



Problems of Translating the Elements and Characteristics of Drama

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ABSTRACT

This study was conducted to find the main problems in translating elements of drama. Also, it explored the extent that the elements of drama are translatable and the most problematic elements in the process of translation were highlighted by the study. The study is a qualitative corpus-based one focused on four elements of drama which are plot, theme, conflict, and characterization. The corpus of the study consisted of Arthur Miller's *Death of a Salesman* along with the Persian translation by Noorian. After analyzing and interpreting the data, the findings were completely discussed by the researchers. Although the translator attempted to find suitable equivalences to be closer to the target language, the elements of the plot and conflicts which are related to cultural features are somehow untranslatable, and understanding the depth of the story may be difficult for the audience. Regarding the translatability of the selected translation, the findings of the study indicated that most of the elements of drama are translatable. Also, an acceptable translation was rendered for the play.

Keywords: Drama; Drama Translation; Theater Translation; Translation

INTRODUCTION

Drama as one of the noticeable modes of literary text has been one of the oldest arts in the world's literature. It consists of some elements such as plot, character, dialogue, staging, and theme. In the history of translation studies, less has been written on problems of translating drama text than on translating any other text type. Translating poetry has the highest status of literary translation and not much time has been regarded on translating dramatic texts. Dramatic texts cannot be translated as prose texts, though the translation process is often carried out as translating prose. Theatre texts must be approached as a fully rounded unit and it is not possible to separate texts from performance (Veltruský, 1994). Translating drama encounters more challenges

than other literary types, because it must regard semantic as well as historical, cultural, socio-political aspects, and form-content dichotomy. In Zuber's (1979) words, "not only the meaning of a word or sentence must be translated, but also the connotations, rhythm, tone and rhetorical level, imaginary and symbols of association" (p. 92).

Translating is an act through which the content of a text is transferred from the Source Language (SL) into the Target Language (TL) (Foster, 1958). The SL is the language being translated from, while the TL is the language being translated into. The translator needs to know both (SL & TL). Translation is an activity in which the meaning of given linguistic discourse is rendered from one language to another one, and it is an act of transferring the linguistic entities from one language to their

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equivalents in another language (Yowell & Mutfah, 2000).

"Drama translation has to suit the playwright, the needs of the actor, the director, and the reader/audience" (Chan, 2004, p.64). It can be noted that the process of drama translation mostly includes two sections: (1) the original drama text is translated into TL and culture, (2) this process continues the transposition from the written form to the performed form of stage or art, in company with a translator and a translator director. Riera (2009, p. 7) stated "the target text, therefore, may fall into the hands of the reader or the student, as well as the actor". Drama shows the most important feature is performance ability. This performance ability could be observed in the literary system, on the stage, and in the theatrical system. When a translated piece of a drama performs on the stage, it is undergone some changes. These changes are due to factors that mostly come from the consideration of the place and time of the performance (Shahba, Ameri, and Laal, 2013).

The main difference between drama and other forms is that drama is presented in dialogue from the beginning to the end. The elements of drama are plot, theme, characters, conflict, and dialogue (Iwuchukwu, 2008).

1. Plot; is what happens in the play, plot refers to the action; the basic storyline of the play.

2. Theme; while the plot refers to the action of the play, the theme refers to the meaning of the play. In some cases, the theme of the play is obvious; other time is quite clear.

3. Characterization; characters are the people portrayed by the actors in the play. It is the character who moves the action, or plot, of the play forward.

4. Conflict; in literature is defined as the external and internal effort between opposing views, forces, or interests that produce dramatic.

5. Dialogue; refers to the written words by the scriptwriter and spoken form by the characters.

Drama is different from other genres; it has special characteristics which have come about in response to its strange nature. Drama is an

adaptation, reaction, and reflection of reality on stage (Shahba et al., 2013). Drama translation has provided a site for self-study, gaining information, and deepening our knowledge. Since some aspects of drama translation are still unclear and vague, the present study has been carried out to explore the problems of translating the elements and characteristics of drama.

Literary translation is a problematic process, and sometimes translators are not familiar with translating when they face the elements of fiction, and translators need to have technical knowledge and skills. The translation of theatre has specific problems as it deals with text and spoken messages (El-dali, 2010). It should be stated that the elements of drama are theme, plot, characters, conflict, and dialogue. Translating drama as a new form of literature faces many problems. Most translators have translated drama without regarding the main elements and characteristics of drama, the problem arises when these elements are not recognized, studied, and translated correctly. One should have recognized these elements and tried to find solutions for translating them into another language. Some translators attempted to translate without knowing the factors that cause many problems such as mismatching the characters in the source text and target text (Akan, 2018).

