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Title

**Rendering The italicization stylistic effect
in Edgar Allan Poe's *The Black Cat* in its
Arabic version**

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ABSTRACT

When affected, the author expresses oneself through literature which would in its turn has an impact on its readers. The process of reading a literary text is a profound actcomplex cognitive activity in which the reader delves into the text encountering, exploring and fathoming its two principle components: form and content. Form is determined by content; it is manipulated and set in a manner to effectively convey and serve the content. In this study, we tackled Edgar Allan Poe's style in his story *The Black Cat* which characterized by the use of features of writing such as *italics*, dashes and several other graphologies. Our study focused on the rendition of *ITALICIZATION* by Poe in the Arabic translated version to see to what extent is the purpose reflected there. For that reason, we hypothesized that italicization serves as a graphological deviation that is intended by Poe to express different ideas. However, when translated into Arabic, the translator could not use the same device for Arabic does not have this graphological system and hence a loss is inevitable. Besides, the translator did not try to compensate this loss under any other form. We adopted the comparative descriptive methodology by which we matched, compared and analyzed the translated version to the original one to check whether the italicization was (stylistically and pragmatically) transmitted from the ST to the TT and what procedures are adopted to compensate the loss in the target text in order to keep the same impact that Edgar Allan Poe intended in the original one. We concluded with the following points: The translator could not faithfully reflect all the italicized words as intended by Poe though she sometimes used the same graphology deviation as **bolding**.

Keywords

Poe's Style, Italicization, compensation, loss and gain, translatability Vs Untranslatability

الملخص

عندما يتأثر الكاتب يقوم بالتعبير عما يخالجه عن طريق صنع وتشكيل أدب خاص به، كي يترك أثرا هو الثاني في نفسية القارئ. تعتبر عملية قراءة نص أدبي عملية ادراكية معقدة وتتطلب التعمق حيث أن على القارئ التغلغل في النص الذي يواجهه ويجوب أدغاله ويحدد المكونين الضروريين لفهمه ألا وهما: الشكل والمحتوى، حيث أن الشكل محدد بالمحتوى، وهو مُشكّل ومتلاعب به بأسلوب ينقل ويخدم المحتوى بشكل فعّال. طريقة التلاعب هذه تختلف وتتنوع من كاتب لآخر. في هذه المذكرة سندرس أسلوب كاتب معين الا وهو الشاعر والناقد إدجار آلان بو في إحدى أقوى مؤلفاته في فئة القصص القصيرة "القط الأسود" التي تحوّلها العديد من مميزات أسلوبه في الكتابة كالكتابة المائلة والشرطات و عدة غرافولوجيات أخرى وركزت الدراسة على المعاني التي كان يقصد إليها "بو" في إمالته لكلمات معينة كتابة وكيف تمكنت المترجمة من عكس نفس الأثر في النسخة المترجمة للعربية. افترضنا أن "بو" كان يقصد معاني معينة وراء إمالته لكلمات معينة إلا أن المترجمة لم تنجح في نقل نفس الأثر بسبب أنالعربية يعوزها هذا الشكل من أشكال الإمالة الخطية ورغم ذلك لم تنكبد المترجمة عناء تعويض هذه الخسارة تحت أي شكل من الأشكال. ومن أجل البحث في هذه الإشكالية تبني المنهج المقارن الوصفي حيث قمنا بمطابقة ومقارنة وتحليل النسختين من القصة (الأصلية والمترجمة) وبعدها حاولنا معرفة واكتشاف المدى الذي وصلت اليه النسخة المترجمة أسلوبيا وبراماتيا لنقل المعلومات من النص الأصلي الى النص الهدف، وكذا ماهية الإجراءات التي اتبعت للتعويض عن الخسارة في النص الهدف لأجل الحفاظ على نفس الأثر الأسلوبي والأدبي الذي تركه آلان بو في نصه الأصلي.

الكلمات المفتاحية

أسلوب بو، الكتابة المائلة، التعويض، الكسب والخسارة، استحالة الترجمة وقابلية الترجمة

Dedication

To my beloved Father may Allah bless his soul, I hope you're smiling up there and proud of me.

To my beautiful angel Mom may Allah reward her, she is the main reason that I fought for to be standing here today.

To my brother whom I'm proud to call "Dad", because he's always been there for me and my beloved nephew

Med Ali.

To my beautiful family Ramzi, Aziza, Bessma, Redah and Chafik and his beautiful family and Rawand his diamond my second Mom Manou.

To my best girl Aminawho stood with me, supported me and gave me hope when there wasn't any.

To all families of KHOLLADI, SOUICI and YELLES.

Dedication

**This work is dedicated to all whom fill me with love, enlighten
my way and support me**

**My lovely parents
Khadidj and Addel madjid
And My second mother Nassira**

**To my sisters Houria, Hanan, Fatiha, Samra, Tidjania, Hanadi
To my brothers Adel, Toufik, Brahim, Adel, Omar and Abde
raouf, Houcine, Med Seghir, Abderrahman, Aissa**

**To all SADOKI, AOUISSAT, BENSSEDIK, MADANI and
KAHLOUL family**

**To my Best friends: Adel, Sabri, Omar Aouissat, Zaoui,
Lazhar who live in my heart.**

Bless you All

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List of Abbreviations

TBC: The Black Cat

ML: Morphological Level

S: Sentence

ST: Source Text

TT: Target Text

GD: Graphological deviation

Vs: Versus

Table of Contents

Abstract.....	I
Abstract (Arabic).....	II
Dedication 01.....	III
Dedication 02.....	IV
Acknowledgments.....	V
List of abbreviations.....	VI
Introduction	1

Chapter One Loss and Style rendering

1 Loss and gain	06
1-1 Loss	06
1-1-1 Kinds and Levels of Loss	07
1-1-1-1 Morphological Level	07
1-1-1-2 Syntactic Level	08
1-1-1-2-1 Condition.....	09
1-1-1-3 Semantic Level.....	09
1-1-1-4 Textual Level.....	10
1-1-1-5 Stylistic/Rhetorical Level	10
1-2 Gain	11
2 Translatability VS Untranslatability	12
2-1 Types of Untranslatability	14
2-1-1 Linguistic untranslatability.....	14
2-1-2 Cultural untranslatability.....	15

2-1-3 Stylistic untranslatability.....	15
2-1-3-1 Repetition	15
2-1-3-2 Redundancy.....	15
2-1-3-3 Explicature VS Implicature	16
2-1-3-4 Register.....	16
3 filling the gaps Procedures	17
3-1 Adaptation	17
3-2 Compensation	17
3-3 Paraphrasing	17
3-4 Translator's note.....	18

Part Two: Style and Graphological Deviation

2-1 Poe's style.....	19
2-2 Arabic Punctuation.....	23
2-3 Graphological Deviation	24
2-4 Italicization.....	25
2-4-1 When to italicize.....	25
2-5 Graphology in Arabic.....	26

Chapter Two Analysis of translating italicization in *The Black Cat*

1 Poe's biography	30
-------------------------	----

2 Edgar Allan Poe’s Style	31
3 The Analysis	33
3-1 Statistical Analysis.....	36
3-2 Selected Passages in Italics and Their Analysis.....	37
3-3 Statistics.....	43
4 Conclusion	44

List of Figures

Fig 1: shows Arabic punctuation.....	23
Fig 2: shows the Old Arabic handwriting	27
Fig 3: shows Farsi handwriting	27
Fig 4: shows Koufi handwriting	28

List of tables

Table 01: shows the analysis of translated version.....	35
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INTRODUCTION

According to Merriam Webster (2011), Style is defined as a particular way in which something is done, created or performed. A particular form or design of something, as it is the way of behaving or doing something. In literature, style is a way the author conveys a certain message to his/her readers in order to leave the same impact as the one that affected him/her in the first place. Each and every author had their unique touch, for instance, Taha Hssine used to use Repetition because he was a blind that relied upon dictation. As for Alakkad (Egyptian writer), he keeps using complicated words in his writings as if to set a touch that goes with his name. Style is as important as the form and meaning in a literary text. Literary translators focused mostly on the form and content, in the form usually translators deal with Literary devices and ignore the author's style completely without knowing that it is the key to a far better translation.

Throughout history of noveling, the world has recognized lots of styles, features and techniques for each author; we exemplify that by choosing Edgar Alan Poe's corpus and to be exact the usage of Italicization in *The Black Cat*'s piece of nowadays art and the core of present studies. In other words, we need to understand the true intention of the author by using such an ostentation, not to mention how it is interpreted by the student. It all starts when the author's influenced or provoked by what's surrounding him, this environment includes the different elements of beings such as society on its large and small gauges, when he is affected, the author would express himself in a way that may leave an impact on the readers by creating Literature, therefore, it is not that easy to read a literary as it seems, in fact it is way too deep that the reader digs into that novels encountering, by understanding and measuring both form and content of that novel. Form is determined by the content; it is set in a way that effectively convey the content. Our current study is concerned with Edgar Alan Poe's style, who's a short story writer, a poet and a literary critic as well, a 19th century American Romanticist whose style is into detective story genre and emergence science-fiction genre. We've opted for his tale so far which is *The Black Cat* this gothic novel was published in (1843), short in length. In order to figure out how to render Poe's style we shall tackle several cases where translation shall be nearly impossible.

Research Problem

In *The Black Cat*, Poe distinguishes certain words by putting them in italics. The italicization is recurrent throughout the work. This kind of literary deviation is what Leech, G. (2008) identifies as the graphological type which can be visually noticed. As a result, the reader would automatically raise questions as whether this deviation is intentional or not. And if so, what is its significance this intention that the reader in English feels and notices may not be felt by the reader in Arabic in the translated version.

Hypotheses

Hypo1: Poe uses *italics* unconventionally. However, italicization is not the only *graphological deviation*. It is reiterated throughout the corpora. Moreover, Poe is not only a writer but also a critic thus we hypothesize that he uses this deviation intentionally.

Hypo2: Poe uses italicization when:

- He expects the reader not to believe the narrator's account of the story;
- He wants to put a main idea forward; the italicized word is the one around which the coming is to revolve
- He needs to portray the intensity of the anxiety or depression of the narrator;
- He introduces technical words or words of a foreign origin; and he knows that the narrator's viewpoint concerning a situation is to be completely opposed to the expectation of the reader.

(the narrator's scheme does not go in accordance with that of the reader).

Hypo3: Italicization with its functions and purposes as adopted in Poe's *The Black Cat* may not fully be rendered into Arabic due to this sort of graphology in that Language that Arabic lacks.

Objectives

- Investigating the when & how Poe uses Italicization.
- Examining the relationship between types of Italicization and the Procedures used in rendering it in the target language.
- Showing to what extent can we faithfully reflect Poe's style in his short story.
- Comparing the two versions of *The Black cat* and verify which one render better Poe's style.
- Proving that the translated versions of *The Black Cat* are a total loss case of translation and that we must find a new solution to compensate.

Methodology

To achieve the above mentioned objectives we will adopt the analytic comparative methodology which we see appropriate for such topic. We first try to analyze all the purposes of italicization by Edgar Allan Poe, then we compare them to all the sentences that may contain italic or bold words in the Arabic version, to check to what extent his style is reflected in the Arabic translation. After that we compare all the italic expressions in the original version to check the availability of equivalence from and /or meaning.

Finally, we try to see what forms of compensation the translator opted for and whether the loss is either at the formal level or at the content level. This may help us to see whether Poe's style is maintained exactly as it is, or maintained in different forms or completely lost.

Limitations of the study

Our study limits itself to one of Poe's translated version by Khalida Said entitled القط الأسود as being one of the best ever translations according to the contemporary critics.

