The Analysis of Shakespeare's 'Othello'; A Study of Contrast between English and Persian Translation

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Abstract: *This study aims at investigating the psychological approach and translation analysis of the novel genre. For this purpose, the English version of "Othello" is compared with its Persian translation. At first, this study surveys the ST from psychological point of view. Second, it compares the ST with its translation. In this regard, the study focuses on the stylistic and semantic analysis of the TT in comparison with the ST in order to survey the success of the translated text in rendering the psychological aspects of the ST to the TT. The target text is analyzed at both macroscopic and microscopic point of view.*

Keywords: Psychological approach; Genre; Stylistic; Semantic; Translation analysis.

1. INTRODUCTION

Among translators, there are still many who consider the original literary style untranslatable although many think that it should be reproduced and that it is possible to reproduce it. It seems that the question of translatability is worth discussing. Translatability of the literary style of original works has been reaffirmed, too, and guiding principles and proper methods have been given. Literary translators must consider the reproduction of the original style to be their common goal and strive for it in their works.

1.1 Stylistic Analysis

Style is the essential characteristic of every piece of writing, the outcome of the writer's Personality and his emotions at the moment, and no single paragraph can be put together without revealing to some degree the personality of its author. Style is a manner of writing or speaking or performing; Stylistics is the study of literary style. Style can never go without language. Paragraphs, sentences and words are absolutely essential to style. Paragraphs, sentences and words are the basics of the style. Sentences are made up of words, paragraphs of sentences, and an entire work of paragraphs. The excellence of a work is due to its flawless paragraphs, of a paragraph to its faultless sentences, and of a sentence to appropriate choice of words. This has long been the goal writers pursue and translators should make the utmost effort to make translations correspond to the original in style, so that a resemblance in spirit may be achieved. At the same time, the translator should render the words, sentences, and paragraphs so that a resemblance in form may be achieved.

Paragraphing refers to chapters and natural paragraphs in a novel, prose, verse or a play. All these must be translated in their original order. Sentence order and sentence patterns should be kept as much as possible. Sometimes we have to make some changes in sentence patterns in accordance with the different usage of the target language. Wording here means choice of words and rhetorical devices. Every word must be weighted carefully and every figure of speech dealt with seriously. Proper words in proper places define a style.

If one wants to reproduce the original style satisfactorily, one must keep two points in mind before undertaking the translation. First, the translator must have a macroscopic point of view, namely, a view of the whole, and should always remember that what he is working at is a literary work written by somebody else and try his utmost to turn his translation into a work of art, which is in conformity with the thought, feelings and style of the original. Thus, the translation will be as moving and vivid as the original work and the reader may be aesthetically entertained as well.

Second, he must have a microscopic point of view, namely, the linguistic point of view. In the process of translating, all the paragraphs, sentences, and words should be attentively studied so that the best expressions may be chosen to satisfy the needs of reproducing the thought, feeling, and style of the original. From this point of view, style is formed by the coordination of paragraphs, sentences and words. Therefore, even if some individual sentences or words were not satisfactorily rendered, they would not affect the style of the work as a whole.

1.2 Semantic Analysis

Semantics is "the study of the linguistic meaning of words, phrases, and sentences" (Fromkin and Rodman 1993). All parts of the language have some meaning (even if they are only "markers" like "wa" and "o" in Japanese). Words and morphemes have meanings. If we know the word "assassin", we know that it is someone who is a human murderer, and is a killer of prominent people (Fromkin and Rodman). All words contain semantic properties such as that, sometimes more, sometimes less. A "tempter", for example, is a man who tempts (someone, usually a woman), while a "temptress" is a woman who tempts (someone, usually a man). Both words imply humans.

Semantics and syntax closely interact in that something must generally be syntactically correct to be semantically correct (in turn, the words must also be morphologically correct). The semantics of the language tell us when the syntax is incorrect because meaning is not present. However, one will often find syntactically and semantically correct sentences that are still "false" in actuality but we have the knowledge in principle of how to discover the truth of a sentence, even if we do not have the direct means to do so, because we know the language. If the language is unknown to the reader, then we do not have any other way to determine its truth. Often, however, the truth of one sentence entails the truth of another (in much the same way that semantic redundancy rules imply properties of words). As we know how to determine the truth of sentences, so do we know how to find the references of noun phrase objects (Fromkin and Rodman).

