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MASTERS IN TRANSLATION ENGLISH SPANISH- SPANISH ENGLISH  
PROGRAM**



**RESEARCH TOPIC:**

FACTORS THAT INFLUENCED JULIO CORTAZAR AND FRANCISCO TORRES  
OLIVER'S TRANSLATIONS OF THE TALE "THE FALL OF THE HOUSE OF USHER"  
BY EDGAR ALLAN POE

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## Summary

Throughout history, translation has been a fundamental tool to transmit the work of authors in different languages. For instance, the literary works studied in schools around the world to learn about styles and genres of different writers have been translated into different languages and some of these works have been translated into the same language more than once. The different translations of literary works are accepted as if the original author had written them and this is a consequence of the quality of an accurate translation. It is necessary to mention that in order to create an accurate translation, professional translators are taught how to analyze texts, apply techniques and also to theorize (Anthony Pym 2012). However, since translation is a relatively new area of study there is still so much to learn especially from translators that worked with complex books in the past. It is imperative then, to study and analyze the translation work of different literary texts. In academic terms, this is called passive translation, which is the study and analysis of a translated work.

Studying literary translation is a fundamental tool for professional translators who want to learn why different translators create such different translations of the same text. There are many well-known authors whose texts have been translated into different languages as a result of their talent and styles. One example of a prominent author, who has been defined as the father of a complete genre is Edgar Allan Poe. Edgar Allan Poe is one the most influential writers of the gothic literature and his influence can also be perceived in modern horror literature. Reason why his works have been translated to several languages. One of his tales “The Fall of the House of Usher” was translated for Hispanic readers by several translators and in this study the following translations were studied: Francisco Torres Oliver’s translation, an illustrated collection published by *Nórdica Libros* in 2015; the second translation in Spanish was the one written by Julio Cortazar in 1956 and it was presented in *Obras en Prosa. Cuentos Edgar Allan Poe*.

In order to study and identify the answers to the Research Questions, it was necessary to select samples of the tale *The Fall of the House of Usher* written by Edgar Allan Poe. The analyzed sample texts were chosen for convenience in order to compare the same passages of the two translations. Once these sample texts were selected, it was necessary to identify vocabulary features, genre characteristics, and other peculiarities that the author used in his text to compare them later on with the translations written by Julio Cortazar and Francisco Torres Oliver. The point here was to find out what decisions the translators made in order to convey those elements. During this process the intention was to fulfill the objectives previously established and identify to what extent the author's style, the translators' background and the stylistic features of the original text influenced on their translations.

Consequently, the original tale and its translations went through a rubric analysis process. The first rubric helped consider the type of register in each translation; this means that the characteristics and aspects of frozen and formal registers. Then, the second rubric dealt with the type of vocabulary; so the two types of vocabulary that were analyzed were archaic and gothic. A third rubric was used to study the use of three stylistic devices in each translation. Finally, a comparative chart with the background information of the translators' background was employed to compare all the data.

## Chapter 1, Introduction.

*“All that we see or seem is but a dream within a dream”*

-Edgar Allan Poe.

Translation is a complex process in which deep knowledge of both the Source Language (SL) and the Target Language (TL) is necessary. However, the mere knowledge of the languages or being bilingual does not imply that a valid translation can be done. When translating there is more than the act of changing word by word into the TL. In fact, translators do not only need to make use of different techniques as well as to intensely analyze the structure of the text, they also analyze the register and vocabulary of it in order to perform an accurate translation.

Professional translators do not decodify, they interpret the message in order to transmit it into the TL with the same peculiarities of the original language (Petrilli S. 2003); however, language changes through time which makes translating a challenge for different kinds of translation fields. Although translators work in different areas such as legal translation, commercial translation and literary translation, among others, the interest in this research project is literary translation; which demands different skills from translators. Literary translation is complicated because it is necessary to find the way to transfer the meaning from the SL by combining words properly, and at the same time keeping the style of the writer (Linning G. 2008). This can be perceived in the translation of the classical writers such as Homer, Dante or Shakespeare. Those translations are not only read but also studied all over the world as a representation of the style of the writers.

Through these translations, many authors have contributed to literature, some of them even creating new movements among it. An example of this kind of authors is Edgar Allan Poe, who is considered to be one of the most influential American writers. There are

fundamental characteristics of Poe's style that make him unique. Hence, studying his style involves a lot of aspects such as linguistics, lexis, syntax, phonology, classical rhetoric devices (Zimmerman B. 2005). These aspects make possible his extraordinary horror works. Inside of this writer's texts we can find two types of register and their analysis is a fundamental role of a translator. In other words, complicated literary works such as the ones written by Poe can be analyzed from different perspectives. Nevertheless, in order to study the translation of this type of literature, three very important aspects were studied.

First, the stylistics features of the original text (register, style, literary genre) were observed because the use of translation techniques in stylistic devices is a very difficult task and it is important to understand if translators applied them properly. Also, as the literary gender and register of a text must be kept in a translation, original text and register were analyzed. Then, the particular writing style of the author was also described in order to determine if his style is represented in the two translations. Even though translators are not authors, they interpret a message and transmit it into another language according to their culture. Reason why, translators' occupation, nationality and era may have played an important role in the translation process. Hence, information about the two translators of this tale were described.

### **1.1 Statement of the Problem**

As it has been shown in the previous passages, the direction this research takes is in the literature field. The prominent writer Allan Poe has provided us a story that has gone around the world thanks to the translation work done by different people and we are referring to the tale "The Fall of the House of Usher" which will be discussed from a stylistic point of view analyzing different stylistic devices that created the perfect combination of words and sounds that reflected the mystery and dark effect of the tale (Meltzer M. 2003). The interest

of this research is to focus on three main issues of the translation mentioned above; the style of the original text, the author's writing style and the aspects related to the translators' background.

The first issue that will be dealt with is the analysis of style of the original text which is considered a gothic tale. The term gothic refers to the pseudo medieval buildings, emulating the gothic architecture in which many of these stories take place. This kind of narrations are fed on a pleasing sort of horror, an extension of the romantic literature. Originated in the second half of the 18th century, it had a great success in the 19th century with authors that include, Mary Shelley with Frankenstein, Edgar Allan Poe with his narrations, Bram Stoker with Dracula among others. The characteristics of these types of text require a deep analysis from translators and a set of unique abilities.

The second issue addressed in this paper is the author's writing style. As it has been previously discussed, Gothic literature has plenty characteristics that the vast among of tales that belong to this particular genre share. However, as every single gothic tale written has embedded the particular style of their author, the tale "The Fall of the House of Usher" written by Edgar Allan Poe is not an exception. Poe's writing style has been for many years emulated and has been considered a source of inspiration for horror and gothic tale authors. Thus, for the stylistic analysis of the translation of The Fall of the House of Usher, it is necessary to understand Poe's writing style.

The third issue that will be addressed is the translators' background. This aspect refers to the generalities the translator has such as nationality, era, education and academic preparation, among others. The reason why this aspect is so relevant is because the understanding of the world will vary according to the culture we are immersed in. For example, the vision of the world of an individual from Europe will be completely different of

an individual from Africa or America. The tale “The Fall of the House of Usher” has been translated by different people. Some of them are: Carmen Pinillos, Mauro Armiño, Enrique Campbell, Ramón Gómez de la Serna, Francisco Torres Oliver and Julio Cortazar, among others. Each of these translators have not only created different translations of the tale but they have also done it in different years, for different readers’ location (some exclusively for Spain and others for Latin America), they are from different nationalities and they did not have the same occupation either. Francisco Torres Oliver and Julio Cortazar are two of the most famous translators of Edgar Allan Poe’s texts. They also had a different perspective and view about the author’s style that will be discussed further on.

### **1.1.1 Background and need**

Edgar Allan Poe is revered as one the most influential American writers of all times, therefore, the study of his literary works is mandatory to have a better understanding of the American literature as well to understand horror and gothic literature in which his works are among the references around the globe. Poe's fame and influence in literature are arguable due to translation. Charles Baudelaire translated “ *Histoires extraordinaires* ” (1856) for the French public, Jorge Luis Borges and Adolfo Bioy Casares two argentinian writers made possible the reading of Poe's works into Spanish with their translation of the “The Facts in the Case of M. Valdemar” and “Purloined Letter” in the early 1940s. Konstantin Balmont contributed to spread Poe's fame and influence by dedicating decades to translated his work into Russian, among others who have dedicated to the translation of Poe's works. Nonetheless, the vast majority of his translation was performed by lovers of Poe's prose of poetry who in most of the cases were poets or writers themselves without any proper education in translation. As a result, their translation could have been influenced by their personal style.

There are many books and stories from Edgar Allan Poe that have been translated into different languages. In this study, the tale that was analyzed is “The Fall of the House of Usher” as well as two translations of this tale from English into Spanish with the objective of understanding how the translators solved issues that were implied in the translation process. Julio Cortazar and Francisco Torres Oliver created different translations of the tale providing an excellent source of examination. This study is focused on the analysis of three factors that influenced their translation work and these are the stylistic features of the original text, author’s writing style and translators’ background.

### **1.1.2 Style of the original text**

“The Fall of the House of Usher”, written by Edgar Allan Poe, because of the ominous atmosphere that conveys to the reader and the topics referenced on it, is considered as gothic tale. In order to fully appreciate the peculiarities of this text and its significance to the literature, it is important or rather mandatory to understand the characteristics that give shape to the gothic tale. Therefore, before starting translation process the main component of the analysis for the translators was to understand Gothic literature which is a genre in which death and horror are sometimes combined.

Through Gothicism Edgar Allan Poe mixed horror and pleasure describing fictional situations. The author’s intention was to transmit with short stories a dark feature of the gothic tales (Pang, W. F., Wang D. Q. & Hu, S.S, 2015). In other words, before translating this tale it was necessary to analyze its gothic aspects such as the atmosphere, characterizations, use of symbols, stylistic devices and vocabulary choices of the unique style of Gothicism presented by the author. Edgar Allan Poe is not the only author of gothic texts; however, he was the one that developed different features of this type of texts and because of his creativity he was not appreciated by his contemporaries and readers at first (Pang, W. F.,



Wang D. Q. & Hu, S.S, 2015). This meant that his translators did not only need to understand the general principles of Gothicism but they also had to use the unique set of writing techniques of this author to present his version of Gothicism. Hence, each translator wrote the translation of the tale with the intention of keeping the same peculiarities of the original text. As a result, those translations have been used to be studied and analyzed as a sample of the gothic style in different languages.