CHAPTER ONE
STYLE AND LOSSIN RENDERING

Part one

Loss and Gain

1 Loss and gain

1-1 Loss

Due to the discrepancies between English and Arabic as two languages of different families, one is Endo-European and the other is Semitic, loss in translation is very common, varied and sometimes inevitable vis-à-vis avertable loss. Losses occur on all language levels: morphological, syntactic textual and stylistic/rhetorical. It is, perhaps, axiomatic to propound that the more meticulously and consummately the text texture is, the more inevitable losses are expected, as in the plethora of translations of the glorious Qur'an. Gain, on the other hand, is not only rare but also not always feasible. To bring about some gain in the translated text is a laborious task on the part of the competent translator who has to resort to certain strategies, such as those of compensation, domestication, annotation and explication. On the textual level, for instance, the translator may utilize exospheric reference; and on the stylistic/rhetorical level he/she may adopt the strategy of compensation whereby he could plant in the TT a metaphor equivalent to non-metaphor in the ST inevitable loss of a preceding rhetorical feature in the ST.

Furthermore, equilibrium should be maintained with regard to loss and gain in the translation which aspires after merit. It is perhaps unanimously accepted that complete symmetry or sameness can hardly exist between languages descending from the same family, let alone those belonging to remote origins, which results in divergence on all planes. In fact, the more divergent the languages are, the more losses in translating from one language into another, English and Arabic are not an exception. The asymmetrical character of these two languages underlies the linguistic/stylistic discrepancies on phonological, morphological, syntactic, semantic, textual, stylistic and cultural levels. Cultural differences, to take the last level, give rise to lexical gaps evinced in incongruous ideological, social and ecological terms which relate to highly sensitive issues such as religion and politics or those pertaining to institutions and nomenclature.

Hence the process of translation between Arabic and English is sometimes clogged up by linguistic, rhetorical and cultural barriers which engender inevitable losses with very serious consequences especially in dealing with a highly sacred text like the Qur'an (As, Sas, Abdul, 2011)

1-1-1 Kinds and Levels of Loss

First, *inevitable loss*: It occurs because of the divergent systems of the two languages regardless of the skill and competence of the translator who cannot establish equivalence and therefore resorts to compensatory strategies. Second is *an avertable loss* which is attributed to translator's failure to find the appropriate equivalence. Both kinds of loss can be seen on all levels. (As, Sas, Abdul, 2011)

1-1-1-1 Morphological Level

At the morphological level, Arabic infix is an essential element in the morphological structure of the tri-literal root as in the infix *alaf* which indicates duality and reciprocity among other things, e.g., *faaala* فاعل *tfaaaala* تفاعل. The infix in English, on the other hand, is restricted to few count nouns as in *tooth(sing)* and *teeth(pl)*. To compensate for this loss, the translator opts to add a reciprocal pronoun, i.e., *each other* or *one another*, e. g:

They meet each other/ one another in the office او في الدائرة يتقابلان.
يتقابلان في الدائرة

Likewise, the divergent number systems in the two languages engender grave loss unless skillfully compensated. Arabic classifies count nouns into three categories: singular, dual and plural; whereas English has a binary classification whereby count nouns are either singular or plural. To transfer duality from Arabic into English, a lexical item such as *both* or *two* must be added by way of compensation. (أحمد الغزالي، ص 126)

1-1-1-2 Syntactic Level

On the syntactic level, the discrepant systems of English and Arabic generate loss which necessitates compensatory strategies to aid the translator to look for functional rather than formal equivalence. Here are but two examples: tense and condition. When tense and aspect combined together there are 12 tenses in English, some of which have no equivalents in Arabic, such as present perfect and present continuous or progressive. The Arabic past or perfective tense refers to past, present or future time. The failure to capture the exact reference to time may result in a serious semantic loss. (As, Sas, Abdul, 2011)

This can be illustrated by the verb *jaa'a* جاء in the following Quranic verses

1- جاء السحرة فرعون (: الاعراف: 113)

2- وجاءت سكرة الموت (ق: 19)

3- قل جاء الحق وزهق الباطل (الاسراء: 81)

The verb *jaa'a* جاء in the above three verses denote past, present, present perfect and future tenses respectively:

1. The sorcerers **came** to Pharaoh
2. And the agony of death **comes** in truth
3. Say: Truth **has**(now) **come** and falsehood has vanished.

Translators, however, differ with regard to tense and time. Instead of the present tense adopted by Arberry.

1-1-1-2-1 Condition

is another problematic syntactic area where loss in translation can be detected. In English, there are four kinds: real (factual), probable (likely to happen), improbable (unlikely to happen) and impossible. Each kind is determined by the verb tense or form in both the main clause (apodosis) and the subordinate clause (protasis). The conditional particles *if* and *unless* do not play any role in the determinacy of any of the above kinds. In fact, the conditional complex sentence may not contain any particle where an auxiliary verb *had*, *were* or the modal *should* introduce the dependent clause.

1-1-1-3 Semantic Level

This kind of loss is very common and often inevitable in translation as it is a corollary of the lack of equivalence in English and Arabic, especially in the domain of culture specificity: many religious and cultural words have no equivalents in the two languages such as terms of kinship. Conspicuously, the most serious loss in translation is when the meaning, be it denotative or connotative, is lost or distorted, which undermines the purpose or *skopos* and even the justification of translation as an act of bilingual communication. The loss is aggravated when the Qur'an, the Word of God is involved. Here are two examples of the denotative and connotative loss in the following verses:

فإذا فرغت فانصب (الشرح: 7)

Arberry has completely missed the intended denotative meaning, i.e., the completion of work, and has chosen a decontextualized one, i.e., empty: This loss is, obviously, avertable.

1-1-1-4Textual Level

Cohesion is one of the most significant constituents of the text: It can be achieved via certain cohesive devices such as conjunctions, referring expressions, ellipsis, substitution, repetition, and parallelism. Arabic and English deal with coordination and subordination in different ways: coordination is employed to express thoughts which are syntactically and semantically equal. The excessive use of coordinated, conjoined clauses in English may make the text rather boring to read and hard to focus on the ideas expressed in it, whereas subordination is deemed more elegant, and by corollary, more favored than coordination based on parallelism which is a rhetorical device or figure of speech and a salient feature of good style in Arabic. Furthermore, the Arabic coordinators are in many cases functionally equivalent to English subordinators. The disregard of such kind of functional equivalence will result in loss of cohesion in the target text. (As, Sas, Abdul, 2011)

Recurrent coordinator *wa* حرف الواو which recurs 157 times in surat Yusuf (Joseph) performing a binary task of both coordination and subordination which is not always adopted in the translations of the Qur'an, thus creating loss on the textual level as explicated below. In aya 3 of the above sura, *wa* is equivalent to the English subordinator *though*, even though

نحن نقص عليك احسن القصص بما اوحينا هذا القران وإن كنت من الغافلين (يوسف: 3)

"We tell the best of stories in revealing this Qur'an into thee, (O Prophet,) even though you were unaware of it before it came". (Abdalhaqq and Aisha Bewley: 218)

1-1-1-5Stylistic/Rhetorical Level

Loss, mostly inevitable, is expected in translating a stylistically sui generis text such as the Qur'an, which is matchless and inimitable. The common rhetorical device metaphor is a clear case in point. Where literal rendition into English may not only cause unintelligibility but also a comic response, as it can be conspicuously demonstrated in the translation of the metaphor *libaas* as garments of which the singular means a sort of

covering, as vestment meaning a ceremonial garment especially one worn by a priest in church, or as raiment which is archaic, denoting clothing in general in the verse 187 in Surat Al-Baqara. (The Cow):

{هن لباس لكم وأنتن لباس لهن} (البقرة : 187)

They (referring to women) are libaas to men, and you(men) are libaas to them (i.e. women). According to At-Tabari and Ibn Kathir, among others, libaas means sakan which denotes the pleasure and comfort enjoyed by husbands living with their wives.

1-2 Gain

The generic differences in the two language systems naturally generate loss on all levels. Gain, on the other hand, is very rare, if ever, because, as Bassnett (2002:38) points out, translation theoreticians as well as practitioners are mainly concerned with matters of equivalence and the like, “ignoring what can also be gained, for the translator can at times enrich or clarify the SL text. Moreover, what is often seen as ‘lost’ from the SL context may be replaced in the TL context”. By the same token, Nida and Taber (1974:106) aver that whereas one inevitably loses many idioms in the process of translation, one can also stand to gain a number of idioms.” Nida calls for some sort of compensation for the loss a SL.

One of the difficulties is that too often translators are not sufficiently sensitive to the possibilities of idiomatic expressions, and hence the end result is a weakening of the figurative force of the translation, since they do not compensate for the loss of certain idiom by the introduction of others. (Nida, 1964: 106). Gain can be achieved mostly on the stylistic/rhetorical level through the following strategies, among others:

1. Adopting a TL-oriented strategy so as to reproduce a natural and original piece of literary art, implementing the principle: “the best translation is the one that does not sound as a translation”.
2. Repudiating the formal equivalence which produces literal, wooden and unnatural translation towards a functional, dynamic one;
3. Introducing an idiom or a rhetorical device in the TT for a non-existent one in the ST.

Here are some examples: In translating the poem by Jamil bn Mu'amar or Jamil Buthayna, Nicholson likens Jamil's pure, Platonic love for Buthayna to rain, echoing Shakespeare's similitude of mercy to rain when Portia addresses Shylock to show mercy to Antonio:

The quality of mercy is not strained
سمة الرحمة لا تحدّها حدود

It drops as gentle rain from heaven

تنزل من السماء كالمطر الودود

2 Translatability VS untranslatability

The controversy over the problem of translatability or untranslatability stemmed from the vagueness of the notion of meaning and a lack of consensus over the understanding of the nature of language and translation. For example, many people in ancient religious worlds were incredulous of the validity of translating as they believed that language was sacred and mystic, in which was hidden the will and order of God. Based on that understanding of the nature of language, they tended to regard translation or any kind of contrived conversion of divine message from one language into another as no less than profanity and vice (Steiner, 1957)

The perennial question whether translation is, in fact, possible is rooted in ancient religious and psychological doubts on whether there ought to be any passage from one tongue to another. After the end of the fifteenth century, the postulate of untranslatability has pure secular basis. It is founded in the conviction, formal and pragmatic, that there can be no symmetry, no adequate mirroring between two different semantic systems. Translatability and comprehensibility. Translatability is a relative notion and has to do with the extent to which, despite obvious differences in linguistic structure (grammar, vocabulary, etc.) Meaning can still be adequately expressed across languages. TT comprehensibility. Translatability \ Untranslatability provides an opportunity for translation scholars to express their views on the relationship between language and reality.

Opposition:

- View 1: Reality is the same for all of us, only the Language expression referring to the different segments of reality are different.
- View 2: Language also affects reality (Whorf 1956, Sapir 1956) (e.g. the way we perceive the external characteristics of objects is influenced by the kind of words available in our L1 to describe these characteristics).

If languages segment reality differently different “World View”

Certain phenomena of reality appear in excessive detail in one Language, while there is only a collective name for them in another one.

e.g.:

- Eskimo: Many names for the different types of snow.
- Arabic: The postures of camels.
- Russian: A type of fish.
- Italian: A type of pasta
- English: The objects related to Aviation.

The degree of difficulty of translation depends on their nature, as well as on the translator’s abilities. In larger sense, the problem of translatability is one of degrees: the higher the linguistic levels the source language signs carry meaning(s) at, the higher degree of translatability these signs may display; the lower the levels they carry meaning(s) at, the lower the degree of translatability they may register.

Throughout the history of translation, the question “Is Translation possible or impossible?” has been repeatedly asked and tackled among philosophers, linguists as well as translators and translation theorists. Some scholars and artists believe that virtually everything is translatable. Newmark, for example, argues that the

“Untranslatables” can be translated indirectly by transferring the source item and explaining it if no parallel item can be found in the target language and no compensatory effect may be produced within the same paragraph. Every variety of meaning in a source language text can be translated either directly or indirectly into a target language, and therefore everything is translatable (Newmark, 1989:17)

Others (Von Humboldt, Quine, Virginia Woolf, Derrida, to name a few) insist that translation is ultimately impossible. Von Humboldt, e.g. maintains that all translations are apparently attempts at finding a solution to some insoluble problems (Ke, 1991:10). Untranslatability is the property of text or any utterance, in SL, for which no equivalent text or utterance that is considered to be untranslatable is actually a Lacunae or lexical gap.