2. MODEL FOR ANALYSIS

2.1 The Psychoanalytical Approach

- Most controversial and most abused,
- Should be used with other approaches to enhance them and to give clues to unlocking themes and symbolic meanings,
- Excellent tool for reading between the lines,
- This approach became popular in the 20th century after Sigmund Freud published his work on the inner workings of the human mind,
- This approach focuses on analyzing characters' behaviors and their motivations.

2.2 Freud's Theory

- Sigmund Freud's Theory is quite complex and although his writings on psychosexual development set the groundwork for how our personalities developed, it was only one of the five parts to his overall theory of personality. He also believed that different driving forces develop during these stages which play an important role in how we interact with the world.

- Emphasizes the unconscious aspects of the human psyche,
- The unconscious mind is dominant,
- Human actions (mental processes) are controlled by the unconscious mind (i.e. like an iceberg the human is constructed with its greatest density below the level of consciousness),
- Belief that most of our actions are motivated by psychological forces over which we have very limited control,
- All human behavior is motivated ultimately by sexuality (libido),
- The psyche is organized into three zones: id, ego, and superego.

2.2.1 ID

According to Freud, we are born with our Id. The id is an important part of our personality because as newborns, it allows us to get our basic needs met. Freud believed that the id is based on our pleasure principle. In other words, the id wants whatever feels good at the time, with no consideration for the reality of the situation. When a child is hungry, the id wants food, and therefore the child cries. When the child is uncomfortable, in pain, too hot, too cold, or just wants attention, the id speaks up until his or her needs are met. The id doesn't care about reality, about the needs of anyone else, only its own satisfaction. If you think about it, babies are not real considerate of their parents' wishes. They have no care for time, whether their parents are sleeping, relaxing, eating dinner, or bathing. When the id wants something, nothing else is important.

- Entirely unconscious; functions to fulfill the primordial life principle (*pleasure principle*);
- The source of all our aggressions and desires;
- It is lawless, asocial and amoral;
- Animalistic without reason or logic;
- Its function is to gratify our instincts for pleasure without regard for social conventions, legal ethics or moral restraint;
- Destructive (even self-destructive) to satisfy its impulses for pleasure;
- Theologians call it the devil.

2.2.2 EGO

Within the next three years, as the child interacts more and more with the world, the second part of the personality begins to develop. Freud called this part the Ego. The ego is based on the reality principle. The ego understands that other people have needs and desires and that sometimes being impulsive or selfish can hurt us in the long run. It's the ego's job to meet the needs of the id, while taking into consideration the reality of the situation.

- Partially unconscious;
- Stands for reason;
- Rational governing agent of the psyche;
- Governed by the reality principle;
- Regulates the instinctual drives of the id so that they may be released in socially acceptable forms (nondestructive behavioral patterns);
- Determines when, where and how id's demands may be gratified in ways that are acceptable;
- Balance between id and superego;
- When not in balance, neurosis occurs.

2.2.3 SUPEREGO

By the age of five, or the end of the phallic stage of development, the Superego develops. The Superego is the moral part of us and develops due to the moral and ethical restraints placed on us by our caregivers. Many equate the superego with the conscience as it dictates our belief of right and wrong.

- Largely unconscious – moral censoring agent,

- Repository of conscience and pride- dominated by the *morality principle,*
- Serves to repress or inhibit the drives of the id,
- Blocks impulses towards pleasure that society regards as unacceptable,
- Advocate of impulse towards perfectionist,
- An overactive superego creates an unconscious sense of guilt – hence the term guilt complex,
- Development of superego attributed to parental influence.

In figurative terms: ID would make us devils/animals; SUPEREGO would make us angels. The EGO keeps us healthy by maintaining a balance between the two opposing forces.