LITERATURE REVIEW

Shahba et al., (2012) evaluated a drama translation from page to stage. Their study analyzed the differences between the Persian-translated drama text with its performance in Iran. That is to say, they attempted to find the implemented changes in the page that make it real on the stage in the TL and culture to indicate that in drama translating and performing it on the stage, two various systems are at work, which are theatrical system and the literary system. They employed Kowzan's theory (cited in Robert, 2009) which introduced 13 main theatrical features for the comparison between the stages and pages. Results of this study showed that most of the changes were in the systems movement and word. Therefore, finding a stage performance different from its

translation is not the cause for the non-performability of that text, rather, it is because of the nature of the stage.

Also, Kalantari and Kariminia (2011) applied Catford's model to evaluate a drama-based critical study. It seems to be a requirement for a more critical exploration of the theory to bring forth its weak points when it is used in translating dramas. Moreover, the changes presented in Catford's (2000, as cited in Munday, 2008) model seem not to be of the same value, and determining the degree of the significance of each shift type can be helpful in translator training.

This paper attempted to get these aims by putting randomly choosing 20 sentences from a play (1975) titled "Death Knocks" and its translation by Hessami (1376). It was noted how different values may be attached to the types of changes introduced by Catford (2000, as cited in Munday, 2008). Also, it was presented how a similar response in drama translation could be get in the TL.

Continuing on the study of drama translation, Khalief Ghani (2010) carried out a study on the problems of translating dramatic text. He recognized some problems in the translation of plays along with the translation of other literary forms. The texts were selected for a particular aim and the translation guidelines were explained to serve this aim by the translators. The second one is the lack of an institutional model within which the translations are created. He noted that differences between cultures cause severe complications for the translator.

Additionally, Riera (2007) regarded a Spanish classical drama in English and explored the non-verbal elements in its translation. The paper aimed at providing some insight into the relevance of extra-linguistic factors in the translation of dramatic texts.

By taking English versions of seventeenth-century Spanish plays as a source for exemplification, it would be obvious how rhyme, rhythm, body language, and setting may have a say in the transposition of drama. The results of the study revealed the difficulties in translating the Spanish verse and rhythm to stimulate an identical impact on the target

audience. Also, some elements were absent in the STs but incorporated to please the audience, patrons, critics, or censors.

This paper has attempted to highlight some of the major problems faced in translation dealing with the specific elements and characteristics of drama. In other words, this study tried to look at problems of translating the elements and characteristics of drama that have been the academic scope of translation studies. To meet the research objectives, three questions have been proposed;

1. *What are the main problems in translating elements of drama?*
2. *To what extent the elements of drama are translatable?*
3. *Which element/elements are the most problematic in the process of translation?*

METHOD

Design

The current research falls under the category of corpus-based qualitative Translation Studies. The study considered the research quality by focusing on the problems of translating elements of drama. To explore the problems of translating the elements and characteristics of drama, Johnson's (2006) model was employed.

Corpus

The corpus of this research consisted of Arthur Miller's "Death of a salesman" and its Persian translation by Noorian (1382). In other words, the corpus of the study is an English book as a source text (ST) with the Persian translation as the target text (TT). The selected English drama included three acts and almost 100 pages.

The most related theory was chosen and presented in this part that can help to overcome the problem of translating elements of drama. This theory belonged to Johnson (2006) and is fully discussed in detail. Johnson's (2006) theory is comprehensive and the one suitable for this study.

That is to say, it is the most related and useful one in evaluating the elements and characteristics of drama translation. Following the list of questions that Johnson (2006, p.100) proposed to evaluate fiction/ drama:

Plot:

1. Who is the protagonist of the drama?
2. Does the plot have unity?

Conflict:

1. What are the conflicts?
2. Are they physical, intellectual, moral, or emotional?
3. Do they serve a significant purpose?

Characterization:

1. What means does the author use to reveal character?
2. Are the characters consistent in their actions?
3. Does the author successfully avoid stock characters?
4. Are any of the characters developing character?

Theme:

1. Does the drama have a theme?
2. What is it?
3. It is implicit or explicit?

The present study focused on Johnson's (2006) framework, concentrating on four elements of fiction/ drama which are plot, theme, conflict, and characterization.