2-1 Types of Untranslatability

Catford (1989) distinguishes two types which he terms Linguistic and cultural:

2-1-1 Linguistic Untranslatability

linguistic untranslatability: when there is no lexical or syntactical substitute in the TL for an SL item. Linguistically Untranslatable sentences are such as involves structures not found in English. By restructuring and adjusting the position to conform to English norms a translator would unhesitatingly render two sentences.

A) Grammar

The English verb to be has no direct equivalent in Chinese. In an English sentence where to be leads to an adjective 'it is blue'. There are no adjectives in Chinese instead there are stative words that do not need an extra verb.

B) Vocabulary

German as well as Dutch has wealth of particles that are particularly difficult to translate as they convey sense and tone more rather than strictly grammatical information. Doch dutch toch which roughly means 'do not you realize that or it is

so, though someone is denying it '. What makes translating these words difficult is their different meaning depending on their intonation or context.

2-1-2 Cultural untranslatability

The absence in T1 culture of a relevant situational feature for the SL text. Different concepts of bathroom in English, Finnish and Japanese context where the object and the use made of that object are not at all alike.

2-1-3 Stylistic untranslatability

Each language has its own ways of expressing the world around linguistically since language reflects the way we see what is around us. Different views are expressed through different styles through some stylistic devices proper to the very language in question.

2-1-3-1 Repetition

Arabic for instance tends to not avoid repetition of the same word twice or more in the same sentence while English does not. E.g.: زارني فزرتة that is expressed He visited me and I did. We see here that the second verb زرتة is rendered using the verb « did » that says the same as the Arabic verb

2-1-3-2 Redundancy

It is not wordiness. We tend to add some words seen in English as extra to convey a given meaning. e.g.: ولدت يوم الأربعاء على الساعة الثامنة في مدينة وهران. When expressing this in English we try always to avoid extra words that are logically understood and hence we say: I was born on Wednesday at 8 O' clock in Oran.

2-1-3-3 Explicature VS Implicature

a. Implicature

“An ‘implicature’ is any other propositional form communicated by an utterance; its content consists of wholly pragmatically inferred matter” (Sperber & Wilson in Carston: 9). This concept *“is a theoretical construct first introduced by Grice (1967, 1989)”* (Bensalah 2013: 57). The implicature is then defined as that which is **implicitly** communicated without being **explicitly** said by the speaker.

b. Explicature

Sperber and Wilson define an explicature *“as an “explicit” assumption communicated by an utterance”* (ibid: 58). Hence an explicature is what is **explicitly** said by the speaker. *“An ‘explicature’ is a propositional form communicated by an utterance which is pragmatically constructed on the basis of the propositional schema or template (logical form) that the utterance encodes”* (Sperber & Wilson in Carston: 9).

The Algerian president says “We have to stand against terrorism” in a discourse addressed to the people. In a discourse addressed to the Algerian people, he said:

قال الرئيس الجزائري في خطاب له للشعب "علينا الوقوف في وجه الإرهاب"

2-1-3-4 Register

Although that language has words that can be used as equivalent for English words I, you, he, she and it. But they are relatively formal terms. In most cases that people use words which express the listener according to their respective role. For a mother to say her child I'll tell you a story 'she would say 'mother will tell child a story.

3 Filling the gaps Procedures

The translation procedures that are available in cases of lacunae, or lexical gaps, include the following:

3-1 Adaptation

An adaptation, also known as a free translation, is a translation procedure whereby the translator replaces a social, or cultural, reality in the source text with a corresponding reality in the target text; this new reality would be more usual to the audience of the target text.

3-2 Compensation

Compensation is a translation procedure whereby the translator solves the problems of aspects of the source text that cannot take the same form in the target language by replacing these aspects with other elements or forms in the source text.

Many languages have two forms of the second person pronoun, namely an informal form and a formal form. This is known as T-V distinction, found in French (tu vs. vous) Spanish (tu / vos vs usted), and German (du vs. sie), for example but not contemporary English.

The translator may have to compensate by using a first name or nickname, or by using syntactic phrasing that are viewed as informal in English (I'm, you're, gonna etc.), or by using English words of the formal and informal registers to preserve the levels of formality

3-3 Paraphrasing

Paraphrase sometimes called periphrasis is a translation procedure whereby the translator replaces a word in the source text by group of words or an expression in the target text. The Portuguese word "saudade" is often translated into English as "the feeling of missing a person who is gone".

3-4 Translator's note

A translator's note is a note added by the translator to the target text to provide additional information pertaining to the limits of the translation, the cultural background, or any other explanations. Some translation exams allow demanding such notes. Some translators regard resorting to notes as a failure.

Part Two

Style and Graphology Deviation

2-1 Poe's style

Literary devices are a major part of writing. A good author will use literary devices to bring the reader into what they are reading. When an author does this, the reader begins to feel and think as the characters feel and think. This is what Poe does to a reader when he writes a story. Poe's use of anadiplosis, bomphiliologia, chronographia, enargia and other literary devices helps the reader to embrace the characters.

Poe uses a good amount of anadiplosis. This is when the last word or words in a sentence is used as the first word or words in the next sentence. To understand this, you do not have to look far into his writing. Some examples of this can be found in "The Pit and the Pendulum" when Poe writes "...That I could not force my Imagination to regard as unreal. Unreal-Even while I breathed..." (The Pit and the Pendulum, NP). "For the moment at last, I was free. Free and in the grasp of the inquisition..." (The Pit and the Pendulum)(Zimmerman, B. 2005).

Poe also uses a device known as Bomphiliogia. Bomphiliogia is bombastic, pompous speech such as "Very suddenly there came back to my soul motion and sound-the tumultuous motion of the heart, and, in my ears, the sound of its beating. Then a pause in which all is blank. Then again sound, and motion, and touch..." (The Pit and the Pendulum, NP). He especially uses it in "The Pit and the Pendulum", although he uses it throughout his work. (ibid)

Enargia is another literary device used by Poe. Enargia is a vivid description of something. A person can see that he uses it throughout his work, but he uses it most often in his creative short stories. The way he describes the torture chamber in "The Pit and the Pendulum" is a good example of enargia. He does this when he writes "I now observed-with what horror it is needless to say-that its nether extremity was formed of a crescent of glittering steel, about a foot in length from horn to horn; the horns upward, and the under edge evidently as keen as that of a

razor...appended to a weighty rod of brass..." (The Pit and the Pendulum). (ibid)

This helps the reader to feel as though they too are in the torture chamber. Many of his poems also show use of it. Another device he uses is chronographia. This is a type of enargia. He does this when he talks about time using a very drawn on approach. "It's pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made a circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock...a note and emphasis that, at each lapse of an hour..." (The Masque of the Red Death, NP). (ibid)

Poe also uses a kind of Soraismus in his writing. Soraismus is "the mingling of languages either through ignorance or a desire to show off" (Zimmerman, NP). He uses this in "The Gold Bug". In this he writes, "No, dat he aint! -he aint find nowhar-dat's just whar de shoe pinch-my mind is got to be berry hebby bout poor Massa Will." (The Gold Bug, NP). He uses this because it gives the reader a sense of how the character talks. Poe writes "Poe also uses Chaismos to spice up his writing. He does this by saying one thing in one sentence, then saying the same thing flipped around in the next sentence. An example of this is "When the boy kicked the ball, he fell". The next sentence would say something like "the boy fell when he kicked the ball".

Symbolism is also a great part of Poe's writing. He masters it in his every work. In "The Pit and the Pendulum", the whole story symbolizes the dark and rough time in the torture chambers. In "The Black Cat", the cat symbolizes a kind a hatred that people keep bottled up. In the story His hatred toward the cat grows and he finally turns to drastic measures. In "The Tell-Tale Heart", the beating heart represents a person's conscience after they have done a terrible deed. "I felt that I must scream or die! and now-again! -hark! louder! louder! louder! Louder!" (The Tell-Tale Heart, NP) is an example of the beating heart. (ibid)

One of the other literary devices that Poe uses is personification. Personification is used to give a lifelike description of an object. Personification is one of the literary devices that bring his writings to life. For instance, "...weighty rod of brass, and the whole hissed as it swung through the air." (The Pit and the Pendulum, NP) is one example. Another example is "In the center yawned the circular pit from which jaws I had escaped; but it was the only one in the dungeon". In "The Lake: To- "Poe uses some personification to personify the night. For example, "Of a wild lake, with black rock bound, And the tall pines that towered around. But when the night had thrown her pall Upon that spot, as upon all," (The Lake: To-, NP). Another example in the same poem is, "Death is a poisonous wave". For instance, up to now I have counted twenty-three types of devices of balance, including antanagoge, three kinds of doublets (antithetic, pleonastic and range), triplets (and other kinds of seriation), antimetabole, inclusio, and palindrome... I have also catalogued nearly two dozen devices of description, from anemographia to triplets adjectival and adverbial, and conclude that Poe is a highly descriptive writer... Additionally, I have enumerated three dozen types of emotional appeal and other devices of vehemence--no surprise to those well acquainted with the prose and poetry of the passionate and histrionic Poe(Zimmerman,NP)".

Anadiplosis, bomphiologia, chronographia and enargia greatly influence Poe's writing style. Using these and many other types of literary help bring his writing to life. He uses this and his imagination to create high quality work. The way Poe uses them to recreate the stories in the reader's mind makes him a very popular writer in American literature. Scholars continue to study his work and his use of literary devices. In addition to his place among "Gothic" authors, Edgar Allan Poe is known as the grandfather of horror in American Literature, because he was the first to employ many of his signature style elements in his work. You could probably categorize Poe's writing under any of the basic elements of Gothic literature (setting, tone, presence of the supernatural or evil, etc.), but I think there are three that shine through in his works the strongest.

First, we would include point-of-view. Many of Poe's stories and poems are written in 1st person point-of-view and the narrator is nearly always untrustworthy. In this way, Poe's stories come across as scary/mysterious in themselves, but additionally eerie due to a creepy narrator. "Tell Tale Heart" is only one of the many stories that most of the intensity and fear is created by a narrator who may or may not be in his right mind.

Poe is also known for creating compelling atmosphere in all of his stories. As a literary element, atmosphere is the combination of a specific setting and tone. Poe often creates an eerie or spooky atmosphere through setting stories in remote places (and old houses or cabins) and adding to the already spooky place bad weather and illness. Combined, these elements are common to many of his stories and make the stories uniformly dark and mysterious. "The Fall of the House of Usher" and "The Raven" are two easy examples of atmosphere as a predominant literary element.

Finally, one of Poe's greatest achievements was his ability to create really twisted characters. In addition to untrustworthy narrators in many stories, Poe had an affinity for adding mental or physical diseases and ailments to many of his stories. As the first author in America to really play off this, you can see where the technique has been expanded into much of our modern day horror. There is simply something innately scary about things humans cannot control and do not fully understand, especially when it is clear they actually exist. Mental disorders in characters is so common to Poe that those who have read enough of his works tend automatically not to trust the sanity of any of his characters. Think of Roderick and Madeline Usher, the narrator in "The Tell Tale Heart," or the prisoner in "The Pit and the Pendulum."

2-2 Arabic Punctuation

Different languages use different devices to express a variety of ideas. Arabic and English, since they belong to different families do have also different ways to express their needs. Arabic by definition is a language that is read and hence, it focuses more on the oral production and listening more than relying on graphic ways and the way letters are written which is the specialization of Western languages. English in this regard, put the stress more on the spelling and the graph; which is a strong reason behind the use of punctuation as a grammatical or functional link that tie the ideas to one another the ideas.