- The unconscious is not observable by direct examination, therefore the ID is revealed only through deep hypnosis, during unintentional expressions   (Freudian slips), or during sleep through the analysis of dreams.
- During dreams the superego is still functioning, therefore dreams are symbols of unsatisfied/repressed desires of the ID.
- Since dreams are the expressions of the ID and the ID is the source for sexual needs and desires, dreams are, Freud believed best interpreted in terms of repressed sexuality.
- Psychoanalytical critics examine literature for (sexual) female and male images:
  - All concave images = womb symbols (flowers, ponds, caves, hollows, cups, or rings).

  - All images whose length exceeds their diameter = male or phallic symbols (towers, mountain peaks, swords, knives, snakes or arrows).

  The most controversial facet of this approach is the tendency to interpret imagery in terms of sexuality.

- Another controversial issue is Freud's theories concerning child psychology:
⇒ Found infancy and childhood a period of intense sexual experience.
⇒ Child passes through phases of erotic growth – each phase centered on erogenous zones (portions of the body where physical pleasure is most intense): oral, anal, and genital.
⇒ If a child is frustrated in gratifying his/her needs, his/her personality may be warped.
⇒ Oedipus and Electra complex are associated with this phase. Oedipus complex is a boy's rivalry with his father for the attention and love of his mother. Electra complex is a girl's rivalry with her mother for the attention and love of her father.

This approach is valid in some situations but should not be overused; it is best used in conjunction with other approaches.

In a healthy person, according to Freud, the ego is the strongest so that it can satisfy the needs of the id, not upset the superego, and still take into consideration the reality of every situation. Not an easy job by any means, but if the id gets too strong, impulses and self gratification take over the person's life. If the superego becomes too strong, the person would be driven by rigid morals, would be judgmental and unbending in his or her interactions with the world. You'll learn how the ego maintains control as you continue to read.

2.3 Topographical Model

Freud believed that the majority of what we experience in our lives, the underlying emotions, beliefs, feelings, and impulses are not available to us at a conscious level. He believed that most of what drives us is buried in our unconscious. If you remember the Oedipus and Electra Complex, they were both pushed down into the unconscious, out of our awareness due to the extreme anxiety they caused. While buried there, however, they continue to impact us dramatically according to Freud.
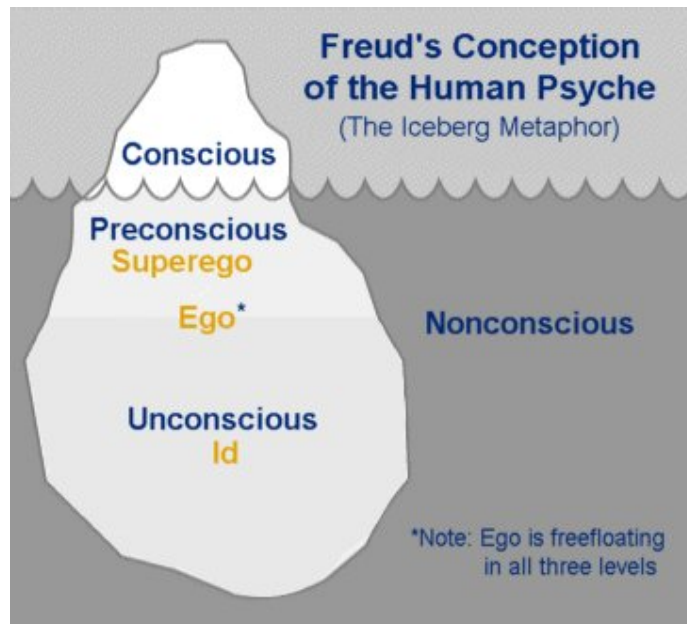
The role of the unconscious is only one part of the model. Freud also believed that everything we are aware of is stored in our conscious. Our conscious makes up a very small part of who we are. In other words, at any given time, we are only aware of a very small part of what makes up our personality; most of what we are is buried and inaccessible.