Data Collection and Analysis Procedures

The process of data collection, classification, and analysis was carried out manually. The unit of analysis was the sentence. Data were gathered from the English drama play, *Death of a Salesman*, and its Persian translation. Johnson's model was considered the theoretical framework. According to the aims of the research, the researchers gathered the data in the following steps. First, the English drama text was read line by line with their Persian translation carefully to find the main problems in translating elements of drama. Second, the researchers extracted and underlined the main problems in translation and separated them based on the proposed model. In this stage, the researchers considered Johnson's model and identified the problems of translating the elements and characteristics of drama based on the classification which are plot, conflict, characterization, and theme. Third, they wrote the main problems in translating elements of drama. Also, the extent of translatability of the

elements and most problematic elements were indicated by the researchers. Finally, the main problems of drama translation were classified and written by the researchers. The researchers sent the data ready for analysis and interpretation. Based on the research objectives, the data were collected and analyzed qualitatively. It should be noted that the analysis of the sentences was discussed in detail for the sake of clarity.

RESULTS

A detailed analysis of the corpus was presented in the following part. The eight questions proposed by Johnson (2006) attempt to tackle the elements of drama.

Evaluation Based on Johnson's Theory

This research is based on Johnson's (2006) theory about elements of fiction which is going to be applied to drama as a form of fiction. Johnson introduced the following elements of four fiction which are plot, theme, conflict, and characterization.

Plot**1. Who is the protagonist of the drama?**

Miller in *The Death of a Salesman* depicts the life of a usual American family in which Willy lives with his wife who is Linda and their two sons who are Biff and Happy. Miller depicts the downfall of Willy as the main character. Willy is in the heart of a society that is mesmerized by the illusion of the American dream. Willy is an ordinary man whose unfavorable relationship with his family is due to his inability to fulfill his role as the father of the family. Therefore, he decided to suicide in the end. Willy Loman, the Salesman, enters, keeping two large sample cases. The flute plays on. He hears but is not aware of it. He was sixty years old and dressed quietly. Even as he crosses the stage to the doorway of the house, his exhaustion is clear. He opens the door, comes into the kitchen, and lets his burden down, feeling the soreness of his palms. A word sigh escapes his lips—it might be “Oh, boy, oh, boy.” He shuts the door, then carries his cases out into the living room, through the draped kitchen doorway.

هنگامی که ویلی لومان از صحنه ی جلوی ما عبور می کند، هنوز هم صدای فلوت به گوش می رسد. او هنوز هم برای ما بیگانه است؛ تنها نشانه ی مشخص او دو چمدان محتوی نمونه ها است که سنگینی آن نشانه هایش را خم کرده است. خسته به نظر می رسد، هنگامی که جلوی در آشپزخانه می ایستد و کلید در را از جیبش در می آورد، این خستگی ناشی از رنج سفر کاملاً مشهود است. در را باز می کند و وارد آشپزخانه می شود. چمدانها را پایین می گذارد، و پشت دردناکش را راست می کند و به خودش می گوید: آخ... آخ... چه قدر خسته ام! دوباره خم می شود و پس از آن که کف دستهایش را به هم می مالد، چمدانها را برمی دارد و به اتاقی که پشت آشپزخانه است و پرده دارد، می برد.

2. Does the plot have unity?

Willy: I suddenly couldn't drive anymore. The car kept going off onto the shoulder, y'know?

Linda: Oh. Perhaps it was the steering again. I don't think Angelo knows the Studebaker.

Willy: No, it's me, it's me. Suddenly I realize I'm goin' sixty miles an hour and I don't remember the last five minutes. I'm—I can't seem to—keep my mind to it.

Linda: Maybe it's your glasses. You never went for your new glasses.

Willy: No, I see everything. I return ten miles an hour. It took me about four hours from Yonkers.

Linda: Well, you'll just have to take a rest, Willy, you can't continue this way.

Willy: I just returned from Florida.

Linda: But you didn't rest your mind. Your mind is overactive, and the mind is what counts, dear.

ویلی : یه دفعه دیدم که دیگه نمی تونم ماشین رو بروم. می دونی؟ نمی تونستم کنترلش کنم.

لیندا: (می خواهد کمکش کند.) نکته از فرمونش باشه. گمان نمی کنم این آنجلو از استودی بیکر چیزی سرش بشه.

ویلی : نه، تقصیر خودم بود. یه دفه متوجه شدم که دارم سرعت نود کیلومتر می رم، پنج دقیقه آخرش دیگه یادم نیست. حواسم جمع نیست.