Arabic prefers not to link words using any graphology or punctuation; if we look at any old manuscript we find that it is free of any graphological tool that may show links or express the different meanings conveyed by the speakers. Arabic, in other words uses particles instead of punctuation; we all have read the famous expression that says” Arabic is the language of الواو which means that it uses more particles than punctuation.

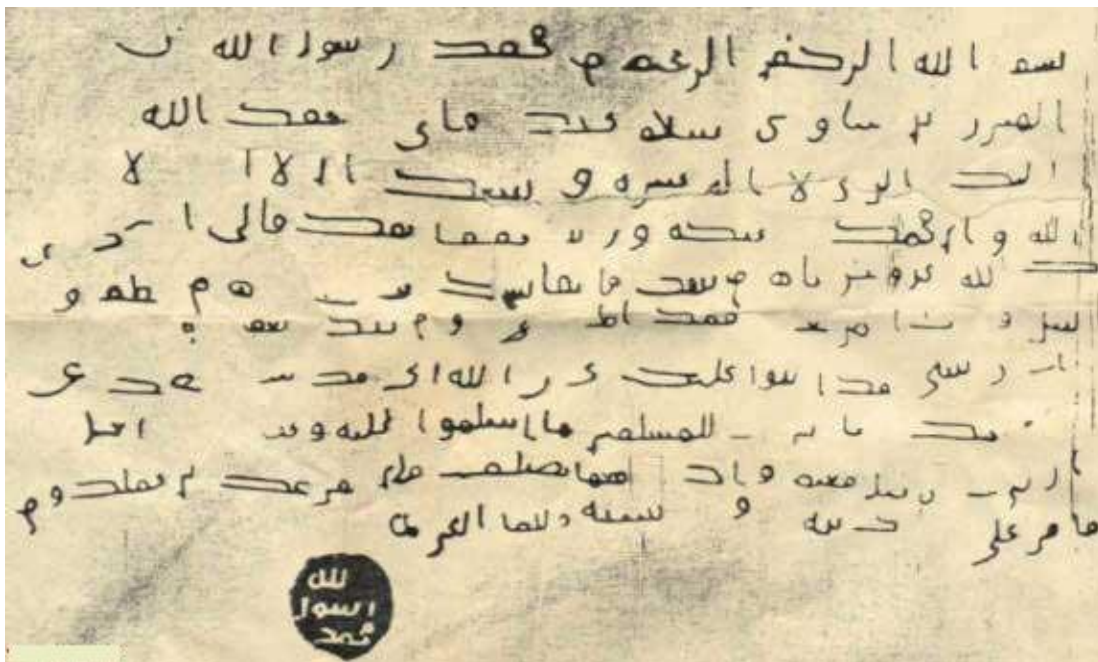


Fig:1 shows Arabic punctuation

Let us consider this example between Arabic and English to show to what extent there is a too far difference between the two languages:

I went shopping and bought meat, vegetable, candy and fruits

-In Arabic we may express the same idea, using different graphs as in the following:

ذهبت للتبضع واشتريت اللحم والخضر والحلوى والفاكهة

We see from the above mentioned examples that Arabic supports more the use of particles, while English uses punctuation. If we scan all the old and the contemporary texts written in Arabic, we find that all texts put in that period did not show any of the graphs found in English. However, after the discovery of the printer and after the appearance of journalism in the Western world we might find some similarities between the graphs in the two texts because of the impact we saw in that period.

Recently, all Arabic texts do follow some methods of writing especially the international ones as the APA or the MLA which require the use of punctuation and the other signs and modal of writing such as italicization and capitalization and so on.

Arabic language did not use italicization and the style doesn't opt for it, however, after the invention of the Office Word, many journalists started relying upon these new techniques of writing. Besides, italicization in Arabic does not and never have the same function as the English one may have. Hence, we cannot expect the same impact upon the use or the non-use of italicization in some expressions as it is the case in Western languages.

2-3 Graphological Deviation

The graphological variation is considered as “*a relatively minor and superficial part of style*” (Leech and Short 2007: 105). This deviation includes “*matters as spelling, capitalization, hyphenation, italicization and paragraphing*” (ibid). Conventionally, syntax determines the rules for the use of such matters, still they “*become noticeably expressive only when a writer makes a graphological choice which is to some degree marked or unconventional, such as a deliberate misspelling.*” (ibid).

The intentional unconventional employment of the graphological variation is called the graphological deviation. Generally speaking, a linguistic deviation occurs when the author makes use of his literary license and intentionally transgresses the conventional rules of language in order to achieve certain effects. The graphological deviation can take many forms, such as capitalization, punctuation and italicization. The latter is the concern of our study. Adding to that, linguistic deviation can be placed in a wider aesthetic context; it can be connected to the general principle of Foregrounding (ibid)

2-4 Italicization

To italicize is to print or write in italic type (Cambridge Advanced Learner's Dictionary). Italics are the "*printing of the sloping kind of typeface*" (Concise Oxford English Dictionary). The Italian printer Aldus Manutius the Elder is the one attributed to be the inventor of the italic type face, his type cutter, Francesco Griffo was responsible for the first Italic Typeface in 1500. Baazizi, H. (2015)

2-4-1 When to italicize

Italics serve for certain usages:

To emphasize

In spoken language, the speaker can denote the points of emphasis through the medium of intonation and stress. Similarly, in written language the writer can use italics to indicate the points of emphasis. For instance: -The works that are written by Russians authors in English language *are* considered a part of English Literature.

To set off a title, word, or passage from the context

Example: -The Sunday Telegraph has conservative political views.

For foreign or unfamiliar words, phrases and technical terms

When one writes a text in English and inserts an Italian or a Latin word while writing, he is supposed to italicize that foreign word. For example: A. What do we call a spider in Italian? B. We call it *ragno*.

For names of vehicles, aircrafts, ships, and trains

For example: *Titanic* sank in the North Atlantic Ocean in 1912.

2-5 Graphology in Arabic

Graphology is a scientific method of identifying, evaluating and understanding personality through the strokes and patterns revealed by handwriting. Handwriting reveals the true personality including emotional outlay, fears, honesty, defenses and many others. Professional handwriting examiners called graphologists often identify the writer with a piece of handwriting. Accuracy of handwriting analysis depends on how skilled the analyst is. Although human intervention in handwriting analysis has been effective, it is costly and prone to fatigue. Hence the proposed methodology focuses on developing a tool for behavioral analysis which can predict the personality traits automatically with the aid of a computer without the human intervention. The most predominant features of handwriting employed in graphological analyses include the shape of the page margins, line spacing, line skew, word slant, corner sharpness, size of letters, text density, writing speed and regularity of writing. In this paper, a number of methods are presented for automated extraction of these features from Farsi handwriting. (www.iosrjournals.org) We see that the English language has twenty-six letters, one letter with which is also the style of writing of this language cursively or separately. But the Arabic language has one block, modal in the way of writing and the types of the letters takes multiple places:

أ ب ج د ز ش ض غ ف ل م ن ه و ي

These letters take place one from another however in English, we see that letters have the same place in writing but we notice that Arabic version has a group of handwriting as KOUFI handwriting, FARSI handwriting, ARABIC handwriting each one enjoying its own graphological purposes of use.



Fig 2: shows Old Arabic handwriting

The Arabic handwriting was an art before it becomes a time of writing in different languages. The first one wrote the Arabic handwriting is prophet Ismail peace be upon him and Ibrahim Khalil puts the basics of letters not separate between it. It developed through ages and finds real echo in the Arabian civilization. It was meant for Holy Quran.

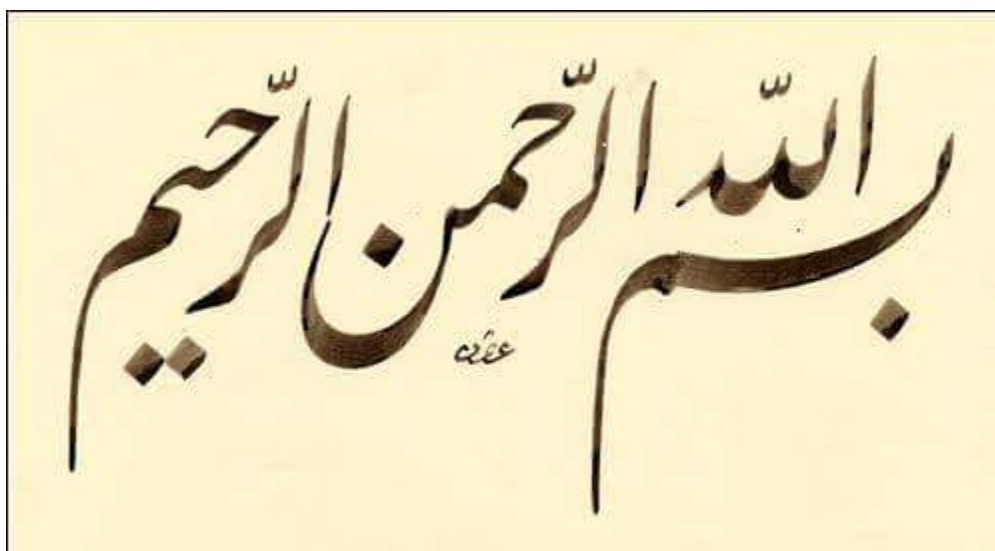


Fig:3 shows Farsi handwriting.

Farsi handwriting appears in the seven century, it is a nice handwriting be marked by strike and extensity, simplified and clearness without complexity in it

considered one of the best handwriting in the world.It was meant for texting Farsi princes and Kings.



Fig:4 shows Koufihandwriting

This is Koufi handwriting in the inherited Arabic language they used in the Islamic civilization they believe that come out 100 years ago before raising in Al Koufa they used in writing specially in the Holy Quran to show their style of writing.

CHAPTER TWO

ANALYSIS OF TRANSLATING ITALICIZATION

IN THE BLACK CAT

1 Poe's biography

Born January 19, 1809, Boston, Massachusetts, U.S. American short-story writer, poet, critic, and editor Edgar Allan Poe's tales of mystery and horror initiated the modern detective story, and the atmosphere in his tales of horror is unrivaled in American fiction. His *The Raven* (1845) numbers among the best-known poems in national literature (Quinn, A. H.1998).

With his short stories and poems, Edgar Allan Poe captured the imagination and interest of readers around the world. His creative talents led to the beginning of different literary genres, earning him the nickname "Father of the Detective Story" among other distinctions. His life, however, has become a bit of mystery itself. And the lines between fact and fiction have been blurred substantially since his death (Quinn, A. H. 1998).

The son of actors, Poe never really knew his parents. His father left the family early on, and his mother passed away when he was only three. Separated from his siblings, Poe went to live with John and Frances Allan, a successful tobacco merchant and his wife, in Richmond, Virginia. He and Frances seemed to form a bond, but he never quite meshed with John. Preferring poetry over profits, Poe reportedly wrote poems on the back of some of Allan's business papers (Quinn, A. H.1998).

Poe became a literary sensation in 1845 with the publication of the poem "The Raven." It is considered a great American literary work and one of the best of Poe's career. In the work, Poe explored some of his common themes—death and loss. An unknown narrator laments the demise of his great love Lenore. That same year, he found himself under attack for his stinging criticisms of his fellow poet Henry Wadsworth Longfellow. Poe claimed that Longfellow, a widely popular literary figure, was a plagiarist, and this written assault on Longfellow created a bit of backlash for Poe (Quinn, A. H.1998).

Continuing work in different forms, Poe examined his own methodology and writing in general in several essays, including "The Philosophy of Composition," "The Poetic Principle" and "The Rationale of Verse." He also produced another thrilling tale,

"The Cask of Amontillado," and poems such as "Ulalume" and "The Bells."(Quinn, A. H.1998).

Poe was overcome by grief after the death of his beloved Virginia in 1847. While he continued to work, he suffered from poor health and struggled financially. His final days remain somewhat of a mystery. He left Richmond on September 27, 1849, and was supposedly on his way to Philadelphia. On October 3, Poe was found in Baltimore in great distress. He was taken to Washington College Hospital where he died on October 7. His last words were "Lord, help my poor soul."(Quinn, A. H.1998).