### **1.1.3 Author's writing style**

There are fundamental characteristics of Poe's style. Studying his style involves a lot of aspects such as linguistics, lexis, syntax, phonology, classical rhetoric devices, among others (Zimmerman B. 2005). In this research project the aspects to be analyzed from the author's writing style were: use of phonology, grammar, number of words, syllable sound pattern and register. A very important aspect in Poe's style is the romanticism in his work. The fall of the house of Usher provides excellent examples of the use of romanticism and Gothicism in Poe's work. Edgar Allan Poe used different stylistic devices to transmit the dark effect of this tale and its symbolism. The writer uses a language in function of setting a trap for the reader. The reiteration of certain words aims to accentuate a psychic anomaly in the character that does not really reach such a degree. In one way or another, the murderer does have some mental trauma with that obsession he suffers but does not become a madman to tie (Pang W. F. 2015). Poe was able to portray all of these details in his tale by manipulating the language on purpose.

There is an important aspect about Edgar Allan Poe's style. There are two types of register that we can find in *The Fall of the House of Usher*. The first one is frozen register which does not vary throughout the story, it is extremely formal and it looks like scripted. The second type of register used by Edgar Allan Poe is the formal one. He used complete

sentences in an impersonal style. The use of academic vocabulary also reflects the formal register in his writing style. In Spanish, formal language can also be identified through the observation of the words and phrases used especially in the texts that contain dialogues showing the level of respect or authority between the characters.

#### **1.1.4 Translators' background**

Translators are also immersed in different cultures through the use of language. The fact that a group of translators work with the same languages does not imply that they all perceive the world, culture, message and content of the text in the same way. It is not surprising then to find different translations of a text in the same language done by different translators with lack of similarities in language choices, translation techniques, style, among others. The development of the academic and professional experience also determines the quality of translators' works. There are translators that have created more than one translation from the same text in different periods of time and have ended up with a different translations. The approach a translator follows to create a translation, especially in literary works, has to do with the perspective they have about the culture of the text, the possible audience, their experience translating similar texts and even their occupation. For example, some translators are also journalists or writers and this means that their use of language will vary from a translator that is a painter, lawyer or has a different occupation. In the case of the translators that have worked with Edgar Allan Poe's texts, there are two very well-known. They are: Francisco Torres Oliver and Julio Cortazar. These two translators have worked with similar texts but they also have some differences. The individual, academic, professional and personal characteristics of these two translators will be described further on to determine the influence of these aspects in their translation in the tale "The Fall of the House of Usher" written by Edgar Allan Poe.

## **1.2 Purpose of the Study**

### **Purpose statement:**

“The purpose of this study was to describe the factors that have influenced the translations of the “The Fall of the House of Usher” written by Edgar Allan Poe done by Julio Cortazar and Francisco Torres Oliver in order to comprehend the literary text translation.

### **1.2.1 Rationale**

Modern History of humankind has been shaped by the constant interchange of knowledge among different civilization since ancient times; from Greeks, the concepts of democracy, philosophy, geometry etc. were learned while algebra was learned from Arabs and the use of black powder was learned from China. Through this exchange of knowledge primitive civilization became modern and sciences advanced. In recent years, globalization has made this interchange of information and technological advancement not just mandatory for a company or a nation in order to remain competitive but also it has become easier with the invention of internet which allows to share information from a distant place in Russia with America in a mere lapse of microseconds. Thanks to this exchange of knowledge, nowadays, we as humans are more informed than we were in the last centuries. But, as not all advancements were developed in every country in the same level and thus the information is not written in the same language, the exchange of knowledge and the progress of civilization would not have been possible without translation.

This activity, translation, contrary to general opinion is a complex process and as a discipline it has many fields such as legal translation, commercial translation and literary translation. Even though all these fields share the same principle of conveying the message from Source Language (SL) to the Target Language (TL), translating literary texts is probably the one that has offered to humans not only historical accounts of past civilizations

such as campaigns of Alexander the Great or the History of ancient Rome but also has made possible the dissemination of beautiful pieces of literature such as “The Divine Comedy” by Dante Alighieri or John Milton’s “The Lost Paradise.” This kind of translation, however, demands a different set of skills from translators. Literature translation may be complicated for translators since they have to find the way to carry the meaning from the SL by combining words properly, and at the same time keeping the style of the writer (Linning G. 2008). In other words, translators need to deeply analyze the original text, the stylistics devices used on it, the style of the writer in order to respect and convey the characteristics of the original text in the TL. The approach that literary translators use to carry out their job is what has elevated translation to the scientific category becoming a branch of Applied Linguistics.

As it has been stated above, literary translator “must understand the beauty of the original text, its style and its lexical, grammatical and phonological, taking into account that those characteristics in the SL may not be present in the TL” (Ramos Calvo, 1997). However; translators must preserve not just the message that the author conveyed in the text, but they also need to preserve the style of text in the TL. Hence, when performing literary translation, deep knowledge of the stylistics of both SL and TL, research on vocabulary equivalences and use of several if not all translation techniques is necessary. Being literary translation such an important field among the translation and because of its complexity and importance for the discipline, the development of culture and progress of human civilization, it is important for any candidate to become a translator to explore this field in order to have a better understanding of translation since every single aspect that involves translation process is used on it. The development of literature and its different genres was also a product of translation. Reason why the study of such an important writer’s text is relevant.

Edgar Allan Poe is considered to be the influence of writers of gothic, romantic, police and mystery texts. There are three main reasons why this particular text was selected for this study. First, his tale “The Fall of the House of Usher” and its translations have been read all over the world and studied in different languages as a perfect example of romantic and gothic texts. The second reason is that even though other tales written by Poe such as “The Tomb of Ligeia” or “The Masque of the Red Death” share the oppressive atmosphere and the reference dark spiritual forces and death, “The Fall of the House of Usher is a tale in which Poe used different stylistic devices that created the perfect combination of words and sounds that reflect the mystery and dark effect of the tale (Meltzer M. 2003). Finally, the last reason is because there are different translation versions into Spanish of this tale which were produced in different times either by writers or by professional translators.

### **1.2.2 Description**

In order to describe the factor that influence two translations into Spanish of the tale “The Fall of the House of Usher” three aspects were studied: the style of the original text, the author's writing style and the translators background. For this purpose, a sample of the text was selected and analyzed in order to determine its stylistics features. Also, the writing style of Edgar Allan Poe was analyzed in order to establish whether his particular style was conveyed to the translations or not. Finally, to confirm if the personal, academic and professional background had some influence, the two translators’ biography and description were presented in a comparative chart.

### **1.2.3 Expected outcome**

The result after the analysis of the factors that influenced the two translations of the tale “The Fall of the House of Usher” was that the stylistic features of the ST played an important role in translator's choices of vocabulary and equivalences as well as the particular

writing style use of vocabulary and stylistic devices of the author when the tale was conveyed to the TL. Furthermore, it was also established that the translators background and the time in which the translations were carried out had an important influence as well.

### **1.3 Research Questions**

#### **Main Question**

How did the style of the original text, the author's style and the translators' background influence the translation of "The Fall of the House of Usher" done by Julio Cortazar and Francisco Torres Oliver?

#### **Subsidiary questions:**

1. How did the style of the original text influence the translators' vocabulary choices?
2. What is the relationship between the author's style and the translators' stylistic choices?
3. To what extent did the translator's nationality, profession and era influence the translators' stylistic and linguistic choices?

### **1.4 Significance to the Field**

It is time to answer a very important question for this section which is what the significance of the research to the translation field is; this is to say what are the short and long-term benefits that the study would bring for the participants and researchers; as well as the contribution that the study made to the research literature in the field. First, it is necessary to clarify that the nature of this study is documental for it is based on the translation of a text which means that there are no participants or any type of dealing with a population.

Therefore, long or short-term benefits cannot be mentioned for the participants. However; there are great benefits for the researchers and for the literature.

The researchers of the study obtained benefits such as: firsthand knowledge about the process of translation of literary texts; learn the best translation strategies used by expert translators in a literary work to apply them in their own works in future. The acquisition of expertise in the analysis of translations, which serves a preparation to become translation teachers. It also helps them to prove their capacity as translators and put into practice what has been learned throughout the whole training. The contributions of this study will give to the literature field are: It will provide clear examples of passive translation showing the importance of the stylistic analysis of text before and after translating. It will provide excellent models of the use of stylistic devices in translation works that will be useful either for translators and future translators of literary texts, students of translation majors, and even interpreters.

### **1.5 Definitions**

There are many concepts that were taken into account in the analysis of this study. It is important to clarify doubts and ambiguity about these terms to avoid misunderstandings. The following terms have been defined based on the literature review and sources such as dictionaries, websites and books.

**Translators background.** In business, a translator's background is considered to be details about his/her preparation or expertise about the field. Whenever a translator is requested to provide information about his/her background they need to specify their personal information (age, nationality, gender, etc.), as well as academic and professional preparation and experience. (**Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-oriented Text Analysis**, 2005) In this study, the researchers focused on the following aspects of a translator's background: nationality, occupation (other

than translation if there was), and the period of time in which they worked (referred also as *era*). (*Science in Translation*, 2014)

**Stylistic device.** In literature and writing, stylistic elements are the use of any of a variety of techniques to give an auxiliary meaning, idea, or feeling to the literal or written. They are also called figures of speech. (*The State of Stylistics*, 2008)

**Author's writing style.** It is defined as style the characteristic manner of writing by any given novelist, poet or dramatist which may include the use of stylistic devices, register as well as the use of vocabulary. (*Edgar Allan Poe: Rhetoric and Style*, 2005)

**Gothic.** of or relating to a style of fiction characterized by the use of desolate or remote settings and macabre, mysterious, or violent incidents. (*Merriam Webster Dictionary*, 2017a)

**Gothic novel.** An English genre of fiction popular in the 18th to early 19th centuries, characterized by an atmosphere of mystery and horror and having a pseudo-medieval setting. (*English Oxford Living Dictionaries*, 2017)

**Gothicism.** barbarous lack of taste or elegance; conformity to or practice of Gothic style. (*Merriam Webster Dictionary*, 2017b) In this study the terms Gothicism makes reference to a style in fictional literature characterized by gloomy settings, violent or grotesque action, and a mood of decay, degeneration, and decadence.