لیندا: شاید از عینک باشه. تو هیچ وقت نمیری عینکت رو عوض کنی.

ویلی : نه. من همه چی رو خوب می بینم. موقع برگشتن ساعتی پونزده کیلومتر می اومدم. از یونکرز تا اینجا چهار ساعت طول کشید.

لیندا: (اندوهگین) ویلی، تو باس استراحت کنی. این جور می نمی شه کار کرد.

ویلی : آخه من تازه از فلوریدا برگشتم.

لیندا: اما روحت استراحت نکرده. تو هنوز خسته یی، علت این حال تو هم خستگیه .

This is a conversation between Willy and Linda about driving and Willy's car that the writer tried to present his mental disorder and disabilities in his job. All the above sentences have only one main idea i.e., showing Willy's character and other details in that part turn around that main idea

Conflict

1. What are the conflicts?

Miller's play *Death of a Salesman* addresses the loss of identity and a man's inability to accept change within society and himself. His wife, Linda, has stirred in her bed at the right. She gets out and puts on a robe, listening. Most often jovial, she has developed iron repression of her exceptions to Willy's behavior—she more than loves him, she admires him, as though his mercurial nature, his temper, his massive dreams, and little cruelties, served her only as sharp reminders of the turbulent longings within him, longings which she shares but lacks the temperament to utter and follow to their end.

لیندا زن او از تخت پایین می آید و لباسش را می پوشد. او خیلی مضطرب و نگران شده است. هنگامی که لباس را می پوشد، اتاق روشن تر می شود. قیافه اش واضح می شود. زنی است پنجاه و سه ساله. ممکن است تنومند با ریزه، لاغر یا چاق باشد. این ها اهمیتی ندارد، مهم این است که او زنی است که شناختش برای ما مشکل است.

Conflict is often said to be created by overcoming obstacles in the path of a character, Linda is Willy's wife and the mother of their sons. Linda doesn't work outside her home. In the play, she supports her husband as he finally comes face to face with his fading dreams of success.

At first look, Linda appears to be a stereotypical housewife - even a doormat - controlled by her bullying husband and waiting at home as Willy pursues some elusive idea of success in his job as a traveling salesman. But she's more than that. Linda is also a realist, and she's the only member of the family who is not caught up in Willy's dream of being well-liked.

2. Are they physical, intellectual, moral, or emotional?

Most of the characters that Miller created are the same as the ones we see in *Death of a*

salesman. An intellectual conflict is a conflict of views and thoughts, while an emotional conflict is a conflict of emotions. Willy had an affair over 15 years earlier than the real-time in the play, and Miller regards the affair and its aftermath to show how individuals can be described by a single event and their subsequent efforts to disguise or eradicate the event.

Willy: When the hell did I lose my temper? I simply asked him if he was making any money. Is that a criticism?

Linda: But, dear, how could he make any money?

Willy: There's such an undercurrent in him. He became a moody man. Did he apologize when I left this morning?

Linda: He was crestfallen, Willy. You know how he admires you. I think if he finds himself, then you'll both be happier and not fight anymore.

Willy: How can he find himself on a farm? A farmhand? Is that a life? In the beginning, when he was young, I thought, well, a young man, it's good for him to tramp around, and take many different jobs. But it's more than ten years now and he has yet to make thirty-five dollars a week!

Linda: He's finding himself, Willy.

Willy: Not finding yourself at the age of thirty-four is a disgrace!

ویلی : آخه من کی اوقات تلخی کردم؟ من فقط ارزش پرسیدم که پولی به هم زده یا نه. اینو بهش میگن انتقاد؟
لیندا: آخه عزیزم، اون چه طوری می تونس پول گیر بیاره؟
ویلی : (ناراحت و عصبانی) این پسره آدم تودار و خودخوره. خیلی بد خلق شده. وقتی من رفتم، عذرخواهی نکرد!

لیندا: خیلی پشیمون شده بود. می دونی ویلی، اون خیلی به تو علاقه داره. گمونم آگه به وضعش سر و صورتی بده، هر دو تون خوشحال می شین، دیگه هم دعواتون نمیشه.

ویلی : آخه اون چه طوری میتونه توی یه مزرعه به وضعش سر و صورتی بده؟ آخه اینم شد زندگی؟ زراعت شد کار؟
اولا که جوون بود، به خودم می گفتم که خوب جوونه، عیب نداره این ور و اون ور بگرده و شغل های جور واجور داشته باشه. الان ده سال گذشته و هنوزم هفته ای سی و پنج دلار درآمد داره!