2 Edgar Allan Poe's Style

Edgar Allan Poe has a unique and dark way of writing. His mysterious style of writing appeals to emotion and drama. Poe's most impressionable works of fiction are gothic. His stories tend to have the same recurring theme of either death, lost love or both. For example, in the short story "The Cask of Amontillado" opens with a first person narrator (Montresor) who speaks of his plan to kill Fortunato. Montresor states, "I must not only punish, but punish with impunity" (Poe 144) Poe has a brilliant way of taking gothic tales of mystery and terror and mixing them with variations of a romantic tale by shifting emphasis from surface suspense and plot pattern to his symbolic play in language and various meanings of words. Poe uses a subtle style, tone, subconscious motivation of characters and serious themes to shift his readers towards a demented point of view. This is the unique tactics Poe utilizes that makes him an impressionable writer and poet.

Edgar Allan Poe's inspiration came from a woman who lived in England named Elizabeth Barrett. Elizabeth Barrett had written a work called "Lady Geraldine's Courtship". Poe had dedicated another one of his works "The Raven" to Elizabeth because he had admired "Lady Geraldine's Courtship" so much. Poe's admiration for "Lady Geraldine's Courtship" came from its "fierce passion" and "delicate imagination." (Museum) Barrett felt privileged due to the high respect the people of England held for Poe. Barrett stated, "There is poetry in the man, though, now and then seen between the great gaps of bathos. . . the "raven" made me laugh, though with something in it which accounts for the hold it took upon people; Your 'Raven' has produced a sensation, a "fit horror" here in England; Some of my friends are taken by the fear of it and some by the music; I hear of persons haunted by the "Nevermore," and one acquaintance of mine who has the misfortune of possessing a "bust of Pallas" can never bear to look at it in the twilight."(Museum). The two had created a connection to each other through works. Poe inspiration came from this connection, thriving him to compete with her while falling in love with her.

3 The Analysis

	English Version	Arabic Version
	Novel's Title: "The Black Cat"	Novel's Title: القبط الأسود
I	Author: Edgar Allan Poe	Translator: Khalida Saaid.
T	Country: United States	Translated in: Beirut
E	Language: English	Language: Arabic
M	Number of Pages: 9	Number of Pages: 8 pages
S	Genre(s): Horror fiction Short story Gothic Literature	
	Publisher: United States Saturday	Publisher: Dar El Adab - Beirut

Table 01: shows the analysis of translated version

"The Black Cat" is a short story by Edgar Allan Poe. It was first published in the August 19, 1843, edition of The Saturday Evening Post. It is a study of the psychology of guilt, often paired in analysis with Poe's "The Tell-Tale Heart". In both, a murderer carefully conceals his crime and believes himself unassailable, but eventually breaks down and reveals himself, impelled by a nagging reminder of his guilt.

Like the narrator in Poe's "The Tell-Tale Heart", the narrator of "The Black Cat" has questionable sanity. Near the beginning of the tale, the narrator says he would be "mad indeed" if he should expect a reader to believe the story, implying that he has already been accused of madness. The extent to which the narrator claims to have loved his animals suggests mental instability in the form of having "too much of a good thing". His partiality for animal substitutes "the paltry friendship and gossamer fidelity of mere Man". Since the narrator's wife shares his love of animals, he likely thinks of her as another pet, seeing as he distrusts and dislikes humans. Additionally, his failure to understand his excessive love of animals foreshadows his inability to explain his motives

for his actions. One of Poe's darkest tales, "The Black Cat" includes his strongest denunciation of alcohol. The narrator's perverse actions are brought on by his alcoholism, a "disease" and "fiend" which also destroys his personality. The use of the black cat evokes various superstitions, including the idea voiced by the narrator's wife that they are all witches in disguise. Poe owned a black cat. In his "Instinct vs Reason -- A Black Cat" he stated: The writer of this article is the owner of one of the most remarkable black cats in the world - and this is saying much; for it will be remembered that black cats are all of them witches. In Scottish and Irish mythology, the Cat Sìth is described as being a black cat with a white spot on its chest, not unlike the cat the narrator finds in the tavern.

Although Pluto is a neutral character at the beginning of the story, he becomes antagonistic in the narrator's eyes once the narrator becomes an alcoholic. The alcohol pushes the narrator into fits of intemperance and violence, to the point at which everything angers him – Pluto in particular, who is always by his side, becomes the malevolent witch who haunts him even while avoiding his presence. When the narrator cuts Pluto's eye from its socket, this can be seen as symbolic of self-inflicted partial blindness to his own vision of moral goodness. The fire that destroys the narrator's house symbolizes the narrator's "almost complete moral disintegration". The only remainder is the impression of Pluto upon the wall, which represents his unforgivable and incorrigible sin.

From a rhetorician's standpoint, an effective scheme of omission that Poe employs is Diazeugma, or using many verbs for one subject; it omits pronouns. Diazeugma emphasizes actions and makes the narrative swift and brief. The story is presented as a first-person narrative using an unreliable narrator. He is a condemned man at the outset of the story. The narrator tells us that from an early age he has loved animals. He and his wife have many pets, including a large, beautiful black cat (as described by the narrator) named Pluto. This cat is especially fond of the narrator and vice versa. Their mutual friendship lasts for several years, until the narrator becomes an

alcoholic. One night, after coming home completely intoxicated, he believes the cat to be avoiding him. When he tries to seize it, the panicked cat bites the narrator, and in a fit of rage, he seizes the animal, pulls a pen-knife from his pocket, and deliberately gouges out the cat's eye.

From that moment onward, the cat flees in terror at his master's approach. At first, the narrator is remorseful and regrets his cruelty. "But this feeling soon gave place to irritation. And then came, as if to my final and irrevocable overthrow, the spirit of perverseness." He takes the cat out in the garden one morning and ties a noose around its neck, hanging it from a tree where it dies. That very night, his house mysteriously catches fire, forcing the narrator, his wife and their servant to flee the premises. The next day, the narrator returns to the ruins of his home to find, imprinted on the single wall that survived the fire, the apparition of a gigantic cat, with a rope around the animal's neck.

At first, this image deeply disturbs the narrator, but gradually he determines a logical explanation for it, that someone outside had cut the cat from the tree and thrown the dead creature into the bedroom to wake him during the fire. The narrator begins to miss Pluto, feeling guilty. Sometime later, he finds a similar cat in a tavern. It is the same size and color as the original and is even missing an eye. The only difference is a large white patch on the animal's chest. The narrator takes it home, but soon begins to loathe, even fear the creature. After a time, the white patch of fur begins to take shape and, to the narrator, forms the shape of the gallows. This terrifies and angers him more, and he avoids the cat whenever possible. Then, one day when the narrator and his wife are visiting the cellar in their new home, the cat gets under its master's feet and nearly trips him down the stairs. Enraged, the man grabs an axe and tries to kill the cat but is stopped by his wife- whom, out of fury, he kills instead.

To conceal her body, he removes bricks from a protrusion in the wall, places her body there, and repairs the hole. A few days later, when the police show up at the house to investigate the wife's disappearance, they find nothing and the narrator goes free. The

cat, which he intended to kill as well, has also gone missing. This grants him the freedom to sleep, even with the burden of murder. On the last day of the investigation, the narrator accompanies the police into the cellar. They still find nothing significant. Then, completely confident in his own safety, the narrator comments on the sturdiness of the building and raps upon the wall he had built around his wife's body. A loud, inhuman wailing sound fills the room. The alarmed police tear down the wall and find the wife's corpse, and on its rotting head, to the utter horror of the narrator, is the screeching black cat. As he words it: "I had walled the monster up within the tomb!"

3-1 Statistical Analysis

In Edgar Allan Poe's *The Black Cat* there were 80 Italicized sentences out of 171 sentences in 9 pages, also there were 21 words written in *Italics*. As for the translated version there was none of that (0%) except for using **Bold** to refer to the italicized words in the original short story, instead the translator avoided the italicized passages and filled it instead with extra info as to fortify the translation to be meaningful and easy to grasp.

3-2 Selected Passages in Italics and Their Analysis

1. "There is something in the unselfish and self-sacrificing love of a brute, which goes directly to the heart of him who has had frequent occasion to test the paltry friendship and gossamer fidelity of mere *Man*." (230)

"إن في تعلق الحيوان بصاحبه تعلقا ينكر الذات ويضحى بها ما يخترق قلب الإنسان الذي هيأت له الظروف أن يعاني من خسة الصداقة وضعف الوفاء عند الجنس البشري" (11)

Poe uses italics for different reasons in particular to show the importance of some words. However, Poe in this example we read does act in the opposite direction. For him, animals are more faithful than men and hence they are the focus of his statement in this passage. Nevertheless, he italicized another word he himself took it for being mean and inferior in this regard to animals. This shows the complicated feature of Edgar and the strange reactions he is famous for. He italicized it here to show irony.

In the other hand, when the reader in Arabic version reads the same passage, he/she may lose a lot of things he / she might get in the ST. The translator tried to render but the meaning of the passage without paying attention to the purpose of the italic MAN. However, he kept the same graph logical feature that is bold and translated one word using two. MAN for الجنس البشري. The translator did not try to compensate the purpose appearing in the ST preferring just to reflect the overall meaning and hence Poe's stylistic feature is completely lost.

2. "We had birds, gold-fish, a fine dog, rabbits, a small monkey, and *acat*." (230)

"هكذا تجمع لدينا طيور وأسماك ذهبية، وكلب أصيل وأرانب وقرود صغير وقط" (12)

In this sentence, Poe mentions a list of animal names that he wrote in an ordinary form, but italicized the last word which is a "cat". The italicization here shows the focus on the "cat" and hence attracts the reader's attention more than the other words. The reader in English will automatically put the accent on the word "cat" for it is distinguished in bold and italicization.

If we have a look at the Arabic version, we find that the translator as usual did not try to bother to find the "same stylistic effect of the word in English. However, he

kept the same bold form of the word and consequently the focus is still here. In Poe's version both graphs are shown: bold and italicization; in the translated version, there is only one form that is "bold" Poe opted for two for a given reason that is meant and hence this reason is not one hundred percent rendered. We can say that in this sentence we have a partial loss.

3. "Not that she was ever *serious* upon this point—and I mention the matter at all for no better reason than that it happens, just now, to be remembered." (231)

"...لا تعني أنها كانت، في يوم من الأيام **جادة** حول هذه المسألة. أذكر هذا الآن لسبب وحيد هو أنه لم يرد إلى

ذهني قبل هذه اللحظة" (12)

Poe italicized and put in bold the adjective "serious". Grammatically speaking, the adverb "ever" that precedes the adjective acts as emphasizing particle and hence it is emphasized already and direct and to the point with the phrase after "upon this point" that shows it is very particular. Despite all these, Poe decided to add both italicization and bold not only to show the focus or importance but to express a wish. He wished that this "his wife" would be serious while she has never been so upon this point. The wish expressed in English may be felt by the reader in English when he/she meets with the word italicized and bolded. However, the translator in Arabic did not cope for the same as the only thing she tried always to reflect is at the semantic level.

We can say that the loss in this sentence is a little bit reduced by the context in which the adjective "serious" is present in. All in all, there is a partial loss in expressing the same emotion through the anaphoric relations.

4. "Who has not, a hundred times, found himself committing a vile or a stupid action, for no other reason than because he knows he should *not*?" (232)

"من منا لم يضبط نفسه عشرات المرات وهو يقتترف إثماً أو حماقة لا لسبب غير كون هذا العمل محرماً؟" (13)

The negation particle "NOT" is italicized for a philosophical reason which is expressed by Poe himself through all the story: MAN should not blame himself for action he/she sees as justified and no other law or belief may hinder him to do so though he /she may feel sorry for it for a reason or another. religion or law rules make no sense for Poe if they contradict with what he believes in and so he does not feel at all sorry for

what he committed and should not feel so as he said. So, the negation here is of primordial importance in this passage and should be italicized.