The final part is the preconscious or subconscious. This is the part of us that we can access if prompted, but is not in our active conscious. It is right below the surface, but still buried somewhat unless we search for it. Information such as our telephone number, some childhood memories, or the name of your best childhood friend is stored in the preconscious.

Because the unconscious is so large, and because we are only aware of the very small conscious at any given time, this theory has been likened to an iceberg, where the vast majority is buried beneath the water's surface. The water, by the way, would represent everything that we are not aware of, are not experienced, and that has not been integrated into our personalities, referred to as the unconscious.

3. METHODOLOGY

This study adopts a text analysis approach in handling the data, following the English version of the play "Othello, the Moor of Venice" by William Shakespeare (1604), and it's comparison with its translation "Othello, Maghrebi dar Veniz" by Abolghasemkhan Naserolmolk from the psychological approach.

3.1 Data Analysis (Analysis of Basic Elements of Othello)
3.1.1 Plot Summary

The play opens in Venice, Italy, at night. In the opening scene, Iago complains that Othello, his Commander, has passed him over to promote handsome Cassio to be his Lieutenant. He vows to get revenge. Iago first asks his friend Roderigo to tell Desdemona's father Brabantio that his daughter has left to marry Othello, a marriage Brabantio opposes because Othello is a Moor (an African). Brabantio confronts Othello, and they take their argument to the Duke, who has summoned Othello to ask him to sail to Cyprus to stop a Turkish invasion. Convinced by Othello and Desdemona that they love each other deeply despite their differences, the Duke gives Desdemona permission to travel with Othello. By the time they reach Cyprus the foreign threat is gone.

Iago has Roderigo got Cassio drunk and draw him into a street fight. Iago has his revenge on Cassio when Othello strips Cassio of his rank for misbehavior. Then Iago decides to make Othello believe his wife is unfaithful. He encourages Cassio to ask Desdemona to plead with Othello to be reinstated. Iago suggests to Othello that Desdemona is Cassio's lover. Trusting Iago and mad with jealousy, Othello promotes Iago and asks Iago to help him kill Cassio and Desdemona.

Iago plants Desdemona's handkerchief in Cassio's room. Cassio gives it to his mistress, Bianca. Othello believes Bianca's possession of the handkerchief is proof that Desdemona and Cassio are lovers. He verbally abuses his wife in front of others, who are shocked at the change in the noble and powerful man.

Iago has manipulated Roderigo into trying to kill Cassio. The attempt goes wrong, and Cassio wounds Roderigo; Iago stabs Cassio in the leg. Othello hears Cassio cry out and thinks Iago has killed him. He returns home, ready to kill Desdemona. Meanwhile, Iago "finds" the wounded Cassio and accuses Bianca of causing Cassio's injury. Iago quietly kills Roderigo and sends Emilia (Iago's wife) to Desdemona with news of what has happened.

Othello reaches the sleeping Desdemona first. Othello kisses her, wakes her, and accuses her again. Over her protests that she loves him and is innocent, he smothers her. Emilia enters and Desdemona revives for a moment, declaring she is guiltless but saying, as she dies, that Othello is innocent of her death. Iago and others enter, and Emilia defends Desdemona's innocence, recognizing that Iago is behind the tragedy. Othello sees the truth and tries to kill Iago. Iago kills Emilia and flees; Othello condemns himself and commits suicide. Iago is seized and taken away.

3.1.2   Theme, Motifs and Symbols in Othello

A theme in a literary work is a recurring, unifying subject or idea, a motif that allows us to   understand more deeply the characters and their world. In Othello, the major themes reflect the values and the motivations of the characters.