**Genre.** Genre, ( French: “kind” or “sort”) a distinctive type or category of literary composition, such as the epic, tragedy, comedy, novel, and short story. Despite critics’ attempts to systematize the art of literature, such categories must retain a degree of flexibility, for they can break down on closer scrutiny. For example, hybrid forms such as the tragicomedy and prose poem are possible. Newly created forms, such as Vikram Seth’s *The Golden Gate* (a novel written in rhyming verse form) and John Fuller’s *Flying to Nowhere* (a



novel written in highly poetic prose), and numerous prose works of intermediate or very specific length (such as the novella and the short short) are a clear indication of the difficulty of too close a reliance on genre as a category. (ENCYCLOPEDIA BRITANNICA, 1999) In this study the term genre is used to make reference to Gothic literature as literary genre.

**Grotesque.** a : a style of decorative art characterized by fanciful or fantastic human and animal forms often interwoven with foliage or similar figures that may distort the natural into absurdity, ugliness, or caricature. b : a piece of work in this style an ornate structure, embellished with *grotesques* (Merriam Webster Dictionary, 2017c) In this research this term is used to describe something eerie or ugly.

**Horror.** Painful and intense fear, dread, or dismay, astonishment giving place to *horror* on the faces of the people about me — H. G. Wells. b : intense aversion or repugnance 2a : the quality of inspiring horror : repulsive, horrible, or dismal quality or character contemplating the *horror* of their lives — Liam O'Flaherty. b : something that inspires horror. (Merriam Webster Dictionary, 2017d) The term Horror is used to designate the shock and repulsion of seeing the frightening thing.

**Metonymy.** Metonymy, (from Greek *metōnymia*, “change of name,” or “misnomer”), figure of speech in which the name of an object or concept is replaced with a word closely related to or suggested by the original, as “crown” to mean “king” (“The power of the crown was mortally weakened”) or an author for his works (“I’m studying Shakespeare”). A familiar Shakespearean example is Mark Antony’s speech in *Julius Caesar* in which he asks of his audience: “Lend me your ears. (ENCYCLOPEDIA BRITANNICA, 1998) In Gothic writing is a subtype of metaphor, in which something like rain is used to stand for something else like sorrow. All this suggest some element of mystery, danger, or the supernatural.

**Symbols.** It is a literary device of using a person, object, or action to stand for something else. (Edgar Allan Poe: Rhetoric and Style, 2005)

**Tone.** style or manner of expression in speaking or writing seemed wise to adopt a conciliatory tone. (Merriam Webster Dictionary, 2017) In this research the term tone is used to make reference to the atmosphere created by a writer regarding either his subject or his audience.

**Register.** any of the varieties of a language that a speaker uses in a particular social context. (Merriam Webster Dictionary, 2017e) in this study the terms make reference to a regular or fixed pattern of vocabulary and grammar that writers use with the language at a given moment.

**Source Language (SL):** a language which is to be translated into another language (Merriam Webster Dictionary, 2017)

**Target Language (TL):** a language into which another language is to be translated (Merriam Webster Dictionary, 2017)

**Terror.** a state of intense fear. (Merriam Webster Dictionary, 2017f) These terms refer in this study to the feeling of dread and apprehension at the possibility of something frightening.

**Uncanny.** a: seeming to have a supernatural character or origin: EERIE , MYSTERIOUS. b: being beyond what is normal or expected: suggesting superhuman or supernatural powers an *uncanny* sense of direction. (Merriam Webster Dictionary, 2017) in this research this term is used to describe an unpleasant feeling in Gothic literature.

## **1.6 Limitations**

Although this research was carefully crafted and has reached its aims, there are some unavoidable limitations. First, the research was organized in order to have a representative sample of the writing style of Edgar Allan Poe. Even though Poe maintained the dark atmosphere and recurrent topics such as death, anguish and fear in his tales, his writing style was so complex that the sample could not be enough to determine all the peculiarities of his style and further analysis of his works would be necessary. Second, this study intended to determine if the background of the translators (nationality, academic education as translator, profession and time in which the translations were done) had influenced the translation choices. However, lack of documentation regarding the translators' lives could affect the outcomes of this research. Moreover, an analysis of other translation works performed by Julio Cortazar and Francisco Torres Oliver is needed in order to establish if their background have any influence in their work as translators.

## Chapter 2, Theoretical Framework

*“I became insane, with long intervals of horrible sanity.”*

— Edgar Allan Poe

As humankind evolved and became civilized, historical traditions and empirical knowledge of the nature was first transmitted orally. Over time, ancient civilizations evolved socio-politically and the register of historical events and scientific knowledge became necessary. Thus, this knowledge was also left to future generations in form of manuscripts. However, ancient humans did not only leave records of war or development of technology, they also left their cosmovision in their myths, legends and even fictional works in the shape of epic poems of their heroes. In plain English, literature. The pleasure of reading such stories is something that along history humans had wanted to share with others in their communities or countries. Nonetheless, as these texts were written in a different language from the one spoken in our nations, the access to these rich samples of human imagination were limited. As a result, and in order to share knowledge with others, literary translation, a branch of the discipline that differs fundamentally from other categories of translation since its main principle is to convey the artistic imagery crafted in any particular literary work providing a translation with the same aesthetic as the original, started to transmit to the vernacular languages the myth and literary works of the past.

These translation works have influenced writers over generations and centuries. There lies the importance of literary translation. One author who benefited from and owns part of his fame to translation is Edgar Allan Poe whose works were transmitted to the European public thanks to the translations of Charles Baudelaire in 1856 influencing writers such as Jules Verne in “The Carpathian Castle”, Robert Louis Stevenson in “*The Strange Case of Dr. Jekyll and Mr. Hyde*”, Oscar Wilde in “*The Picture of Dorian Gray*” besides his character in

"The Murders in the Rue Morgue" "Auguste Dupin" was arguably the inspiration to Sherlock Holmes of Arthur Conan Doyle. In Russia, thanks to the translations of Konstantin Balmont, Poe's works influenced Fyodor Dostoevsky who made a reference to his poem "The Raven" in "*The Brothers Karamazov*" and Vladimir Nabokov in his novel "*Lolita*". While in Latin America thanks to Jorge Luis Borges, Adolfo Bioy Casares and Julio Cortazar, who translated into Spanish Poe's complete works, Edgar Allan Poe influenced Ruben Dario (among others), who dedicated an article in his book "Los Raros" to him. Being Poe such an important and influential author for literature in different languages, it is crucial to analyze the translation of his works in order to explain the factors that influenced them. The translation of his works was done by different people in different years and even though they present differences they are read and studied as samples of this famous author's style and genre. For purposes of this research, one of his tales, "The Fall of the House of Usher" which has influenced writers and other industries such the music and film ones, was selected. Thus, this theoretical framework will address three areas related to factors that have influenced two of the translations of "The Fall of the House of Usher" by Edgar Allan Poe.

In order to fully appreciate the particularities and the imagery of a text, these features must be conveyed into its translation especially in literary translation. This means, literary translators must fully analyze and understand the text in order to accurately render it into the target language, in other words, that they must fully understand the genre of the text and its particularities. Hence, the first section of this theoretical framework will focus on the style of the original text. Moreover, even though plenty of literary works belong to the same literary genre and share some features, there are substantial differences in the use of imagery, stylistics figures and even vocabulary in texts that belong to the same genre. This is because every author conveys its ideas with its own particular style. Consequently, the second section will discuss author's writing style. The academic education or professional preparation of

translators is important due to the fact that literary translation requires a lot of skills.

Therefore, the third section will be addressed is the translators' background. The analysis of these three aspects will provide evidence of their influence in the two translations written by Julio Cortazar and Francisco Torres Oliver.

## **2.1 The Fall of the House of Usher**

*“There was an iciness, a sinking, a sickening of the heart...”*

The Fall of the House of Usher . —Edgar Allan Poe

### **2.1.1 Summary of the tale**

As many of Poe's stories, the tale began in a dull, gloomy day with an unknown narrator who is traveling to meet his childhood friend Roderick Usher. Just as he is approaching to his friend's house, who has written a letter to the narrator telling how physically and emotionally ill he is feeling. Thus, the narrator rushed to observe the decaying condition of the ancient mansion, its withered trees, its murky pond and stones that are disintegrating as though the mansion was as well sick. The Ushers, according to the narrator are an ancient clan which has never flourished. In fact, it is a branchless family in which only one member has survived generation to generation being Roderick Usher and his sister Madeline the last members of the clan.

The inside of the mansion does not differ from the outside; a dull oppressing feeling of decays runs through the long corridors of the house. When the narrator met Usher he found him paler and less energetic than he has ever been. Usher tells the narrator that he is suffering from fear. In fact, he seems to be afraid of the house. On the other hand, Roderick's sister Madeline seems to be suffering from catalepsy. Doctors cannot treat this sickness of hers.

The narrator spends several days trying to cheer up Roderick by playing the guitar or reading for him. But nothing seems to work.

Madeline eventually died and Usher decided to bury her in his family mausoleum which is the lower part of the house. Roderick is afraid that doctors may do some research in his sister's body. The narrator helps Usher to carry Madeline to the mausoleum. While doing it so, he realized the Roderick and Madeline were actually twins. In the following days after Madeline's burial, Usher became more and more uneasy up to the point of hysteria. One night, neither Roderick nor the narrator can sleep. The former knocks on the narrator's room and leads him to a window to show him ignis fatuus surrounding the house. After that vision, the narrator decided to read "Mad Trist" by Sir Launcelot Canning, a medieval romance. In this tale there is a prophecy that seems to be related to the Ushers.