لیندا: ویلی، اون وضعش درس می شه. چه قدر افتضاحه که آدم تو سن سی و چهارسالگی به زندگی درست و حسابی نداشته باشه.

The emotion or tone of both the dramatic action and physical space produced by or

emerging from the action. Inner conflict is Willy's conflict with himself suffering from inner turmoil. External conflict can be between two or more characters and can be non-verbal, verbal, or physical. But in this play, Willy's character odds with his environment and experiences conflict with the world in which he lives. These plays which present us with characters in conflict with society or nature often show us conflict on a grander scale than simply characters conflicting against each other.

3. Do they serve a significant purpose?

Willy's despair results from his failure to get his American dream of success. At one point, Willy was a moderately successful salesman opening new territory in New England, and Biff and Happy viewed him as a model father. Once Biff discovers the affair, he loses respect for Willy as well as his motivation to succeed. As Willy grows older, making sales is more difficult for him, so he tries to draw on past success by reliving old memories.

Linda: It was so nice to see them shaving with each other, one behind the other, in the bathroom. And going out with each other. Do you notice? The house smells of shaving lotion.

Willy: Figure it out. Work a lifetime to pay off a house. You eventually own it, and there's nobody to live in it.

Linda: Well, dear, life is a casting off. It's always that way.

Willy: No, no, some people—some people accomplish something. Did Biff say anything after I went this morning?

Linda: You shouldn't have criticized him,

Willy, particularly after he just got off the train. You mustn't lose your temper with him.

لیندا: موقعی که توی حموم پشت هم وایسادن صورت شونو اصلاح میکردن، قیافه شون دید بعدم با هم رفتن بیرون. ویلی متوجه هستی بوی ادکلن خونه رو برداشته؟

ویلی: آره. متوجهم. آدم یه عمر زحمت میکشه تا یه خونه بخره، بعد از اون همه زحمت، مالک خونه میشه. اما هیچکی نیست تو خونه زندگی کنه.

لیندا: زندگی همیشه از هم می پاشه. همیشه اینجوری بوده، ویلی: نه، بعضی آدمها، به جایی می رسن و یه سرانجامی میگیرن. امروز صبح بعد از رفتن من بیف چی گفت؟

لیندا: تو نیایستی اون قدر ارزش انتقاد کنی. مخصوصا تازه از ترن پیاده می شد. تو نیایستی اونقدر باهش اوقات تلخی کنی.

Characterization

1. What means does the author use to reveal character?

Willy, the main character of the play *Death of a Salesman*, is a salesman who was sixty, dressed quietly. In his youth, he believes that he has found the secret to success. Willy is convinced that he will make it if he tries his luck in the business and starts his career in a selling firm. A melody is heard and played upon a flute. It is small and nice, telling of grass and trees and the horizon. The curtain rises. Before us is the salesman's house. We are aware of towering, angular shapes behind it, surrounding it. Only the blue light of the sky falls upon the house and forestage; the surrounding area shows an angry glow of orange. As more light appears, we see a solid vault of apartment houses around the small, fragile-seeming home. An air of the dream clings to the place, a dream rising out of reality. The kitchen at the center seems actual enough, for there is a kitchen table with three chairs and a refrigerator.

صحنه آرام و تاریک است. صدای فلوت که گویی از فضای خارج صحنه نواخته می شود، به گوش می رسد. آهنگی دلپذیر و کوتاه است که انسان را به باد افق دوردست و درختان و چمن سبز می اندازد. پرده بالا می رود. در ابتدا فقط ساختمان بی قواره ی کشتی مانندی که نور کیود شب بر آن می تابد، به چشم می خورد. اکنون واضح تر می شود. لبه ی شیروانی پشت بام و پنجره ی بلند زیر آن را می توان دید.

2. Are the characters consistent in their actions?

Based on Sterling (2008), Linda does problematize the mid-century trope of the altruistic middle-class wife-mother construct, one which places motherhood as paramount, even about marriage. Yet despite prioritizing her husband's needs over those of her children, a worthy deviation from the more usual maternal patterns to be sure, her sacrifice of her kid's interests to serve her husband does not make her an anomaly; she still surfaces as a two-dimensional pseudo masochist who rarely if ever acts out of any interest that does not benefit Willy first and foremost. The only other important female character, the name-less Woman who gets Willy's infamous gift of stockings, also occupies a role based

exclusively on her function as a (sexual) object and one who assists the play's male protagonist.