Jealousy: Traditionally, Othello was read as a cautionary tale about the destructive nature of the green-eyed monster, jealousy. Certainly, the play is filled with examples of jealousy, each contributing to the claustrophobic atmosphere of plot and counterplot, all orchestrated by Iago. Iago himself attributes his hatred of Othello to numerous sorts of jealousy: he is jealous of Michael Cassio because he believes that Cassio has been promoted unjustly over him and because he believes that Cassio might have had an affair with his wife. Iago is jealous of Othello because he believes that Othello might have had sex with his wife and because he says that he loves Desdemona himself. It is almost as if Iago examines the various kinds of jealousy he finds in himself in order to exploit those jealousies in others. For example, he first manipulates Roderigo. Roderigo, in love with Desdemona, is very jealous of Othello and by extension of Cassio. His jealousy makes him an easy dupe for Iago's plotting. Likewise, Bianca is jealous of any woman in whom Cassio might be interested, and thus she also can be manipulated by Iago. Of course, the most destructive jealous rage that Iago incites is that within Othello. Iago uses his own fear of cuckoldry as the basis for his plot against Othello. By projecting his own feelings (and a common cultural fear) onto Othello, he is able to convince Othello that what he fears most, Desdemona's betrayal, is a reality. It is jealousy that weakens Othello's mind and reason, thus rendering him increasingly vulnerable to Iago's plots.

Love: Love triumphs in Othello, but it's a bitter victory. Desdemona never stops loving her husband, even when he accuses her of cheating on him, slaps her in public, calls her a whore, and strangles her to death. With her last breath, Desdemona chooses to blame herself for her death rather than implicate Othello. The strength of her love is particularly impressive, as it proves impervious to the machinations of Iago, the play's villain. Iago does not believe in love; he reduces it in his mind to dirty desire. While his scheming destroys the central couple's marriage and lives, what he cannot destroy is their love. The role of love in the play is further complicated by Othello's debatable claim that he loved "not wisely, but too well." In this line, Othello reminds us that the passion of love outdoes the reason of logic.

Sexuality: Othello stands out among Shakespeare's works as the most troublingly sexual of all plays. Indeed, it is the issue of sex that causes the downfall of both Othello and Desdemona. In the opening scene, Iago and Roderigo awaken Brabantio to inform him of Desdemona's elopement. Their language is obscene and racist: "An old black ram / Is tupping your white ewe," Iago shouts, "Your daughter / and the Moor are making the beast with two backs."Further, Shakespeare calls attention to the nuptial night between Othello and Desdemona by having it interrupted several times, first in Venice when Othello is called to the Senate and later in Cyprus when Cassio stabs Montano. This serves to produce extreme sexual tension; in the scenes shared by Othello and Desdemona, their language is highly charged with interrupted desire. For Othello, thoughts of sexual infidelity are also at the heart of his total disintegration. After murdering Desdemona, the thoughts of her supposed promiscuity continue to eat at Othello. "Iago knows t hat she with Cassio hath the act of shame / A thousand times committed," Othello says in his own defense. The fear of cuckoldry runs deep in many of Shakespeare's plays; yet in most plays it is a matter of joke and play. In Othello, however, Shakespeare demonstrates how such fear, when attached with deeper issues of sexuality, can turn tragic.

3.1.3   Symbols

Symbols are objects, characters, figures, or colors used to represent abstract ideas or concepts

The Handkerchief: The handkerchief symbolizes different things to different characters. Since the handkerchief was the first gift Desdemona received from Othello, she keeps it about her constantly as a symbol of Othello's love. Iago manipulates the handkerchief so that Othello comes to see it as a symbol of Desdemona herself—her faith and chastity. By taking possession of it, he is able to convert it into evidence of her infidelity. The symbol of the handkerchief is at the heart of the play's terrible irony. Given is a gift of true, honest, faithful love by Othello to Desdemona, it ultimately becomes a sign of Othello's jealousy, mistrust, and insecurity. One cannot trace this change in the symbol's significance without appreciating Iago's continual manipulation of Othello. Both the handkerchief and Desdemona remain pure and unchanged, however Iago is able to change Othello's perception of them. One of Shakespeare's recurring themes is the power of perception--Othello is willing to commit the most horrible of crimes based not upon facts, but upon his faulty interpretation of reality.