While he is reading, he starts hearing noises that correspond to the story. He attributed these sounds to his imagination. However, soon they become stronger so that he cannot ignore these sounds anymore. Then he notices that Roderick has started to mutter to himself. The narrator approaches to Usher in order to hear what he is telling. Usher reveals that he has been listening those sounds for days and that he is afraid that they buried Madeline alive. Those sounds according to Roderick are produced because Madeline is trying to escape from her grave. Suddenly, he yells that Madeline is behind a door, and then, a strong wind blows opening the door and revealing Roderick's fear. Madeline is standing in her white shroud bloodied from the struggle of escaping from the grave. Immediately, she attacks Roderick with her last breath escaping from her body. Roderick dies of fear at he sees his sister coming for him. Scared, the narrator runs away from the house just before the old mansion cracked and crumble to the ground.

### **2.1.2 Analysis of the tale**

The Fall of the House of Usher is without any doubt one of the best works of Edgar Allan Poe and the quintessential representative of a Gothic tale. It contains all the characteristics of Gothic literature; since it contains all the characteristics that make a tale Gothic. First, the tale takes place in an isolated dreary mansion, which cannot be located due to the fact that Poe did not give a reference to the location of the Usher. As the characters in this tale cannot move freely because of the decay structure of the mansion, this creating a sense of claustrophobia for the reader. The dual personality is represented by Roderick Usher and his sister Madeline. The use of sounds and wind and storms to create fear is also one of the fundamental to Gothic literature as well as the omens of the destiny of the Usher family which is indicated in the crumbling house.

Theme and mystery are two themes that are reflected in several texts written by Edgar Allan Poe. The Masque of the Red Death, for instance, represents the victory of death; Morella, Metzengerstein and Ligeia, are more focused in the hereafter; and The Premature Burial and The Fall of the House of Usher are texts about burying people alive. The Fall of the House of Usher was published in 1939 in Burton's Gentleman's magazine. It has been translated into different languages and it has also been adapted to be presented in films and in plays. All this reflects the great success Edgar Allan Poe obtained with this tale. As it was mentioned before, death and mystery are two crucial themes present in the tale. The writer includes aspects of his life experiences in the texts he wrote. In his tale The Fall of the House of Usher, the author writes about the protagonist's sister, Madeline, who is a fragile and sick woman. The author himself had a sister named Rosalie who suffered from mental problems. His biological mother and women who took care of him also faced death. Similarly to the



protagonist Roderick who has no family ties other than his sister, Poe also was not as close to any male family members as he was with the females.

## 2.2 Style of the Original Text

*“I wish I could write as mysterious as a cat.”*

— Edgar Allan Poe

In general terms, translation is a very complex task that demands a lot of linguistic skills and knowledge from the translators and literary translation is not the exception. It consists of the translation of poetry, theatre plays, literary books, literary texts, songs, rhymes, literary articles, fiction/detective novels, non-fiction stories, short stories, poems, etc. (Bazzuro, 2015). But, conversely to other ways of translation one cannot start the translation process right in the very moment of receiving the material to be translated. A literary translator must first read and fully comprehend, the text before actually start translating. In fact, part of the literary translation process is the analysis of the text. This means that in order to do so, translators need to deeply analyze the original text, the stylistics devices used on it, among other aspects such as the register and the literary movement or genre to which the particular text belongs to. “The word ‘genre’ comes from the Latin ‘genus’ which means ‘kind’. So, to ask what genre a text belongs to is to ask what *kind* of text it is. A genre isn’t like a box in which a group of texts all neatly fit and can be safely classified” (Bowen, 2014). Thus, even though a literary work may belong to a determined genre, it will have characteristics and peculiarities that would be of interest for the translator. Therefore, when analyzing a literary translation then, it is quite important to identify and determine all these aspects in the original text before starting to analyze the translation. Each individual analyzes and interprets discourse in different ways. The analysis of the text style present in “The Fall

of the House of Usher” may have provided elements to each translator to follow a certain writing pattern when translating the text.

### **2.2.1 Origin of Gothic**

“Written Gothic dates from the fourth century, several centuries before the ancestor of modern German” (Murdoch & Read, 2004). This was the language of the Goth, a Germanic tribe that played an important role in the fall of the Western Roman Empire, but its use declined due to the defeat of the Goths by the Franks in the mid sixth century. Then the term “Gothic” was used to describe a style of medieval art that was developed in Northern France in the 12th century AD, led by the concurrent development of Gothic architecture. It spread to all of Western Europe, and much of Southern and Central Europe and it continued to evolve up to the 16th century, before being subsumed into Renaissance art. Once again, the same term was used in the second half of the 18<sup>th</sup> century to nominate a literary movement which came to be known as Gothic Literature. Its origins can be traced up to 1764 with the tale “*The Castle of Otranto*” written by Horace Walpole (24 September 1717 – 2 March 1797). “Horace Walpole’s *The Castle of Otranto* negotiates a series of anti-Enlightenment themes in its construction of a debate concerning the relationship between the medieval and the modern. The medieval, associated with castles and malign aristocrats, becomes recast as symbolically representing some highly politicized issues of the 1760s” (Smith, 2007). But, what exactly is a Gothic tale? In order to understand what a Gothic tale is and its characteristics, it is necessary first to understand the origin as Literature movement.

#### *2.2.1.1 From Romanticism to Gothic*

Gothic literature was an offshoot of Romanticism. It is an artistic movement of the eighteenth century originated in Germany and the United Kingdom that marked a reaction to Formalism and Neoclassicism, which valued reason, and demanded order in the search of

beauty. It was characterized by the predominance of imagination over reason, love for nature and longing for the past. These particularly melancholy and gothic architecture interest led Romantic writers to address topics such as death and supernatural; an example of this literature in Germany is Gottfried August Bürger (December 31, 1747 – June 8, 1794) with his poem “*Lenore*” (1773) with a character that returns from its grave. In this work, there is a clear link to the dark myth of the past of Europe.

At that time both writers and readers were more interested in fear that night brings than the lyrics of the romantic poems. “The readers were showing a new interest for the Middle Ages in a regressive mood towards a previous era in national history. They were also looking for a way of exploring their darker aspects of life now more fully exposed. The literary requirements for tears was being replaced by that of fears” (Sones-Marceau, 2012). The change in the taste of the public and writers in England was fed on the horror that French Revolution caused in the streets of Paris but, it was also due to the influence that German and French writers had in the English ones. “A significant factor in the untidy burgeoning of Gothicism was the interchange of themes and styles as English writers devoured contemporary French romances, the Grimm’s’ Teutonic tales, and German doppelgänger motifs, both in the original and English translations.” (Snodgrass, 2005).

#### *2.2.1.2 Difference between Romanticism and Gothic*

While it is well known that Gothic literature was a branch that derived from Romanticism and they both share some elements such as the constant reference to death and supernatural, there are plenty of differences. Hence, Gothic stands by itself as a complete genre. But, what is the difference among these kinds of narrations? First of all, Romantic writers celebrated the beauty of nature; they saw nature as idealized, magical and even divine world representing its endless power and mysterious life. Gothics on the other hand, saw just

the destruction. Thus, storms and thunders are always present to indicate the overwhelming destructive force of nature.

Romanticism and Gothic longed from the past; however, Romanticism opposed to modernity and advent of city life. Conversely, Gothic nostalgia from the past seek for mystery and adventure and fear. “With scraps of picaresque literature, episodic adventure lore, and supernatural balladry, the gothic school returned to the wilderness and the architecture of the distant past for night sounds and shadows on which to anchor tales of terror.” (Snodgrass, 2005) This can be seen in “*Laß die Toten ruhn*” (“Wake not the Death” 1823) written by Ernst Benjamin Salomo Raupach (1784-1852) a story that takes place in an isolated castle which generated a perfect blend between the atmosphere of the traditional romances and the modern style of narrate stories. “The characterization of the Gothic novel is the union of the medieval marvels of romance with the realism of modern novels.” (Norton, 2000).

The Romantics fed the imagination from the hold of reason, so they could follow their imagination wherever it might lead. In this period of literature, feelings and emotions were more important than logic and rationalism. An example of this is “*Метель*” (The Blizzard, 1830) by Alexander Sergeyevich Pushkin (8 June 1799- 29 January 1837) a story marked by the supernatural but, Pushkin’s imagination did not lead him to the terror or the grotesque. On the other hand, for Gothic writers, imagination led to the threshold of the unknown, the shadowy region where the fantastic, the demonic and the insane reside such as in “*Вий*” (Viy, 1835) of Nikolai Vasilievich Gogol (31 March 1809 – 21 February 1852) in which Gogol’s imagination went beyond the threshold of spectral domains and brought to the audience a story full of grotesque demons.

Finally, Romantic writers, when they looked at the individual, they saw hope. There is always salvation rather than damnation for them. For instance, in “*Faust*” (Part one 1808, Part two 1832) written by Johan Wolfgang von Goethe the main character Heinrich Faust finds redemption and goes to heaven. Gothic writers conversely, when they saw the individual, they saw the potential of evil. “*Frankenstein; or The Modern Prometheus*” (1818) by Mary Wollstonecraft Shelley (30 August 1797 – 1 February 1851) in which Victor Frankenstein, creator of the monster is the real villain of the story, goes beyond laws of nature and brings a creature of nightmare and destruction to the world.

### *2.2.1.3 Difference between terror and horror*

For Gothic narrations, set isolated castles and mysterious abbeys with hidden passages, underground cellars and secret rooms, darkness is a necessary ingredient for its mysterious and gloomy atmosphere; hence, most important events occur at night. Authors indeed using the primary apprehension to darkness and the unknown were trying to trigger horror and terror in their readers. Thus, in order to have a better understanding of Gothic literature it is important to distinguish the difference between horror and terror.