3. Does the author successfully avoid stock characters?

A stock character is a stereotypical fictional character in a work of art. Carroll (2013) noted that Miller based Willy's character on his uncles. Miller saw his uncles as independent explorers, charting new territories across America. It is worth noting that Miller does not disclose what type of salesman Willy is. Rather than drawing the audience's attention to "what" Willy sells, Miller selects to focus on the fact that Willy is a "salesman." As a result, Miller expands the import of Willy's situation. Willy is an explorer — conqueror of the New England territory — and a dreamer, and this allows the audience to connect with him because everyone has aspirations, dreams, and objectives. As Kendall (2006) stated, the use of Willy as a stock character is a way that Miller reveals the theme. The main theme of "Salesman" is the death of the American dream. The character of Willy shows how the American dream has changed. In Willy's youth, the salesman figure was considered successful and a role model. Thus, he tried to emulate this lifestyle to limited success. However, the world has changed and the American dream can no longer be achieved in the same way as in the past. Miller demonstrates this by describing Bernard's life. Bernard, who was not "well-liked" in his youth ended up achieving the American dream because of his intelligence and work ethic.

4. Are any of the characters developing character?

Willy has something of a split persona. The optimist, loving husband, proud father, and once-successful popular salesman form one side of it. The other is a pessimist, resentful father, unfaithful husband, and unknown salesman who is a failure in the present. Not only is Willy confused about which person he is, but as the play goes on, he also has a problem remembering whether he's in the present or past. Linda is frequently interrupted and ignored by her husband but is fiercely loyal to him. She tries to keep the peace whenever an

argument breaks out between Willy and her sons, but finally prioritizes the protection of her husband's fragile psyche. Biff is the Lomans' oldest son. He has an athletic build and was once expected to become a star athlete. As a result of this expectation and his inflated ego, while they are in high school, Biff treats his more academically-inclined neighbor Bernard without much respect. Happy is the youngest of the two sons of the Loman family who is working as an assistant manager in a store. Most of these activities besides jobs contain finding girls and running after them.

Theme

1. Does drama have a theme?

The theme is the main idea that is central to a story, it can often be summed in a single word (e.g., love, death, betrayal). According to Sanderson (1967), there are no limits to dramatic themes. Countless themes have already been used throughout literary history. Every dramatist has a sense of developing a problem, or conflict, out to achieve a goal, or some sense of building tension using a variety of characters who are emotionally caught in the flow of events that unfold.

2. What is it?

Based on Carroll (2013), there are two questions in determining the theme. The first one is the 'What?' For instance, 'What is the theme?' The theme is going to be a lesson or a moral that the characters can learn. In a tragedy, the topics are often loss, revelation, revenge, and justice. Comedy often deals with the disorder in varying degrees. The second question, 'How?', will further analysis of the script. 'How does the playwright implement the theme?'

This will be usually, done through dialogue and characters. It helps you better understand the theme and also helps you discuss the playwright's style or her particular use of dramatic techniques. The themes of *Death of a Salesman* are 1) Willy's quest for the American Dream and the idea that those who work the hardest get rewarded the hardest. 2) Reality vs. fiction- All that Willy had as real was his make-believe notion of grandeur. 3) Fighting against

society- A salesman does not have any choice but to codependent on circumstances and 4) fighting against oneself- Willy had denied his talents, and froze his son's talents and all because he still wanted to live this image that he was not up to par. Finally, he died committing suicide, maybe after eventually accepting how little he had accomplished versus how much he had dreamt.

3. It is implicit or explicit?

Banerjee (2019) believed that Willy is not a loyal husband, an invincible father, or a fantastically successful salesman like he wants everyone to believe. He is self-centered. Therefore, Willy fantasizes about lost opportunities for fame, wealth, and notoriety. Even so, it would be incorrect to state that Miller solely criticizes Willy. Instead, Miller indicates how a person can make a self-perpetuating cycle that expands to include other people. Miller examines themes of money, death, and the loss of identity. Willy, as a salesman, is subject to the whims of the marketplace and can rise higher in the business world. He can't help his son Biff secure a loan. Finally, Willy kills himself, having understood how little he accomplished in his life.

DISCUSSION

The four elements of fiction concerned both the selection of the text to be translated and the translation method to be employed in TL, and the results are discussed here. Considering the plot, Miller in "*The Death of a Salesman*" depicts the life of a usual family in which Willy lives with his wife and their two sons. Miller depicts the downfall of Willy as the main character. The translator in the current text tried to present a text with unity and coherence and we can see that the most of sentences are related to each other to help the readers remember the main ideas in the text.