The translator rendered the phrase "should *not*" as « كون هذا العمل محرماً » the term « محرماً » refers to the religious prohibition and deity punishment. But the "should not" may be legally or religiously be tackled. The translator also did not put in bold as she did with all the italicized words; she put it in the ordinary form and consequently the purpose Poe thought of is completely loss in term of meaning and form and hence we can talk about a complete loss.

5. "Have we not a perpetual inclination, in the teeth of our best judgment, to violate that which is *Law*, merely because we understand it to be such?" (232)

"أليس لدينا ميل دائم، حتى في أحسن حالات وعينا، الى خرق ما يعرف بالقانون لمجرد علمنا بأنه قانون؟"

(13)

The above passage comes directly under the already above mentioned one for they express the same idea. Poe kept talking about man's free will that may oppose the man made law or the deity law and said that men tend to", to violate that which is *Law*, merely because we understand it to be such" He italicized this word" law" to put the accent upon a word which he himself considers as something men create and have fear of; create and try to violate it. The purpose behind the italic style is to show the contradiction the man created and lived in.

The translator kept this time the partial purpose that is "the focus" but we may feel that the bold form does not really keep the same degree of the focus for no two can be equal to one.

6. "It was this unfathomable longing of the soul *to vex itself*—to offer violence to its own nature—to do wrong for the wrong's sake only—that urged me to continue and finally to consummate the injury I had inflicted upon the unoffending brute."

(232)

"إنها رغبة النفس الدفينة لمشاكسة ذاتها-لتهشيم طبيعتها ذاتها-لاقتراف إثم لوجه الإثم- هذه الرغبة التي لا يسبر

غورها هي التي حرضتني على مواصلة الأذى ضد الحيوان الأعزل" (13)

Poe's philosophy is very dark for he always contradicts the human logic that is submitted to the extra metaphysic power. Poe is not for this; he sees it from another angel. He just satisfies himself despite that it may hurt another creature that is generally considered to be kind and harmless. Poe italicized the predicate " *to vex itself*" to show his own belief that he is sticking to despite all the RULES.

The context may help us understand Poe's purpose of course. However, the graphs that come along with may absolutely add their own flavor. Though the translator kept the same grapho-form that is "bold" and ignored to italicize, she relied upon the context to make Poe's purpose clear. The loss in this sentence is not fatal though the form is not rendered.

7. "One morning, in cold blood, I slipped a noose about its neck and hung it to the limb of a tree;—hung it with the tears streaming from my eyes, and with the bitterest remorse at my heart;—hung it *because* I knew that it had loved me, and *because* I felt it had given me no reason of offence;—hung it *because* I knew that in so doing I was committing a sin—a deadly sin that would so jeopardize my immortal soul as to place it—if such a thing were possible—even beyond the reach of the infinite mercy of the Most Merciful and Most Terrible God." (323)

"فذات صباح، وعن سابق تصوّر وتصميم لففت حول عنقه انشوطة وعلقته بغصن شجرة - شنقته والدموع تتدفق من عيني، وفي قلبي تضطرم أمر مشاعر الندم؛ - شنقته لعلمي أنني بذلك أقترف خطيئة - خطيئة مميتة سوف تعرض روعي الخالدة للهلاك الأبدى، وتنزلها - ان كان أمر كهذا معقولا - حيث لا تبلغها رحمة أرحم الراحمين والمنتقم الجبار " (30)

In the above paragraph, Poe uses a lot of graphs such as: italicization, bold and long pauses. He uses also some other stylistic features as "repetition of the same word more than twice". Poe was describing his inner self while he was committing a sin. He needed some pauses to look at what he was committing. He italicized the word "because" that he repeated three time for a very appearing reason: "Am guilty". It is not a revenge, the cat has done no wrong, I cannot abstain and I have to do it. All these feelings of contradictions merge together in four different forms of presentation: long pauses, repetition, italicization and bold.

The translator did not make the same copy of the original; she tried only to reflect the meaning as it is revealed. The inner meaning of the above paragraph cannot be really understood through words only. It should be present in association with the graphs that support it and put it in the position which allows it reflect the true meaning and feeling Poe wanted to. She did not bother to check for the appropriate way to say Poe's style in other words and hence we can also talk here about a complete loss.

8. "I approached and saw, as if graven in bas-relief upon the white surface, the figure of a gigantic **cat**" (233)

" دنوت، لأرى رسما على الجدار الأبيض كأنه حفر نافر يمثل قطة عملاقا " (13)

The word « cat » here in bold is not mentioned in a list and hence it is not distinguished from other less important items. The cat in this sentence is not a real cat it is but a figure. However, and since it is Poe's main theme; he italicized it and put it in bold to say this is my main idea that the reader should focus on and be minded present with all along the story.

The translator did not lose the purpose Poe thought of, but she opted just for bolding and avoided italicizing. The meaning is the same in the two versions despite that the second form is not achieved. The loss here is not semantic but stylistic for it erases one of Poe's famous stylistic devices.

9. "At such times, although I longed to destroy it with a blow, I was yet withheld from so doing, partly by a memory of my former crime, but chiefly—let me confess it at once—by absolute **dread** of the beast." (235)

" ومع أنني كنت أتحرق في مناسبات كهذه لقتله بضربة واحدة، فقد كنت أمتنع عن ذلك بسبب من ذكري جريمتي السابقة لحد ما، لكن بصورة أخص - ولأعترف بذلك حالا - بسبب الرعب من هذا الحيوان " (15)

In English grammar we have gradable and non-gradable adjectives. Non gradable adjectives are absolute and need no adverb of degree for they reach the top of the attribution they describe. All non-gradable adjectives like "dreadful" cannot be preceded by "very" for instance for "dread" means "extremely frightening "Poe used here the adverb" absolute" to say it is more than extremely frightening". The use of such grammatical device is enough in itself. However, Poe preferred to load it with extra power and italicized it once more to say that the cat he wanted to kill is this time different and may be cursing. He has within him for the cat all the feeling of hate.

This image is not reflected in the Arabic version. The translator could add a word such "اللعين" to show his attitude toward the damn cat. She would better translate it as follow: " بسبب الرعب من هذا الحيوان اللعين "-.

italicized word. It is so a complete loss that neither keeps the meaning nor did it reflect the form.

10. "It was now the representation of an object that I shudder to name—and for this, above all, I loathed, and dreaded, and would have rid myself of the monster *had I dared*—it was now, I say, the image of a hideous—of a ghastly thing—of the GALLOWS! — oh, mournful and terrible engine of Horror and of Crime—of Agony and of Death" (235)

" صار لها الآن شكل أرعد لذكر اسمه - هذا الشكل هو ما جعلني أشمئز وأرتعب، وأتمنى التخلص من الحيوان لو تجرأت - كان الآن صورة لشيء بغيض - شيء مروع - هو المشنقة؟ أوه - أي آلة شنيعة جهنمية للفظاعة والجريمة - للنزع والموت" (15)

Poe expresses here his hesitation, his fear, his weakness from a mere figure on the wall for a cat he murdered him himself with no mercy. The figure reminds him of a crime he committed and tried to hide or erase from his memory. However, the italicized expression "had I dared" that is written in an old form reflects the hesitation he was in.

The translator did not of course try to keep the same form; she only rendered it in bold that shows "focus" more than anything else. The loss we read here is though partial might affect even slightly the degree of hesitation Poe was in.

Poe's various purposes behind the use of italicization in the above passages chosen for the analysis were Mockery - Focus- Contradiction – Hesitation- ...etc. The translator opted only for rendering the literal meaning Poe expressed and completely or partially lost the style.

4Statistics

- 1-The first, sixth and eighth sentences show lost in the style.
- 2-The second and tenth sentences shows partial loss.
- 3-The third sentence shows partial loss.
- 4-The fourth, fifth, seventh and ninth sentence shown complete loss.

CONCLUSION

Findings

After the analysis of the corpora, we can validate our previously mentioned hypotheses:

Hypo1: Poe uses italics, capitalization and punctuation unconventionally, so italicization is not the only graphological deviation. It is reiterated throughout the corpora.

Hypo2: Poe uses italicization when:

- He wants to put a main idea forward; the italicized word is the one around which the coming is to revolve
 - He needs to portray the intensity of the anxiety or depression of the narrator.
- We can approve our second hypothesis from the corpus we relied upon since almost all the purposes we have already hypothesized are true

For the third hypothesis, we can conclude the following since our first concern is translation and the effect that should be found in the Arabic version.

- Poe uses italicization to express different intentions and purposes.
- This use is never random and serves some given, specific and stylistic reasons.
- The italic words do have power on their readers for they attract the mind and the attention.
- The translator Khalida Said did not try at all reflect Poe's style in using the graphological deviation represented in the italicization.
- She rather opted for bolding that does not really reflect the same impact of the italicized words in the original version
- The translator did not also try to compensate the various and different purposes expressed by Poe through the use of italicization and left everything as it is.
- Both readers in English and Arabic do not have the same views concerning the focus on some words; while the reader in English feels the importance of some words, the reader in Arabic does not for it is not reflected in the translated version.
- Most if not all translators do not try at all render the authors' style, they only devote their efforts to either form or content.

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APPENDICES

APPENDIX 2: The Black Cat

1. Italicized Passages in The Black Cat

- “There is something in the unselfish and self-sacrificing love of a brute, which goes directly to the heart of him who has had frequent occasion to test the paltry friendship and gossamer fidelity of mere **Man**.” (230)
- “We had birds, gold-fish, a fine dog, rabbits, a small monkey, and **acat**.” (230)
- “Not that she was ever **serious** upon this point—and I mention the matter at all for no better reason than that it happens, just now, to be remembered.” (231)
- “Who has not, a hundred times, found himself committing a vile or a stupid action, for no other reason than because he knows he should **not**?” (232)
- “Have we not a perpetual inclination, in the teeth of our best judgment, to violate that which is **Law**, merely because we understand it to be such?” (232)
- “It was this unfathomable longing of the soul **to vex itself**—to offer violence to its own nature—to do wrong for the wrong’s sake only—that urged me to continue and finally to consummate the injury, I had inflicted upon the unoffending brute.” (232)
- “One morning, in cold blood, I slipped a noose about its neck and hung it to the limb of a tree; —hung it with the tears streaming from my eyes, and with the bitterest remorse at my heart; —hung it **because** I knew that it had loved me, and **because** I felt it had given me no reason of offence; —hung it **because** I knew that in so doing I was committing a sin—a deadly sin that would so jeopardize my immortal soul as to place it—if such a thing were possible—even beyond the reach of the infinite mercy of the Most Merciful and Most Terrible God.” (233)
- “I approached and saw, as if graven in bas-relief upon the white surface, the figure of a gigantic **cat**” (233)
- “At such times, although I longed to destroy it with a blow, I was yet withheld from so doing, partly by a memory of my former crime, but chiefly—let me confess it at once—by absolute **dread** of the beast.” (235)
- “It was now the representation of an object that I shudder to name—and for this, above all, I loathed, and dreaded, and would have rid myself of the monster **had I dared**—it was now, I say, the image of a hideous—of a ghastly thing—of the **GALLOWS!** — oh, mournful and terrible engine of **Horror** and of **Crime**—of **Agony** and of **Death!**” (235)
- “And a **brute beast**—whose fellow I had contemptuously destroyed—a **brute beast** to work out for **me**—for me, a man fashioned in the image of the High God—so much of insufferable woe! Alas! Neither by day nor by night knew I the blessing of rest any more” (235)
- “During the former the creature left me no moment alone, and in the latter I started hourly from dreams of unutterable fear to find the hot breath of **the thing** upon my face, and its vast weight—an incarnate nightmare that I had no power to shake off—incumbent eternally upon my **heart!**” (235)
- “It did not make its appearance during the night; and thus for one night, at least, since its introduction into the house, I soundly and tranquilly slept; aye, **slept** even with the burden of murder upon my soul.” (237)
- “By the bye, gentlemen, this—this is a very well-constructed house,’ [in the rabid desire to say something easily, I scarcely knew what I uttered at all,]— “I may say an **excellently** well-constructed house.” (237)