“The pioneering Gothic novelist Ann Radcliffe was particularly troubled by these questions and in trying to answer them, made an important distinction between ‘terror’ and ‘horror’. Terror, which she thought characterized her own work, could be morally uplifting. It does not show horrific things explicitly but only suggests them” (Bowen, 2014). This does not mean that those kinds of horrid events such as incest, rape or murder do not take place in these stories but the details of these are not presented to the audience in an explicit description. Terror refers to the feeling of dread and apprehension at the possibility of something frightening. Thus, the terror is created by creating an uncanny sensation in the

reader's mind. "Gothic novels are full of such uncanny effects – simultaneously frightening, unfamiliar and yet also strangely familiar" (Bowen, 2014).

Horror, on the other hand, is the shock and repulsion of seeing the frightening thing. "Radcliffe argues, 'freezes and nearly annihilates' the senses of its readers because it shows atrocious things too explicitly." (Bowen, 2014) Horror is created then by the description of horrifying scenes such as violent death or the horrible beings such in "*Frankenstein*".

Horror in Gothic tales, although full of the dark atmosphere from the Romanticism is present and being set in old castles and ruins with characters haunted and nearly mad, relies on horrifying images or situations in the stories. In fact, the macabre and violence take the central place in the story. Characters, in this kind of narrations indeed suffer from a paralyzing fear knowing that a dreadful act is about to happen. This feeling is exacerbated by the location; isolation in old castles, abbeys or ruins create a feeling of claustrophobia and the feeling of fear is strong which is the anticipation to a macabre revelation which can be a horrible act of violence or an actual contact with the supernatural. Thus, in horror Gothic stories the ambiguity is replaced by the macabre details.

#### *2.2.1.4 Characteristics of gothic novels*

Gothic writers portrayed characters that faced overwhelming, mysterious and terrifying forces of the nature creating in them feelings of gloom and anxiety; this kind of narrations tend to dramatize with exacerbate passions and nearly madness characters who are powerless against the dark forces of the cosmos or their very own darkness. Consequently, in Gothic narrative there is always a victim who is always helpless against the torturer (Emily in "*The Mysteries of Udolpho*"), a passion driven villain or hero (Ambrosio in "*The Monk*"), magic or a manifestation of the underworld (Melmoth in "*Melmoth the Wanderer*") and

horrifying events that treat the characters (the revenge of the witch in “*Buñ*”). In other words, Gothic narrative mainly focus on tragedy, mysteries of life, negative traits of humans, the supernatural, sin, evilness and death. These recurrent themes are what is known as motif.

In Gothic tales, a double motif can be found. This suggests that humans are burdened with a dual nature, a forever divided soul in which good and evil reside. Thus, double characters are often paired in a relationship such as siblings, husband and wife, parent and child, hero and villain and creator and creature (Aubrey the tragic hero and Lord Ruthven the villain in “*The Vampyre*” of Polidori). Other common motif in Gothic literature is the search of forbidden knowledge. Characters in Gothic narrations tried to overcome human limitations by intending to control supernatural which usually leads character’s to fall or destruction (Victor Frankenstein in Mary Shelley “*Frankenstein*” who tries to get control over the mysteries of life).

Mystery is another recurrent motif; the story frequently revolves around an ancient and secret manuscript or multiple tales, each revealing a deeper and darker secret (the manuscript left by Stanton in “*Melmoth the Wanderer*” by Charles Maturin). Also, in Gothic tales the story is told in first person; narrators felt compelled to their story (The narrator in the “*The Family Vurdalak*” of Alexander Gogol). Dreams and visions are also a common motif; terrible truths are often revealed through visions or dreams, the death also frequently visit characters in dreams (The bleeding nun in “*The Monk*” of Mathew Lewis). Finally, omens are also a motif for Gothic writers; an omen indicates that cosmic forces pull the string of the fate of the characters (The omen regarding the real heir in “*The Castle of Otranto*”).

In order to develop its motif, Gothic writers put passion in irrationality to create their stories marked by mystery, ruin, decay, chaos, death and supernatural horror. Hence, the term

Gothic refers to stories that combined element of horror or terror and Romanticism. In this sense, from the publication of “The Castle of Otranto” by Horace Walpole in 1764, which is thought to be the first Gothic novel, to the most recent literary works the characteristics described in the following areas are present.

#### *2.2.1.5 Setting*

The setting plays a major role in gothic fiction in order to create the gloom and claustrophobic feeling. Thus, many Gothic tales take place in isolated old castles which typically has many secret passageways, trap doors, secret chambers, murky or hidden stairwells, and possibly ruined and crumbling sections, old abbeys, and mansions or in desolated fortress sometimes located in remote places in western Europe, considered at that time mysterious and barbarous. The primary goal of this kind of literature is to create an eerie dark atmosphere, a sense of unease and foreboding. Therefore, a mysterious isolated setting contributes toward the creation of the atmospheric element of fear and dread. The setting also allows those sudden and frightening appearance of people or creatures of the darkness.

#### *2.2.1.6 Diction*

Diction is the particular choice of words that authors use when writing any literary work in order to generate a tone or atmosphere of the tale. In Gothic fiction, vocabulary is used to set the Gothic atmosphere. In other words, vocabulary is used to evoke medieval time in the mind of the reader. Therefore, archaic language was the selection of choice of Gothic writers. Although the vocabulary used in these kind of stories is probably not a trustworthy representation of the one used in medieval times, the vocabulary choice helps to transport the reader from the reality of the present to the time in which the tale was supposed to happen. Moreover, in Gothic narrative vocabulary also helps to set an uncanny feeling by making constant reference to the gloomy environment in which the events take place.



#### *2.2.1.7 Narrative*

In Gothic fiction, conversely to some others narration styles, the story is the description of a single event or a sequence of events. This is the reason why, its narrative has complicated and complex structures. Usually there are plots inside plots like in a spiral that provides one mystery after another; however, writers do not necessarily explain them and they seem to be unconnected. This means each episode has little or no connection with the previous one.

#### *2.2.1.8 Mood*

The mood of a literary work is the way in which the writer sets a feeling in a literary work. For Gothic literature, it is of extreme importance for the development of the story and to set atmosphere of mystery, fear, anxiety, terror and horror that characters face. Terror is evoked from suspense and horror from repulsion when a horrifying event actually happens.

#### *2.2.1.9 Appearance and reality*

The difference between reality and appearance is not always clear in Gothic Literature. There is an ambiguity in the events that characters are living. Thus, the mystery in the story increases; characters in the Gothic fiction do not know if they are in a dream or a nightmare or what they are experiencing is real. In other words, there is always ambiguity in the facts that happened along the story.

#### *2.2.1.10 Confinement*

With stories set in isolated murky castles characters in Gothic fiction experiment a sense of claustrophobia. They are unable to find the way out from the place in which dark

secrets lay and even if they do break from their confinement the isolated place in which the story is set makes the scape almost impossible. Thus, claustrophobia is generated.

#### *2.2.1.11 Ancient prophecies*

In Gothic literature, generally an ancient prophecy is associated either to the Castle or the inhabitants of it. The prophecy in general terms is obscure and confusing; characters do not know the real meaning what the prophecy could mean. In some cases, this ancient prophecy changed into a legend linked to the castle.

#### *2.2.1.12 Omens, signs and visions*

In most Gothic novels characters have a revelation in the shape of an obscure dream or some phenomenon is seen as a sign of future and terrible events to come. This revelation of the intervention of cosmic forces often represents a spiritual or psychological conflict for the characters.

#### *2.2.1.13 Supernatural or otherwise inexplicable*

A common trait in Gothic literature is the presence of the supernatural connected to Castle or the characters. Inexplicable events that go beyond of human understanding take place such as the apparition of a walking ghosts or sometimes lifeless objects come to life. Sometimes these events are eventually given a natural reason while in other cases the events are truly supernatural.

#### *2.2.1.14 High or even overwrought emotion*

The storyline may be exceedingly emotional, and the characters often overcome by grief, rage, shock, and especially terror. Some characters may suffer from raw nerves and

feelings of imminent doom. This leads to frequent panic, panting, sobbing, screaming and emotional speeches.

*2.2.1.15 Damsel in distress, threatened by a cruel villain*

Though the figure of a damsel in distress is not exclusive of Gothic literature the central figure of the novel is often a lonely, pensive, and troubled heroine. Her miseries are often emphasized because she is abandoned and has no protector and a male character has the power, as king, lord, father, or guardian, to demand that she do something intolerable.

*2.2.1.16 The metonymy of gloom and horror*

Metonymy is a subtype of metaphor, in which something (like rain) is used to stand for something else (like sorrow). All this suggest some element of mystery, danger, or the supernatural. The following is a chart of examples of the use of metonymy:

wind, especially howling	rain, especially blowing
doors grating on rusty hinges	sighs, moans, howls, eerie sounds
footsteps approaching	clanking chains
lights in abandoned rooms	gusts of wind blowing out lights
characters trapped in a room	doors suddenly slamming shut
ruins of buildings	baying of distant dogs (or wolves?)
thunder and lightning	crazed laughter

### 2.2.1.17 *The vocabulary of the gothic*

The constant use of the appropriate vocabulary set creates and sustains the dark-and-stimulated feeling that defines the gothic. The following chart reflects the feelings presented in gothic texts and the vocabulary used with them:

Mystery	Diabolical, enchantment, ghost, goblins, haunted, infernal, etc
Fear, Terror, or Sorrow	Afflicted, affliction, agony, anguish, apprehensive, dismal, etc.
Surprise	Alarm, amazement, astonished, shocking, staring, surprise, etc.
Haste	Anxious, breathless, flight, frantic, hastened, etc.
Anger	Anger, furious, fury, incense, rage, resentment, temper, etc.
Largeness	Enormous, gigantic, giant, large, tremendous, vast
Darkness	Dark, darkness, dismal, shaded, black, night

### 2.2.1.18 *Victorians gothics*

By the first two decades of the nineteenth century, Gothic narrative ceased to be the dominant style. As civilization entered into a new century, readers preferences also changed. “It is generally agreed that the period of the ‘classic’ Gothic novel, narrowly defined as a historical genre, came to an end early in the nineteenth century. The exact moment is variously identified as the publication of Mary Wollstonecraft Shelley’s *Frankenstein* (qq.v.) in 1818 or Charles Robert Maturin’s *Melmoth the Wanderer* (qq.v.) in 1820.” (Hartman,

2010). However, this does not mean that Gothic narrative ceased to exist. In fact, this was a period of change for the genre; in this period suspense and terror became horror.

