sense of the story and adapt it to the local audience in a radio drama. Finally, reading out loud the scripts help develop speaking and acting skills. The benefits included improving their vocabulary and writing skills, creativity and industry.

The researcher came to appreciate translation and adaptation because they break down walls among languages; they do not necessarily compare which language is more developed, more melodic or more expressive. Each language is a reflection of its culture, and different cultures have different worldviews. Languages reflect their speakers' shared experiences.

The researchers recommend that literature and media students be exposed to radio drama scriptwriting classes using literary classics in their mother language and English as a technique for developing translation and creative writing skills.

Further, student writers may produce scripts to enhance production skills and foster teamwork.

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