APPENDIX 2: The Black Cat

2. Chosen Italicized Passages in The Black Cat

- *“There is something in the unselfish and self-sacrificing love of a brute, which goes directly to the heart of him who has had frequent occasion to test the paltry friendship and gossamer fidelity of mere **Man**.”* (230)
- *“We had birds, gold-fish, a fine dog, rabbits, a small monkey, and **a cat**.”* (230)
- *“Not that she was ever **serious** upon this point—and I mention the matter at all for no better reason than that it happens, just now, to be remembered.”* (231)
- *“Who has not, a hundred times, found himself committing a vile or a stupid action, for no other reason than because he knows he should **not**?”* (232)
- *“Have we not a perpetual inclination, in the teeth of our best judgment, to violate that which is **Law**, merely because we understand it to be such”* (232)
- *“It was this unfathomable longing of the soul **to vex itself**—to offer violence to its own nature—to do wrong for the wrong’s sake only—that urged me to continue and finally to consummate the injury I had inflicted upon the unoffending brute.”*(232)
- *“One morning, in cold blood, I slipped a noose about its neck and hung it to the limb of a tree;—hung it with the tears streaming from my eyes, and with the bitterest remorse at my heart;—hung it **because** I knew that it had loved me, and **because** I felt it had given me no reason of offence;—hung it **because** I knew that in so doing I was committing a sin—a deadly sin that would so jeopardize my immortal soul as to place it—if such a thing were possible—even beyond the reach of the infinite mercy of the Most Merciful and Most Terrible God.”* (323)
- *“I approached and saw, as if graven in bas-relief upon the white surface, the figure of a gigantic **cat**”* (233)
- *“At such times, although I longed to destroy it with a blow, I was yet withheld from so doing, partly by a memory of my former crime, but chiefly—let me confess it at once—by absolute **dread** of the beast.”* (235)
- *“It was now the representation of an object that I shudder to name—and for this, above all, I loathed, and dreaded, and would have rid myself of the monster **had I dared**—it was now, I say, the image of a hideous—of a ghastly thing—of the **GALLOWS!**—oh, mournful and terrible engine of Horror and of Crime—of Agony and
of Death!”* (235)

APPENDIX 3: Arabic translated version

3. Translation of the chosen Italicized passages in The Black Cat

- "إن في تعلق الحيوان بصاحبه تعلقا ينكر الذات ويضحى بها ما يخترق قلب الإنسان الذي هيأت له الظروف ان يعاني من خسة الصداقة وضعف الوفاء عند الجنس البشري" (11)
- "هكذا تجمع لدينا طيور وأسماك ذهبية، وكلب أصيل وأرانب وقرد صغير وقط" (12)
- "...لا تعني أنها كانت، في يوم من الأيام جادة حول هذه المسألة. أذكر هذا الآن لسبب وحيد هو أنه لم يرد الى ذهني قبل هذه اللحظة" (12)
- "من منا لم يضبط نفسه عشرات المرات وهو يقترب إثما أو حماقة لا لسبب غير كون هذا العمل محرما؟" (13)
- "أليس لدينا ميل دائم، حتى في أحسن حالات وعينا، الى خرق ما يعرف بالقانون لمجرد علمنا بأنه قانون؟" (13)
- "إنها رغبة النفس الدفينة لمشاكسة ذاتها لتتهدم طبيعتها ذاتها-لاقتراف إثم لوجه الإثم- هذه الرغبة التي لا يسبر غورها هي التي حرصتني على مواصلة الأذى ضد الحيوان الأعزل" (13)
- "ذات صباح وعن سابق تصور وتصميم لفتت حول عنقه أنشودة وعلقته بغصن الشجرة شنتقه والدموع تتدفق من عيني، وفي قلبي تضطرم أمر مشاعر الندم- شنتقه لعلمي أني بذلك أقترب خطيئة - خطيئة مميتة سوف تعرض روحي الخالدة للهلاك الابدي، وتنزلها- إن كان أمر كهذا معقولا - حيث لا تبلغها رحمة أرحم الراحمين والمنتقم الجبار" (13)
- "دنوت، لأرى رسما على الجدار الأبيض كأنه حفر نافر يمثل قط عملاقا" (13)
- "ومع أنني كنت أتحرق في مناسبات كهذه لقتله بضربة واحدة، فقد كنت أمتنع عن ذلك بسبب من ذكري جريمتي" (15)
- "السابقة لحد ما، لكن بصورة أخص- ولأعترف بذلك حالا- بسبب الرعب من هذا الحيوان" (15)
- "صار لها الآن شكل أرعد لذكر اسمه- هذا الشكل هو ما جعلني أشمئز وأرتعب، وأتمنى التخلص من الحيوان لو تجرأت- كان الآن صورة لشيء بغيض- شيء مروع- هو المشنقة؟ أو- أي آلة شنيعة جهنمية للفضاعة والجريمة- للنزع والموت" (15)

Glossary

Anadiplosis: Poe uses a good amount of anadiplosis. This is when the last word or words in a sentence is used as the first word or words in the next sentence. To understand this, you do not have to look far into his writing. Some examples of this can be found in “The Pit and the Pendulum” when Poe writes “...That I could not force my Imagination to regard as unreal. Unreal-Even while I breathed”

Bomphiologia: Poe also uses a device known as Bomphiologia. Bomphiologia is bombastic, pompous speech such as “Very suddenly there came back to my soul motion and sound-the tumultuous motion of the heart, and, in my ears, the sound of its beating. Then a pause in which all is blank. Then again sound, and motion, and touch...” (The Pit and the Pendulum, NP). He especially uses it in “The Pit and the Pendulum”, although it he uses it throughout his work.

Chronographia: This helps the reader to feel as though they too are in the torture chamber. Many of his poems also show use of it. Another device he uses is chronographia. This is a type of enargia. He does this when he talks about time using a very drawn on approach. “It’s pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made a circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock...a note and emphasis that, at each lapse of an hour...” (The Masque of the Red Death, NP).

Enargia:Enargia is another literary device used by Poe. Enargia is a vivid description of something. A person can see that he uses it throughout his work, but he uses it most often in his creative short stories. The way he describes the torture chamber in “The Pit and the Pendulum” is a good example of enargia. He does this when he writes “I now observed-with what horror it is needless to say-that its nether extremity was formed of a crescent of glittering steel, about a foot in length from horn to horn; the horns upward, and the under edge evidently as keen as that of a razor...appended to a weighty rod of brass...” (The Pit and the Pendulum)

جامعة قاصدي مرباح ورقلة
كلية الآداب واللغات
قسم الأدب واللغة الإنجليزية



مذكرة مقدمة لاستكمال متطلبات شهادة ماستر أكاديمي
ميدان آداب ولغات أجنبية
التخصص : الترجمة وعلم الترجمة

من إعداد الطالبين:

كـ صادق الأزهر

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بعنوان:

ترجمة الأثر الأسلوبى للإمالة فى النسخة العربية
من قصة إدغار ألان بو " القط الأسود "

أمام اللجنة المكونة من السادة:

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ملخص الدراسة

الربح والخسارة في الترجمة

نظرا للفروقات اللغوية بين اللغة الإنجليزية والعربية وذلك لكونها لغات تندرج ضمن عائلات لغوية مختلفة، حيث أن الإنجليزية تنتمي الى العائلة الهندو-أوروبية والعربية الى العائلة السامية. فالخسارة أمر متوقع في الترجمة ومنتشر بكثرة بل أحيانا يعتبر امرا حتميا وعلى عدة مستويات كالأسلوبي والبلاغي والكتابي والدلالي والكلمي، وأعظم دليل على الخسارة هو العدد الهائل من محاولات ترجمة القرآن الكريم، حيث عجز المترجمون رغم كفاءتهم وخبرتهم نقل اوصاف ومقاطع وآيات من العربية الى الإنجليزية مع ترك نفس الأثر البلاغي فهو كلام الله المعجز ولا ولن بصقل او ينقل بحذافيره على ايد البشر.

أما الربح في المقابل ليس نادرا فحسب بل لا يعقل وليس بالإمكان حصوله. أن تضيف أمرا جديدا الى نص مترجم فتضفي معناه أمر جد شاق حتى بالنسبة لأمهر المترجمين، فيتوجب عليهم اللجوء الى عدة استراتيجيات كالتعويض والترويض والتعليق والشرح. فمثلا وعلى المستوى الكتابي، على المترجم أن يستعمل مصادر خارجية وعلى المستوى البلاغي أو الأسلوبي يستطيع أن يضع طباقا في النص الهدف لكي يكافئ به ما في النص الأصلي كتعويض عن الخسارة الحتمية لعنصر بلاغي في النص الأصلي.

قابلية الترجمة واستحالة الترجمة

يرجع الاختلاف حول استحالة الترجمة وقابلية الترجمة الى اتساع رقعة مصطلح "المعنى" وعدم الاجماع حول مفهومية طبيعة اللغة والترجمة. فعلى سبيل المثال سعى العديد من السكان القدامى في الديانات القديمة الى تعلم الترجمة، حيث كانوا يعتبرون اللغة مقدسة ويشوبها الغموض، فكانوا يظنون أنها تخفي قدرهم وأوامر الآلهة لهم. انطلاقاً من فهم طبيعة اللغة بحد ذاتها، كانوا يعتقدون ان الترجمة أو أي حالة من تحويل النصوص الالهية من لغة لأخرى يعتبر تجديفاً ورتيلة حسب ما ذكره شتاينر (1957).

تملك كل لغة طريقتها الخاصة في التعبير عما يحيط بها لغوياً، حيث أن اللغة تعكس رؤيتنا لما يحيط بنا. هناك عدة حالات يعبر يعبر عنها بأساليب مختلفة باعتماد أدوات أسلوبية خاصة باللغة المترجم اليها، من بينها:

التكرار

حيث تلجأ اللغة العربية كمثال الى عدم تجنب تكرار الكلمة الواحدة بينما الإنجليزية تفعل وكمثال على ذلك في العربية "زارني فزرتة" و تقول الإنجليزية He visited me and I did

الاطناب

الأمر ليس اسهاباً فنلجأ لاستعمال كلمات إضافية في الإنجليزية لغرض إيصال معنى محدد

أسلوب إدغار آلان بو

يتميز أسلوب إدغار آلان بو بتقنيات عدة فنجد منها الإمالة والتكبير وعلامات الوقف ولكن إدغار ركز على الإمالة لغرض معين من أجل جلب عقل القارئ لفهم أسلوبه وهذا يدفعك إلى القراءة ما بين السطور لأسلوبه، ويتميز أسلوبه بالغموض والتعقيد نظرا للبيئة التي عاش فيها والثقافة المعبرة ونجد أسلوبه وهو أسلوب الإمالة يتجسد في قصة "القط الأسود" وكان غرض الإمالة في أسلوبه هو التفكير عكس المنطق وزيادة تأكيد رأيه بالحجة والبرهان وهذا راجع لمحتوى القصة من خلال جعل الكلمات مائلة وتكبيرها.

ومن خلال تحليل القصة نجد أيضا أن الأسلوب لإدغار آلان بو يتميز بالدقة والإمالة، كل هذا لجعل القارئ في حيرة من أمره وهذا راجع لنفسية الكاتب المتميزة بالغموض. ويتضح لنا أيضا أن سمات الكاتب تظهر في محتوى القصة (القط الأسود) من خلال إمالة الجمل مع تكبير الكلمة المقصودة، حيث تحتوي هاته الأخيرة على معنيين: معنى سطحي ومعنى باطني، بينما يركز الكاتب على المعنى الباطني وهذا ما يظفي على أسلوبه الغرابة والغموض.