What was exactly the contribution to genre of Victorian Gothic? In a way, during this period the archetypes established by the genre were removed from the narrations. Supernatural motif, gloomy sensation and the fear that characterized the genre continue to be present; however, the setting change from isolated fortress, mansion and castles to the cities. Victorian Gothic is marked primarily by the domestication of Gothic figures, spaces and themes: horrors become explicitly located within the world of the contemporary reader. “The romantic Gothic villain is transformed as monks, bandits and threatening aristocratic foreigners give way to criminals, madmen and scientists” (Hartman, 2010). With the domestication of Gothic literature, the configuration of characters also changed; villain role was not anymore exclusive of male characters; female characters were not just damsel in distress, they became also personification of evil. “Women tend to assume the roles of both heroine and monster (q.v.), and provoke anxieties about the instability of identity and the breakdown of gender roles” (Hartman, 2010). Something else that changed in Gothic literature was its link to the past. Events that haunt characters were not of an ancient prophecies or omens but recent and horrible events that are linked to the life or sins of the main male character of the story. “The past also remains a significant motif in both sensation and supernatural fiction, but again in a slightly modified form, with an emphasis on recent, rather than distant, events.” (Hartman 2010). Finally, the most significant change during the Victorian Gothic was the psyche of characters; most of the characters were melancholic, strange and nearly or completely mad. This new way of understanding Gothic narrative influenced American writers across the Atlantic as books, in some plagiarized version, came to New World in ships.

### 2.2.1.19 American gothic

The United States started its fight for independence from Britain just in the period in which Gothic literature was being developed. During that period of time, American literature was still in birth and lack of its own identity; the influence of European authors in the incipient country was what dictated the taste of the educated readers. By the beginning of the nineteenth century, The United States of America had gained the independence from Britain and American writers were embedded in Romanticism and Gothic literature. “American gothic fiction....is a branch-off from the British gothic fiction, like the British gothic fiction very dark, and very extreme in its way of depicting conflict” (Hartman, 2010). The emergence of American Gothic was marked by different concerns; the vast territory and wild territory and the lasting impact of Puritan society. These tales were full of crime and superstition, the novel is indeed more grotesque than its counterparts across the Atlantic.

Perhaps the most famous example of American gothic fiction is Edgar Allan Poe and his Dark Romanticism in which he focused more in the psychology of his characters as they often descended into madness than in the traditional element of Gothicism. In the "The Fall of the House of Usher" (1839) he explores these 'terrors of the soul' addressing recurrent Gothic themes such as aristocratic decay, death, and madness.

### 2.3 Author's writing style

*“Years of love have been forgot, In the hatred of a minute.”*

— Edgar Allan Poe

Writers have the fantastic talent of projecting feelings, ideas, emotions and even images of the world into the readers' mind through their texts and in order to do so every one of them makes use of a variety of stylistic devices; however, each writer addresses specific

writing techniques in different ways. In other words, each author has his very own personal writing style. It is also important to mention that during the span of their life, there are situations that strongly influence the way an artist sees and understands the world. Thus, writers (as artists) develop a writing style being influenced by different factors.

For this reason, when analyzing a particular author writing style, there are several aspects of language that must be taken into consideration; nevertheless, to fully understand how the author's writing style was developed first it is important to study the individual's life. Therefore, in this part of the theoretical framework four aspects will be presented. First, a short biography of Edgar Allan Poe in order to understand the man behind the tale "The Fall of the House of Usher" will be presented. Second, the use of stylistic devices that determined the style of an author will be addressed. Third, each writer adapts his unique writing style to the genres such as Romanticism and Gothicism and it is important to describe how they do this process that will be referred as author's personal signature. Finally, something that characterizes a writer's style is the register they present in their texts.

### **2.3.1 About Edgar Allan Poe**

Edgar Allan Poe, an American writer, was born on January 19, 1809 in Boston, Massachusetts. His life was full of tragic and sad moments since he was a child. The first event that marked his life was the fact that he was abandoned by his father the same year his mother Elizabeth Arnold passed away. Poe was raised by John and Frances Allan from which he took his last name even though they never officially adopted him. The second difficult aspect in his life was the abuses and lack of empathy he received from his "new father" who did not leave him any money as heritage even though he was a wealthy man. A third crucial event in his life was related to the women he felt affection for. Lacking a mother figure, Poe tried to find this image in Frances and a school mate's mother called Jane Stanard; however,

they both had severe health problems. Jane Stanard's death produced him sad feelings.

This was not the only woman he loved he was going to lose. His young wife also died due to tuberculosis.

In his young years, Poe received academic preparation from a private tutor before he attended a school. His school years were difficult for him because in those times the teaching methodology was based on memorization of facts, dates and events without analysis.

Nevertheless, not everything was negative. He was able to learn about history, literature and he also learned different languages. Poe was also a proud self- student giving credit to the effort he made more than what he received from his teachers (Meltzer, 2003). However, Poe did admire writers whose texts were full of Gothicism and Romanticism, features he adopted in his writing style. He found pleasure in writing and loved to be recognized for his unique style presented in both poetry and prose. His style is full of characteristics that influenced the development of gothic, police and romantic texts.

Tragedy was around Poe. He had just gotten success with some of his texts including the poem "The Raven" but the loss of his wife was too hard for him and as a consequence he ended up using alcohol as a way to escape his suffering. Even though he was successful with the detective texts he created, success did not help him to overcome his alcoholism, problem that caused him big consequences in his economy. Poe also had medical problems but he continued working the last two years of his life. Edgar Allan Poe passed away in 1849 at the age of 40.

### **2.3.2 Stylistic devices**

As it was mentioned above, authors that write texts about a specific genre do not write their texts in the same way. There is a signature present in texts from the same genre that differentiate them from others written by different authors. One of the most studied and



analyzed aspects is grammar, but this is not the only characteristic that defines the style an author presents in a text. Other aspects are phonology, syntax, lexicology, pragmatics, discourse analysis, among others. All of these characteristics determine the unique style of writers. In all types of texts there is a level of creativity in style; however, literary texts are thought to be the ones that maintain a more ongoing innovation in style and therefore it offers a variety of styles to be analyzed. Inside of literary texts we can find different genres and types of texts. Nevertheless, texts that belong to the same category in terms of genre and type of text present unique features or adaptations the author provides. The relevance about the study of the style of authors is that this aims to produce a deeper understanding about how language is used in different texts.(Simpson, 2004). Consequently, it is important to describe the different aspects that are part of the writing style of an author.

The first aspect to be mentioned is grammar which is essential in the study of the style an author presents. The style is a signature each author adds to the produced text that makes it different from other texts that may belong to the same genre or type. One example of this is poetry. The rhythm, use of syllables, numbers of words, etc., may affect the accuracy in grammar of the text if the author decides this will allow him to display a level of creativity in his texts. The analysis of grammar in terms of stylistics is focused on the use of the language and why or how the rules are applied or broken.

The second aspect is discourse analysis. In literary texts, readers can find dialogues that occur on specific physical settings, people and background. The purpose of the author is to use the correct structures and strategies to project those aspects. In dialogues, for instance, it is relevant to use conversationalist words and structures and the shift in these aspects help the author present a realistic atmosphere in the text. Another role of the grammar choices the

writer uses is to determine the level of formality in the dialogue which shows the level of competence in the use of language.

The next aspect is related to the analysis of lexis. Through words and phrases, authors are able to portray images in the reader's mind. One of the tools writers use is literary devices such as metaphor and metonymy. Metaphor is a figurative speech that is used to overlap two concepts. Metonymy on the other hand, presents a figure about one single concept. The use of these and other literary figures is to present symbols of a situation presented in the text in a way no other writer does.

The use of phonology in texts is another aspect that is part of an author's style. Writers understand that the reader needs to feel the genre and type of text with his unique style. The choice of phrases, words and syllables is a clear example of the use of sounds in texts that can be analyzed in rhythm and syllable sound-patterns. The selection of words and synonyms is intentional in texts and this is clear when the use of certain consonant sounds is present in texts whether to add strength or softness to the dialogue or thought.

### **2.3.3 Author's personal signature**

Writers as any other artists have influences that help them develop their writing skills. Some of those influences are other writers, personal experiences, the era in which they live or lived and situations around them, and another influence that may be present in their texts is related to the author's own personality. Having a specific style that differentiate an author from another that work with the same genres is really important for different reasons. In literature, there are different types of genres and texts. In this study, Gothicism and Romanticism are fundamental due to the fact that these two elements are present in the tale to be analyzed. The main characteristics of Romanticism and Gothicism were mentioned before,

however, one of the purposes of this study is to analyze how the author style was presented in the text that made him different from other authors.

In schools around the world, there are many authors that are studied. These authors are analyzed because of the great contribution they have provided to literature. One of areas of analysis is the author's life. It is common to find the biography of the writer in their books. In the biography we can not only discover the nationality or age of the writers but also information about the different places in which they lived or visited. It is interesting that the biography of authors is also presented in works in which analysis of authors texts is done. For example, Dawn Sova (2007), in his book *Critical Companion to Edgar Allan Poe A Literary Reference to His Life and Work*, analyzes the life of the author and many of his works.

A second aspect that helps writers to develop their style is their academic background. This is another feature that is analyzed about an author. Some books present an analysis of the author's preparation besides the story or book. Writers need to communicate effectively with their readers. It is necessary then to have vast knowledge of history, languages, writing techniques, etc. Writers that belong to a specific literary genre know the features of the genre and how to properly use their writing abilities to make it their own. Pinker (2014) states that a writer is as good as he is a reader. In the analysis of a writer's style there are other authors that may be mentioned if they have somehow influenced the genre or the style of the author.