The Song "Willow": Willow Song is another good symbol in Othello. Though it's just a song, it symbolizes Desdemona's similar doom to the Barbary maid who sang Willow, Willow, and was killed shortly after. Othello, at this point in the story, is plotting Desdemona's murder in her bed by strangulation. Since the Willow song was a song about infidelity and betrayal, it was a parallel directly to the case between Desdemona and Othello. The song's lyrics suggest that both men and women are unfaithful to one another. To Desdemona, the song seems to represent a melancholy and resigned acceptance of her alienation from Othello's affections, and singing it leads her to question Emilia about the nature and practice of infidelity.

Animals: Iago calls Othello a "Barbary horse," an "old black ram," and also tells Brabantio that his daughter and Othello are "making the beast with two backs" (I.i.117–118). In Act I, scene iii, Iago tells Roderigo, "Ere I would say I would drown myself for the love of a guinea-hen, I would change my humanity with a baboon" (I.iii.312–313). He then remarks that drowning is for "cats and blind puppies" (I.iii.330–331). Cassio laments that, when drunk, he is "by and by a fool, and presently a beast!" (II.iii.284–285). Othello tells Iago, "Exchange me for a goat / When I shall turn the business of my soul / To such exsufflicate and blowed surmises" (III.iii.184–186). He later says that "[a] horned man's a monster and a beast" (IV.i.59). Even Emilia, in the final scene, says that she will "play the swan, / And die

in music" (V.ii.254–255). Like the repeated references to plants, these references to animals convey a sense that the laws of nature, rather than those of society, are the primary forces governing the characters in this play. When animal references are used with regard to Othello, as they frequently are, they reflect the racism both of characters in the play and of Shakespeare's contemporary audience. "Barbary horse" is a vulgarity particularly appropriate in the mouth of Iago, but even without having seen Othello, the Jacobean audience would have known from Iago's metaphor that he meant to connote a savage Moor.

3.1.4   Characters

Othello: Othello is a general in the army of Venice. He is a Moor, a dark-skinned man born in Africa, and has risen through the ranks of the Venetian army through hard work and success in battle. He is a respected general, but less respected as a person, because of his dark skin and foreign roots. He is an honest man, and believes that people are honest. This makes him naive in many ways. Othello is a passionate man, and deeply loves Desdemona, even when he kills her. Iago uses Othello's trust in him to manipulate him, and Othello stops trusting in Desdemona, and begins to rely exclusively on Iago's advice. Desdemona was Othello's passion, and when she dies, he must die soon after, especially after he learns that she was innocent.

Desdemona: Desdemona is loyal, faithful, and passionately loves Othello. She is shrewd and wise, but is very subtle about it. She dies because she keeps blindingly faithful to Othello, and cannot understand why he believes her to be an adulterous. She asks Cassio to help her cheer up Othello, but Iago manipulates facts to make Othello even more jealous. She is blameless, and she dies tragically, so selfless as to deny that Othello has killed her in her dying breath.

Iago: Iago is Othello's sword-bearer. He has been passed over for the position of Lieutenant, and this draws out his evil nature. He feels that he has been wronged and cannot accept the position that Othello gives him. Iago orchestrates Othello's downfall out of malice and revenge, and it is worse because Iago coats his poisonous words in the appearance of truth. Othello has no reason to doubt Iago, and Iago is able to completely manipulate Othello and to control his actions. Othello kills Desdemona, but Iago is responsible. Iago is only concerned about himself and his position, and will sacrifice anyone to save himself and his interests. This is shown when he kills his own wife when it is discovered that he has been treacherous.

Emilia: Emilia is Desdemona's female servant. She is Iago's husband, and has a practical and shrewd sense about her that is more apparent than Desdemona's. Emilia urges Desdemona to confront Othello, and when she learns of Iago's treachery, she reveals him, even though it costs her life. She is a good friend and companion to Desdemona, but unfortunately she puts into motion the events that lead Othello to believe that he has seen proof of Desdemona's unfaithfulness.

Cassio: Cassio is Othello's choice for his new Lieutenant. Cassio travels from a different city, and his reputation is known in far lands. He is an up and coming soldier, and a good friend to Othello. Cassio and Desdemona try to help Othello's jealousy together in friendship, but due to Iago's clouding of Othello's perception, this leads him to think that they are having an affair.