In the Conflict part, it can be said that Miller's play addresses the loss of identity and a man's inability to accept change in society and himself. The play is a montage of dreams, memories, arguments, and confrontations. Miller is a well-known writer who examines human destiny in the family and society,

focusing mainly on the balance between personal growth and responsibility towards the group and the community. Most of the characters that Miller created are the same as the ones we see in *"Death of a salesman"*. Johnson (2006) stated that there are two endings including societal pressure that is rooted in idealistic thinking and criteria and family relationships. This is a mixed conflict involving intellectual and emotional conflicts. An intellectual conflict is a conflict of views and thoughts while an emotional conflict is a conflict of emotions. Willy cannot distinguish reality from fantasy, and this manner alienates him from others. As the play progresses, Willy's life becomes more disordered, and he is forced to withdraw almost completely to the past, where order exists.

Regarding characterization, the author explains the house which is like the solid vault of the apartments around the small, fragile-seeming home. Willy, the main character, is a salesman who is sixty. In his youth, he believes that he has found the secret to success. Willy is convinced that he will make it if he tries his luck in the business and starts his job in a selling company. According to Gutenberg (2004), Willy never has any doubt in getting his purpose as he thinks to have all traits of character and competencies he needs. In reality, Willy can be regarded as a loser and a poor guy. He brings up his two boys in these illusions. Willy is not a loyal husband, invincible father, or a fantastically successful salesman like he wants everyone to believe. He is self-centered. He fails to praise his wife, and he cannot acknowledge the fact that he is only marginally successful. Thus, Willy fantasizes about lost chances for fame, wealth, and notoriety. Even so, it would not be correct to say that Miller solely criticizes Willy. Instead, Miller shows how one person can make a self-perpetuating cycle that expands to include other persons. Miller saw his uncles as independent explorers, charting new territories across America. It is worth noting that Miller does not disclose what type of salesman Willy is. Rather than drawing the audience's attention to "what" Willy sells, Miller selects to focus on the fact that Willy is a "salesman." Accordingly, Miller expands the

import of Willy's situation. Willy is an explorer — conqueror of the New England territory — and a dreamer, and this lets the audience connect with him because everyone has dreams, aspirations, and objectives. Based on the text, all the characters portray people in such a way that the audience/reader seems to learn more about them as they develop. In *Death of a Salesman*, the persona of each major character is improved as they discuss the past, present, and future with each other. We will analyze how he does this for Willy, Linda, Biff, and Happy.

Referring to the theme, it can be discussed that every dramatist has a sense of developing a problem, or conflict, out to achieve a goal or some sense of building tension using a variety of characters who are emotionally caught in the flow of events that unfold. And then there is the resolution stage which also can be artfully portrayed releasing pent-up emotion. Simply put, a drama is the 'acting out of a story that captures the interest and plays with emotion. The themes of *Death of a Salesman* contain some parts; 1) Willy's quest for the perfect I of the American Dream and the view that those who work the hardest get rewarded the hardest. 2) Reality vs. fiction- All that Willy had as real was his make-believe notion of grandeur. 3) Fighting against society- A salesman has no selection but to codependent on circumstances and 4) fighting against oneself- Willy had denied his talents and froze his son's talents and all because he still wanted to live this image that he was not up to par. Finally, he died committing suicide. Miller explores themes of money, death, and the loss of identity in the play. Willy wants nothing more than the American Dream. He covets his brother's wealth and tries for an ideal life, but he repeatedly fails to get his dreams. As noted earlier, the broad aim of this work is to assess the main problems in translating elements of drama based on Johnson's model. Also, this work explored the extent that the elements of drama are translatable, and the most problematic elements in the process of translation would be highlighted by the study.

To fulfill the objectives, three research questions have been formed and

investigated in this paper. The first research question investigated the main problems in translating drama. The origin of drama goes back to the most archaic activities of humankind: games of make-belief, ritual acts, and imitative action. Art affects society by changing ideas, instilling values, and translating experiences across time and space. Art in this sense is communication, allowing people from various cultures and times to have a relationship with each other through sounds, images, and stories. Drama is a collaborative art form.