علامات الوقف في اللغة العربية

كانت اللغات في العصور الأولى ضمن عائلة واحدة ومن ضمن هاته العائلة نجد اللغة العربية واللغة اللاتينية ولكن يختلفان من ناحية الشكل فنجد اللغة الإنجليزية لغة منطوقة ولديها علامات وقف خاصة بها، بغض النظر عن اللغة العربية فنجدها مكتوبة.

تميزت اللغة العربية في العصور الأولى باختلاف خطوطها فنجد الخط الفارسي والخط العربي والخط الكوفي، وكل خط لديه الغرض الخاص به، ولكن كانوا يتميزون بميزة واحدة وهي عدم وجود علامات الوقف في الفقرات المكتوبة بهذه الخطوط والجمل أثناء كتابتها، مما يؤثر سلبا على اللغة العربية من ناحية فحوى الرسالة. فعلامات الوقف لها دورها الخاص في اللغة العربية فنجد منها الفاصلة والنقطة وعلامة الاستفهام والنقطتين والنقطة فاصلة... إلخ.

لكن لكل علامة دورها وعملها الخاص بها، فنجد النقطة توضع في آخر الجملة وتعني نهاية الخطاب والكلام، مروراً بعلامة الفاصلة والتي توضع بين الجمل ويقصد بها التواصل بين الأفكار وانسجامها وتسلسلها.

كما نجد علامة الاستفهام والتي توضع في نهاية كل سؤال أو استفسار. بينما علامة التعجب توضع أيضا في آخر الجملة لكن الغرض منها هو الدهشة والانفعال لسماع خبر يحтар العقل لتقبله. بينما علامة النقطتين توضع بعد كل العناوين الفرعية وهذا لغرض قائمة التعداد أو عناصر أو تعريفات.

والهدف من كل هاته العلامات (علامات الوقف) هو: تزييد النص جمالا من ناحية الشكل، مما يؤدي إلى ترابط النص وتناسقه وانسجامه من ناحية تسلسل الأفكار وترتيب الفقرات على المستوى الشكلي، ولهذا نجد المنهجيون يهتمون اهتماما كبيرا بالجانب الشكلي للنص من خلال التركيز على علامات الوقف.

التحليل

ألّف الكاتب إدغار آلان بو القصة المعنونة بـ "القط الأسود"، التي تحتوي على تسعة صفحات، حيث تتضمن ثمانون جملة بالكتابة المائلة من المجموع الإجمالي، وكان مجموع عدد الجمل من خلال مضمون القصة مائة وواحد وسبعون جملة، كما نجد أن عدد الكلمات بالكتابة المائلة واحد وعشرون كلمة من المجموع الإجمالي.

كاتب قصة القط الأسود ذو عقل مرجح انه مختل، ففي بداية القصة يصرح الراوي انه سيغضب بشدة ان توقع ان احد القراء سيصدق كلمة مما قاله و فحوى القصة، باعتماد انه تم اتهامه بالخرف و الجنون، فان ادعاه انه احب الحيوانات الأليفة لأبعد الحدود يضع بين أيدينا حالة من عدم التوازن العقلي؛ لأنه و زوجه يتشاركان حب الحيوانات الاليفة فمن المرجح انه يعتبرها أليفة أيضا، و ذلك بناء على انه يكره الجنس البشري، بالإضافة الى قشله في محاولة فهم حبه و تعلقه الشديد بالحيوانات و قد استعملها حقيقة لتغطية عدم قرته على وقف احتساء الخمر حيث وصفه بالمرض العضال و الوحشي، الامر الذي شوه شخصية الراوي، و استخدامه للقط الأسود كي يرمي العديد من الخرافات عرض الحائط رغم ان زوجته تعتبر القط السوداء ساحرات متكررات. الراوي امتلك قطا أسودا وهو من الهرة النادرة والمميزة في العالم، اما القط "سيث" الذي وصف انه قط أسود ذو رقعة بيضاء على صدره على عكس القط الذي وجده في الحانة.

رغم أن بلوتو شخصية محايدة في بداية القصة الا انه يصبح عدو الراوي اللدود عند تحوله الى مدمن كحول، هذه الأخيرة تدفع بصاحبها الى نزاعات داخلية وعدم احتمالو عنف لدرجة ان أي شيء يغضبه وفي حالة الراوي كان بلوتو الذي كان متعلقا بسيدة ولا يتركه ابدا قد تحول الى الساحرة الشريرة التي تقوض مضجعه حتى في غيابه. عندما اقتلع الراوي عين بلوتو من محجرها يمكن لذلك ان يرى على انه عمى جزئي عن الاخلاقيات الإيجابية، والنار التي التهمت بيت الراوي ترمز الى اختفاء واندثار اخلاقياته تماما وان الامر الوحيد الذي تبقى هو أثر بلوتو على الحائط الذي يرمز الى الخطيئة التي لا تغتفر ولا تصحح.

من وجهة نظر بلاغية، يستعمل الكاتب افعالا عدة مرتبطة بفاعل واحد او ما يسمى ديازوغما وهي تحدد الأفعال وتجعل النص النثري خفيف الظل وسريع الاحداثوذلك بحذف الضمائر. القصة تبرز في مقدمتها ان الراوي لا يعتمد على أقواله بل حكم عليه من طليعة القصة، حيث يخبرنا الراوي انه بدأ يحب الحيوانات منذ زمن طويل و انه و زوجته كانوا يحبون الحيوانات الاليفة، من بينهم قط كبير الحجم مميز الشكل أسود اللون بتمامه (كما وصفه الراوي) اسمه بلوتو، هذا القط جد متعلق بسيدة و العكس كذلك، دامت علاقتهما سنين عدة الى ان اصبح الراوي مدمن خمر، ففي ليلة ما و

عند عودته للمنزل مخمورا، لاحظ ان القط يتجاهله و عندما يحاول امساكه كان القط يعض يده، و في لحظه غضب استل الراوي سكينه من جيبه و قد امسك بالقط سلفا و بكل برودة دم اقتلع عينه من مكانها، و منذ تلك الساعة و بلوتو يفر في فزع و رعب عند حضور سيده و اقترابه منه. في البداية يبدو الراوي في حالة من الندم والأسف على فعلته الشنيعة، وسرعان ما تحول ذلك الندم الى ثوران وكحل لذلك وقد انفجرت في روح الانحراف واللارجعة، فأخذ بلوتو الى الحديقة ولف انشوطه حول عنقه وشنقه من على غصن الشجرة حيث نفق في مكانه؛ في تلك الليلة اضطرت نار في منزله بشكل غامض مما اضطر الراوي وزوجه والخدم ان يفرّوا من المنزل.

في اليوم التالي يعود الراوي الى بقايا حطام و رماد منزله يتفقدّه و يتحسر ليجد خيالا لقط ضخم ذو حبل ملفوف حول عنقه و قد انطبع على حائط لم تنتبه له النيران و نجا؛ في البداية افزعت الصورة كيان الراوي لكن فيما بعد توصل الى تفسير حيث زعم ان احدهم استعمل القط و الحبل كوسيلة لإيقاظه من نومه اثناء الحريق، و عندها بدأ الراوي يفقد بلوتو و الجرم يوجع قلبه، فيجد بعدها قطا آخر يشبه بلوتو في كل الأمور الا رقعة بيضاء على صدره و ذو عين واحدة أيضا و يأخذه معه الى منزله؛ بعد مدة يبدأ في الاشمئزاز منه و تأخذ تلك الرقعة على صدره في التغير الى ان تتشكل في صورة شيء يهلع الراوي و تستل منه روحه لرؤياه الا و هي المشنقة، و يصير يجري اثره و الفأس في يده، يريد قتله كسبيل لمحو ماضيه مع بلوتو و عندما يوشك ان ينال منه تقف في طريقه زوجته بنية انها تمنعه عن قتله فينتهي به المطاف بقتلها بدلا عن سيث، و لكي يخفي جثمان زوجته يزيل بعض اللبانات من الجدار داخل المنزل و يضعها في تلك الحفرة و يسدها من جديد. وبعد أيام تأتي الشرطة بشكل غير متوقع كي تحقق في اختفاء الزوجة وتفقد ما حصل الا انهم لا يجدون شيئا ويطلق سراح الراوي الذي ظن انه سينام مرتاح البال وقد تحرر من خطيئته، ولما يتيقن من حرите ونجاته من السجن والإعدام إذا بصراخ ليس ببشري يأتي من صوب الحائط فتهدم الشرطة الجدار ليجدوا جثة زوجته المتحللة ويربض على رأسها ما أثار رعب الراوي وفزعه قط أسود صارخ ذو عين حمراء تعبق بالشر وكما كتبها: " زوجتي بنيتها في الحائط والقط دفنته في القبر "

اليكم بعض الاقتباسات من النسخة المترجمة للعربية للقط الأسود

- 1- "إن في تعلق الحيوان بصاحبه تعلقا ينكر الذات ويضحى بها ما يخترق قلب الإنسان الذي هيأت له الظروف أن يعاني من خسة الصداقة وضعف الوفاء عند الجنس البشري" (11)
- 2- "إنها رغبة النفس الدفينة لمشاكسة ذاتها-لتهشيم طبيعتها ذاتها-لاقتراف إثم لوجه الإثم- هذه الرغبة التي لا يسبر غورها هي التي حرضتني على مواصلة الأذى ضد الحيوان الأعزل" (13)
- 3- "فذات صباح، وعن سابق تصوّر وتصميم لفتت حول عنقه انشوطة وعلقته بغصن شجرة – شنقته والدموع تتدفق من عيني، وفي قلبي تضطرم أمر مشاعر الندم؛ - شنقته لعلمي أنني بذلك أقترف خطيئة – خطيئة مميتة سوف تعرض روجي الخالدة للهلاك الأبدى، وتنزلها – ان كان أمر كهذا معقولا – حيث لا تبلغها رحمة أرحم الراحمين والمنتقم الجبار" (30)

النتائج

بعد تحليل النموذج تمكنا من تأكيد فرضياتنا السابق ذكرها

ف1- ادجار يستعمل الامالة، تكبير الحروف الأولى والتنقيط بشكل اعتباطي، لذلك فالكتابة المائلة ليست نوع الانحراف الخطي الوحيد الذي يعرف به وهي منتشرة في جميع اعماله.

ف2- بو يستعمل الامالة

-عندما يريد ابراز الأفكار المهمة، حيث ان الكلمة الممالة هي المهمة وكل ما يأتي بعدها فهو يتمحور حولها.

-عندما يحتاج الى اظهار مستوى الإحباط والضغط والقلق عند الراوي

يمكننا ان نثبت صحة الفرضية الثانية من النموذج الذي اعتمدناه منذ بداية الدراسة أما الفرضية الثالثة فاستنتجنا التالي حيث ان غرضنا الاولي هو الترجمة وأثرها الذي يتوجب وجوده في النسخة العربية.

بو يستعمل الامالة كي يظهر نوايا وأغراض مختلفة

-استعمالها لا يكون عشوائيا ويخدم اغراضا اسلوبية محددة

-ان الكلمات الممالة لها أثر على القارئ لأنها تجلب انتباهه وتحفز عقله

-لم تحاول المترجمة خالدة سعيد ان تعكس أسلوب بو في الامالة على الاطلاق بل لجأت الى الكتابة بخط عريض التي لا تترك الأثر نفسه للكلمات الممالة في النسخة الاصلية.

-لم تحاول المترجمة التعويض على الغايات التي قصدها بو باستعماله للإمالة وتركته كما هو.

-كلا القارئين للإنجليزية أو العربية لا يملكون وجهات النظر نفسها فيما يتعلق ببعض الكلمات، فالقارئ للإنجليزية يشعر بأهمية بعض الكلمات بينما القارئ للعربية لا يفعل وذلك ما ينعكس على النسخة المترجمة.

-معظم المترجمين – ان لم نقل جهم- لا يحاولون مطلقا ان ينقلوا أسلوب الكاتب بل يبذلون ما في وسعهم لنقل اما الشكل أو المحتوى فقط.