3.1.5   Style

Irony: Harmon and Holman in A Handbook to Literature define irony as "a broad term referring to the recognition of a reality different from appearance." Othello is an essentially ironic play in that Shakespeare creates such a wide divide between what appears to be real to the characters in the play and

what appears to be real to the audience in the theater. He does this through several devices. In the first place, Shakespeare offers Iago some of the best language in the playwright's whole body of work. Consequently, Iago appears to the other characters as well spoken, appealing, and attractive. His language makes him someone they trust. This is evident from the number of times a character (particularly Othello) refers to Iago as "honest." Iago does not look like the villain he is. In this, Shakespeare deviates from the traditions of the Middle Ages in which evil characters always exhibit some degree of the evil on the surface. Indeed, in medieval romance, characters are as they appear: an ugly character is inevitably evil. Shakespeare plays with both audience and character horizon of expectation here. The first gap, then, is between what the characters and audience expect from such an attractive and well-spoken character and what he really is. Shakespeare also structures his scenes so that the play becomes increasingly ironic.

4. ANALYSIS OF PLAY IN ITS TRANSLATION

In the translation of this play, the translator's attempt shows that he has strived to render the ST concepts to the TT, the same way the author has done. When we look at the translation from the macroscopic point of view, the same concepts with that kind of value in the original text have been rendered. The translator by choosing some strategies has made the translation of the work worthwhile.

The literary and ironic form of the ST has been rendered to the TT and its archaism has been preserved in translation. Metaphorical language of original text has also been transferred to the target text that plays an important role in conveying the deep meaning and beauty of the ST to the TT.

On the other hand, from the microscopic point of view when we go deep through the details, we find out some differences. As it was explained in the introduction, in the semantic and stylistic part, when we compare the English version of the play with its Persian one, there are some semantic and stylistic shifts. Sometimes the semantic shifts are for the sake of the elevation of the style.

As a whole, the length of the Persian version is shorter than the length of the English one because translator has been tried to render the ST contents semantically to the TT in order to help the TT reader have the same understanding of the ST. In many parts, in the English version, the author has portrayed the scenes and dialogues between persons in the play and in other parts, the characters' soliloquies have been shown. When we read the Persian version of these parts, we find out that how beautifully, the translator has conveyed these dialogues and portrayed these scenes between characters exactly the same as the original text that render the characters' personalities and show their behaviors and manners perfectly. In the following some parts of play have been chosen from English and Persian versions in order to be compared with each other from semantic and stylistic points of view.

5. CONCLUSION

From psychological point of view, in the original work, characters' personalities, especially the protagonist and antagonist of the play, Othello and Iago and changes that happen in Othello's personality during the process of play have been portrayed. When we read the translation of the work, these contents and issues should be rendered carefully. In fact, the translator should convey the different psychological aspects of the ST to the TT, for example, the translator should be able to render the characters' behaviors and thoughts in the way that the TT reader can imagine what the author means and what he wants to show to the ST reader. In this play, as the author has shown the positive and negative aspects of the personalities of characters, the translator has also tried to transfer the exact translation of these psychological aspects of the ST while keeping the meaning and the content of the work. He has

transferred the id, ego and superego characters of the play by portraying their conversations and thoughts in their soliloquies that in this process has conveyed the original contents semantically.

The last but not the least, first at micro level, in a comparison of the original and the translation at the end of this research, there are some differences in both semantic point of view and stylistic one but these differences do not lead to the vanishing of the author's main aim. Ironically, these differences are used for the elevation of the work. In this regard, we cannot make this as the translator's fault but the translator's knowledge about what the author wants people to know and how he wants to show them. Therefore, the translator selects this style. Second, at macro level, when we read both English and Persian version and compare these two with each other then we come to this conclusion that how the translator is capable of understanding the psychological subjects and how he is capable of rendering these concepts into Persian, his mother tongue.

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