Finally, another important aspect that is part of an author's style is their personal experiences and characteristics. As it was mentioned before, writers intend to portray through their texts how they see the world. Some writers have lived controversial lives and a result of this similar situations can be found in their texts. Their personality play a huge role also in their style. Two writers of the same genre create characters that have totally different characteristics and behaviors which may be part of the real author's personality.

### 2.3.4 Register

Writers do not only use different types of vocabulary to express a message, they also use a specific level of register that helps the reader understand better the text. There is a relationship between the vocabulary that a writer uses and the grammatical choices he presents (Trosborg, 1993). This means that a writer adapts the language in the text depending on the circumstances he wants to portray. In other words, register is how writers use language in terms of vocabulary patterns and grammatical structures within a particular situation. Individuals use language in a different way depending on the circumstance. When language is analyzed one specific area of analysis is the vocabulary choices an author makes. There are words and phrases that are used for oral situations this creates a scenario in which the reader can understand that a dialogue is taking place. The use of conversationalist words and phrases helps authors to represent conversations, talks and dialogues in a text, and register also helps to specify the level of formality present in those situations.

There are five categories in which register can be classified. These categories are based on the level of formality that the text provides: intimate, informal or casual, consultative, formal, and frozen (Janzen, 2005). These categories are classifications of language variations. The first one is intimate register which is more commonly used in spoken settings in which individuals communicate with relatives, friends and other individuals that have a close relationship (Johnson, 2009). The second type of register is the informal one. In this type of register writers also express conversational settings in a casual way. They use less nouns, adjectives and prepositions that in formal settings (Neumann, n.d.). The third type of register is consultative. Consultative register is also used in conversations but with less informality. One example of consultative register is the language used in talks in a classroom or a conference. The fourth type of register is the formal one. This type of register is more

commonly used in written and academic texts; however, it is also used in speeches and formal talks. The fifth and last one is frozen register. Frozen register is also called fixed because the language presented does not change (Fisher & Frey, n.d.).

In synthesis, an author's style involves aspects that create a type of writing signature that readers and analysts can identify throughout his texts. In the analysis of a writer's style the characteristics of the stylistic devices that he uses in a text were analyzed. These devices are used by different writers that create works in the similar genres; nevertheless, authors perform the application of these stylistic techniques using features of their unique style. The aspects that helped a writer develop a specific style are multiple. Experts argue that personal characteristics, academic preparation and personal experiences, among others are fundamental in the development of a style. Finally, authors present situations in different scenarios and therefore the use of language variations is necessary.

#### **2.4 Translators' background**

*“Words have no power to impress the mind without the exquisite horror of their reality.”*

—Edgar Allan Poe

Before continuing with this discussion, It is important to define what background is. One definition by the Oxford Dictionary states that “background is a person's education, experience, and social circumstances”. Tom Johnson, translator and editor, describes his background as the knowledge he has of his working languages, the university degrees and training, work experience including time volunteering and his place of residence. Thus, according to the definition, every translator around the world has a different background. Hence, even though translators have worked on the same famous novels, from those same texts different versions have surged.

How to explain those variations? Translation works suffer undoubtedly influence from the translator; in the sense that they convey the message using the lexicon of their choice. This means that through each selection of words, the translator will convey part of their background. Being this the nationality, education, the period of time in which the translation was done and experience.

The level of education and training of the translator is crucial in order to perform a qualified job. Nowadays, translators need to receive training on how to translate, they attend formal programs that are offered by universities; they become prepared through training programs, conferences, and courses. In order to work in more technical areas translators have to get a master's degree (Owens, 2017). A work that is done by a specialized person will be very different from the work of a person that is only bilingual. Literary works had been translated by individuals that did not have a degree in translation but some did have careers related to writing. In the case of the translators that have worked with Edgar Allan Poe there are some that were journalists, writers, painters, book editors, etc.

Translating involves two languages, so the translation is unavoidably influenced by two cultures, the source culture (SC) and the target culture (TC) . Thus, being Spanish spoken in many countries and in Latin America as well as in Spain, the particular culture market (country) to which a text is translated probably will determine the translator's work. As a result, a translation may vary also depending on the translator's nationality since different cultures use different sets of expressions even though these cultures use the very same language. The role of language within a culture and the influence of the culture on the meanings of words and idioms are so pervasive that scarcely any text can be adequately understood (Nida 1993).

Another aspect that influences translation is the time in which it was done. A translation done nearly a hundred years ago will be completely different to a translation done some couple of years ago. This is because language is a living entity that represents a culture through words, idioms and semantics. And as a living entity it is always evolving. Languages change for a variety of reasons. Large-scale shifts often occur in response to social, economic and political pressures. History records many examples of language change fueled by invasions, colonization and migration (*Nicole Mahoney 2017*). Therefore, the choice of words and phrases used in a translation in recent years will be different from the choice of words of a translation done more than 20 or more years ago.

The translator's experience comes to play a role in a qualified translation. The experience of a translator is essential to make his job more accurate; Thomas Johnson a well-known translator of Dutch to English expresses “Thanks to my work experience in a variety of professional environments and my wide-ranging personal interests, I am familiar with the terminology and conventional styles of a broad spectrum of sectors.” Building a career as a professional translator takes time and effort. Some translators would start their career as volunteers in order to have their first experiences and grow. That is why the work of an experienced translator is more qualified and valuable. Reviewing the years of experience and types of work done by the translators of the tale “The Fall of the House of Usher” will definitely give us evidence on how the experience has influenced its translation.

The specialization in the area of interest for a translator is crucial. For instance; in order to venture into literary translation it is necessary to be specialized or at least have a lot of knowledge on the area. Every field will present challenges so the translator needs to be an expert. However, the translation of literature differs greatly from other forms of translation. The sheer size of the texts involved in literary translation sets it apart. Literary translation is

the translation of creative and dramatic prose and poetry into other languages (Henchman, 2017). This includes the translation of literature from ancient languages and the translation of modern fiction so that it can reach a wider audience.

Literary text translators have to face the challenge of keeping a balance and stay faithful to the original work with the need to create something unique and distinctive that will evoke the same feelings and responses as the original. As it is well known, Poe's tales have been translated in many languages and his texts are read in many schools around the world. His texts are analyzed in all languages as if the author himself had written the text in the other language too. Therefore, it is so important to understand how each translator was able to transmit his same message, respecting the style that is so unique in Poe's work describing how translators interpret the stylistic devices of the original text into the translation, how register is kept to represent the spirit of the time in which Poe's tales were written and his choice of words for the translation.

One of the languages to which "The Fall of the house of Usher" has been translated several times is Spanish. That is why the focus of this research is the analysis of the translations made into Spanish. There are different versions in this language, each of them was made by different translators and some translators wrote more than one translation into Spanish in different periods of time. The surprising fact is that none of the versions is the same; all of them have variations which makes this research more interesting. Hence fore, the intention is to find out the root of those variations; for that it is essential to study certain aspects of the life and study of the translators.

#### **2.4.1 The translators of The Fall of the House of Usher**

In previous sections of this study it has been mentioned that the fall of the house of Usher has been translated into many languages. In Spanish there have been



several translations created by different translators. Translators such as Carmen Pinillos, Gómez de la Serna, among others, have also worked with other texts written by Edgar Allan Poe. Nevertheless, when it comes to translators related to Edgar Allan Poe, two names are well-known: Julio Cortázar and Francisco Torres Oliver.

#### *2.4.1.1 Biography of Julio Cortázar*

*"No one can retell the plot of a Cortázar story; each one consists of determined words in a determined order. If we try to summarize them, we realize that something precious has been lost."*

*—Jorge Luis Borges*

Argentine writer, one of the great masters of the fantastic short story, who has been compared to Jorge Luis Borges. Many of Cortázar's stories follow the logic of hallucinations and obsessions. Central themes in his work are the quest for identity, the hidden reality behind the everyday lives of common people, and the existential angst. The author's debt to the French Symbolism and Surrealists has been demonstrated in a number of studies. Unlike Borges, Cortázar became a political radical who was involved in anti-Peronist demonstrations and supported the Cuban revolution, Allende's Chile, and Sandinista Nicaragua.

Julio Cortázar was born (August 26, 1914) in Brussels, Belgium, of Argentine parents abroad on business. When he was four years old, his family returned to Buenos Aires, where he grew up in a suburb. From 1946 to 1948 he was a director of a publishing company in Buenos Aires. He passed examinations in law and languages and worked then as a translator. In 1951, in opposition to Peron's regime, Cortázar traveled to Paris, where he lived until his death. In 1953 he married Aurora Bernárdez. They separated and Cortázar lived with Carol Dunlop in later years. From 1952 he worked for UNESCO as a freelance translator. He

translated among others, *Robinson Crusoe* and the stories of Edgar Allan Poe into Spanish, Poe's influence is also seen in his work as a writer.

#### *2.4.1.2 Biography of Francisco Torres Oliver*

Francisco Torres Oliver, a Spanish translator, critic and painter, was born on June 21, 1935 in Villajoyosa, Alicante. He studied at Universidad Complutense de Madrid and obtained a degree in Philosophy and Literature. He is a translator, critic, and painter; the genres he worked on were Fantastic literature, Horror and Gothic Literature; however, he has also expressed that he's never intended to be categorized as a translator of one single genre. As a translator he has received many recognitions He received a national prize called: la Obra de un Traductor. Some of the authors he translated works from are: H.P. Lovecraft, Charles Dickens, Jane Austen, Edgar Allan Poe, among others. About Edgar Allan Poe's books he had mentioned that Julio Cortazar's translations of Edgar Allan Poe's texts are the translations he acknowledges mostly.