Theatre, also spelled theater, in dramatic arts, is an art concerned almost exclusively with live performances that the action is exactly planned to make a coherent and important sense of drama. According to the above responses to the suggested questions by Johnson's (2006) theory about elements of drama including plot, theme, conflict, and characterization, the translator can translate the elements of drama successfully. Although the translator tried to find the right equivalences to be closer to TL, the elements of the plot and conflicts which are related to cultural features are somehow untranslatable, and understanding the depth of the story may be difficult for the audiences (Jayasimha, 2013).

The second research question focused on the extent of the translatability of the elements. It should be noted that in many ways, translating a drama is completely different from other forms of literature. It should be stated that the language spoken in a play is colloquial and informal. It is not simply an act of transferring verbal rhetoric statements or linguistics; it is an act of cultural change and reconstruction, including cross-cultural interaction of homogeneity, and adaptation of cultural heterogeneity. It is a cultural and linguistic exchange of dialogues and conversations. A translator of drama is forced to respect the significance of spoken words in the dialogue. A foreign cultural dimension of the text is best transferred with the help of non-verbal language on the stage (Maley & Duff, 2001). These elements will improve the translatability of a theater text. The above results show that most of the elements of drama are translatable

and the translator presented an acceptable translation for the play.

The last research question evaluated the element(s) which are the most problematic in the process of translation. Drama translation refers to the actability of the characters, clarity of views, the performativity of the roles, and the brevity of speeches. Place, time, action, audience, and the stage are to get particular consideration as far as drama translation is concerned. The instability of the ST in theater encourages and allows translators to become involved in the more active deciphering and reconstructing process. Despite the immense diversity of drama as a cultural activity, all drama texts or plays have certain features in common. Therefore, the elements (theme and conflict) which are concentrate on the cultural features of a play may be problematic in the target language and the translator just can explain these differences in a footnote or among the dialogues.

CONCLUSION

By analyzing and interpreting data, some major weak points or shortcomings have been seen in the Persian translation, such as meaningless and vague translation, removal of some words from the target text, the existence of unexplained words, etc. it should be stated that most of the selected translation parts in the current study tried to find appropriate equivalences to be closer to TL. The translator did not use slang words that are suitable for the translation of the dialogue in a play. Also in some parts, the translator deleted some sentences that conflict with Iranian culture.

Additionally, vague sentences are translated based on the target culture by the general equivalences to be acceptable for readers. In translating drama, despite the diversity of drama as a cultural activity, all plays have specified elements in common, and the elements which are concentrate on the cultural features of a play may be problematic in the target language and the translator just can explain these differences in a footnote or among the dialogues. It should be noted that although, the translator attempted to find suitable equivalences to be closer to TL, the elements of

the plot and conflicts which are related to cultural features are somehow untranslatable and understanding the depth of the story may be difficult for the audiences. Thus, it can be stated that the elements which are concentrate on the cultural features of a play may be problematic in the target language.

As mentioned above, drama translation involves the performativity of the roles, the actability of the players, the brevity of speeches, and the clarity of thoughts and views. The instability of the ST in theater can let and motivate theater translators to be involved in the more active reconstructing and deciphering process. Despite the immense diversity of drama as a cultural activity, all plays present particular elements. Therefore, themes and conflicts which concentrate on the cultural features of a play may be problematic in the target language and the translator just can explain these differences in a footnote or among the dialogues. It is worth noting that the translator of any dramatic text is obligated to respect the significance of spoken words in the dialogue. A foreign cultural dimension of the text is conveyed with the help of non-verbal language on the stage and will improve the general translatability of a play. The results show that most of the elements of drama are translatable and the translator presented an acceptable translation for the play. Eventually, regarding the translatability of the selected translation, the results of the present study revealed that most of the elements of drama are translatable and the translator presented an acceptable translation for the play. This study considered a

related translation model for exploring the problems in translating elements and characteristics of drama that can be used to cover the objectives and regarded the nature of the ST.

The results and findings of the present study can offer some implications. The theoretical analysis offers some pedagogical implications which are useful for translators. Translation students should also be trained on how to consider and translate such text. Besides, syllabus designers can regard these strategies by offering suitable materials for

teaching drama translation strategies in their classes. More importantly, translators should be careful in bringing the target equivalent with keeping the cultural form. This work can also be beneficial in educational and academic contexts since it can present the students with useful implications. It is suggested that to get the equivalent effect and to have a better result in drama translation, it is useful and essential to have related instructions and training for the translators. More importantly, it can be useful for drama translators to be aware of the existing and related strategies. It is hoped that this study will be a starting point for translators of plays to help the ones who are involved or interested in such translation.

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