## Chapter 3, Methodology

*“I would define, in brief, the poetry of words as the rhythmical creation of beauty.” -Edgar Allan Poe*

For this research a tale of Edgar Allan Poe, one the most read and influential American authors, “The Fall of the House of Usher” was selected. The reason behind the selection of this tale is because it has been translated in different times by different translators either in Spain and Latin America. In order to understand the factors that may have influenced the translations of “The Fall of the House of Usher” the following research questions were addressed in this study:

### 3.1 Main Question

How did the style of the original text, the author’s style and the translators’ background influence the translation of “The Fall of the House of Usher” done by Julio Cortazar and Francisco Torres Oliver?

#### 3.1.2 Subsidiary questions:

1. How did the style of the original text influence the translators’ vocabulary choices?
2. What is the relationship between the author's style and the translators’ stylistic choices?
3. To what extent did the translator’s nationality, profession and era influence the translators’ stylistic and linguistic choices?

### 3.2 Sampling

“The Fall of the House of Usher” is a complex text due in part to the genre to which it belongs and to imaginary used on it and also to the peculiar writing style of Edgar Allan Poe; thus, in order to analyze the translations of this tale it was necessary to develop instruments addressing three specific areas: original style of the text, author's writing and

translator's background. However, in order to be able to address these areas it was necessary to generate a sampling of this text. The sampling procedure for this study, due to the length of the tale, was a convenience sampling. It was decided that of the 25 pages of the text, the first paragraph of every two pages will be selected as sample. This makes a total of 12 extensive and complex paragraphs. Although this study did not analyze the full content of the text, the selected sample was representative not only of the original style of the text but also of the author's writing style.

### **3.3 Measurement Instruments**

An important part of translation is the analysis of the original text. Although this study is not a translation per se, it was determined that in order to understand if the distinctive traces that make this tale an important representative of the Gothic fiction were transferred accurately to the translation, it was first necessary to describe this characteristic in the original tale. Thus, a chart that describes Gothic characteristics such as setting, mood, characters etc., was developed. This very same chart was also used as comparative chart for the two translations that this study covered.

The particular writing style of the author, Edgar Allan Poe, was another area of importance for this study. This is because it is supposed that translators must respect author's writing style in their works. Poe's writing style was rich and complex; in his stories he made use of several stylistic devices and some archaic words. This characteristic that made of Poe one the most read American writers of all times, must be preserved in the translations of his works. Therefore, to determine if in the two translated versions of "The Fall of the House of Usher" the particular style of Poe was preserved a comparative chart containing the main characteristics of Poe was developed.

Finally, due to the fact the two translations studied in this research are different, it was necessary to determine if the translators' background influenced their translation. The importance of studying this aspect lies in the fact that depending on the culture in which a translator is immersed, their understanding of the world and therefore their written expression also change. In the case of the translations of the "The Fall of the House of Usher" studied in this research project, not only the cultures (countries of origin) of the translators differ but also the time in which they translate the tale as well as their academic background. To address these differences, a synoptic chart of the two translators background was developed.

*Figure 1*

Characteristics of Gothicism in the original text	
Setting	
Mood	
Ancient Prophecies	
Omens, signs, and vision	
Supernatural or otherwise inexplicable	

*Figure 2*

Author's style	
Stylistics devices	
Grammar	
Use of syllables	
Number of words	
Phonology	
Use of synonyms	
Syllable-sound pattern	
Registers	
Intimate	

Informal/casual	
Consultative	
Formal	
Frozen	

*Figure 3*

<b>Aspects</b>	<b>Francisco Torres Oliver</b>	<b>Cortazar</b>
	Translator of Fantastic literature, Horror, critic	Novelist, short story writer, philosopher
Nationality		
Education		
Experience		
Time		

### 3.4 Procedure

In this study, the type of data collected was distributed in three different instruments and this process followed a series of steps. The first step was to read the original tale “The Fall of the House of Usher” completely in order to identify possible parts to be taken into account to be the sample and to see the distribution of the text (if it was divided by paragraphs or if it does not have a specific pattern). The second step was to determine the sample which was 12 extensive and complex paragraphs. The purpose of this selection was to have parts of the original text that were varied to place them in the first instruments (comparative charts) to identify the features that were going to be contrasted in terms of Gothicism and author’s style characteristics. The objective of these two steps was to determine if the two instruments were able to answer the questions regarding impact of the original text style and author’s style in the work of the two translators of the tale. The third step was to collect the data from the translators’ background. The process in this step was done by reading biographies and information found in the Theoretical Framework chapter about them. These information was classified in order to have an answer to the question that

inquired about the effects that translators' nationality, occupation, and other aspects have in their translations. Once these steps were completed, it was time to proceed with the data analysis.

### **3.5 Data Analysis**

For this study three different areas were addressed: original text style, author's writing style and translator background. These areas were addressed in order to describe if this aspect influenced the translation. In order to accomplish this objective, three different instruments were designed to collect relevant data for the research. First a chart describing the characteristic of the original text was designed to identify if the characteristics of the original text were transferred to the two translations selected for this study. The data collected from this instrument was categorized in the instruments and the characteristic of the original text were quantified to be analyzed descriptively. Another chart was also elaborated to categorize the author's style; after this characteristic was identified, the chart was used in order to determine if the author's personal writing style was also present in the translation. The characteristics that were transferred were quantified in order to contrast the two translations selected for this project. Finally, the synoptic chart developed for this study was used to contrast the translator's background. Once the data gathered from this instrument was compared and analyzed, the discussion of the results was prepared

## Chapter 4, Results

*“Horror and fatality have been stalking abroad in all ages.”*

-Edgar Allan Poe

An analysis of the data from the instruments used for this research process reveals findings within the areas of the research questions. Data gathered from the instruments was categorized to the correspondent research questions for further analysis.

### 4.1 Research question 1:

#### **How did the style of the original text influence on the translators’ vocabulary choices?**

According to data gathered from the instruments it can be clearly understood that there are many traits of Gothicism in “The Fall of the House of Usher” tale from the very beginning of the story; first, some of them can be traced to the early Gothic such as the setting the metonymy and the vocabulary. Another strand of the tale is characteristic of the Victorian period of the genre as the role of the characters in the story; however, the most characteristic aspects of the Gothicism in this tale are a clear reference of the German branch of the genre.

#### **4.1.1 Setting**

In relationship to the early Gothicism, Poe in the introduction made use of an important convention of the Gothic literature setting the narration in a somber and isolated place, with a secret passage as in an old European medieval castle, as Horace Walpole did in “The Castle of Otranto” (1764); however, Poe goes beyond that; describing decay of the House and its surroundings set a mood somber and melancholic mood for the whole story.

The connection to the Victorian Gothicism can be established also by the setting of the tale. This is not a story that take place in a distant past but within the contemporary world



of the readers. Poe indeed set the story in a timeless age even although the House, as big as a castle, is very reminiscent of Victorian Gothics' descriptions.

“I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain— upon the bleak walls—upon the vacant eye-like windows— upon a few rank sedges—and upon a few white trunks of decayed trees.”

The setting is an important part of this story and therefore it has been conveyed into the two Spanish translations of the tale; however, every translator has addressed the vocabulary to describe the setting in a different way.

Francisco Torres Oliver

*“Miré el escenario que tenía delante —la casa en sí y los simples rasgos paisajísticos de la propiedad: los muros fríos, las ventanas de mirada vacía, algunas matas de vulgar juncia y unos cuantos árboles blancuzcos de tronco podrido”*

Julio Cortazar

*“Miré el escenario que tenía delante -la casa y el sencillo paisaje del dominio, las paredes desnudas, las ventanas como ojos vacíos, los ralos y siniestros juncos, y los escasos troncos de árboles agostados”*

#### **4.1.2 Mood and Diction**

Gothic tales are written in first person as if it were a terrifying reminiscence of personal experience and this tale is not the exception. Poe through the eyes of the nameless narrator tries to evoke eerie and uncanny feelings in the reader. There is something wrong about the House of Usher and its inhabitants. In order to provoke this dreadful aura Poe makes use of the Gothic vocabulary.

“An atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn—a pestilent and mystic vapor, dull,

sluggish, faintly discernible, and leaden-hued.”

In the two translations of this tale it can be seen that although there are changes in vocabulary, translators have conveyed the mood developed by Poe into the Spanish translations.

Francisco Torres Oliver

*“una atmósfera que no tenía afinidad con el aire del cielo, sino que emanaba de los enfermizos árboles, de los muros grisáceos y del estanque silencioso; un vapor pestilente y místico, opaco, pesado, apenas discernible, de tono plumizo.”*

Julio Cortazar

*“una atmósfera sin afinidad con el aire del cielo, exhalada por los árboles marchitos, por los muros grises, por el estanque silencioso, un vapor pestilente y místico, opaco, pesado, apenas perceptible, de color plumizo.”*

#### 4.1.3 Characters

Characters in this tale are perfect examples of Gothicism; Roderick Usher is a somber character near madness with exacerbated emotions; he is prone to anxiety and a hysterical state. Nevertheless, the way Poe addresses this character differs from the traditional British Gothic male character. Usher is indeed an aristocrat of questionable mental health as in the Victorian Gothicism; however, his character is closer to the German tradition.

“Not hear it?—yes, I hear it, and have heard it. Long—long—long—many minutes, many hours, many days, have I heard it—yet I dared not—oh, pity me, miserable wretch that I am!—I dared not—I dared not speak! We have put her living in the tomb! Said I not that my senses were acute? I now tell you that I heard her first feeble movements in the hollow coffin. I heard them—many, many days ago—yet I dared not—I dared not speak! And now— to-night—

Translators also conveyed those interesting traces of Roderick Usher's personality and his overthought emotions as Poe wrote them in the original tale.

Francisco Torres Oliver

—¿No lo oyes? ... Yo sí lo oigo; y lo he oído. Muchos... muchos... muchos minutos, muchas horas, muchos días, lo he oído... aunque no me atrevía a hablar... ¡Ah, ten piedad de mí, de este pobre desdichado! No me atrevía..., ¡no me atrevía a hablar! ¡La hemos depositado viva en la tumba! ¿No te dije que mis sentidos eran agudos? Ahora te digo que oí sus primeros movimientos débiles en el hueco del ataúd. Los oí... hace muchos, muchos días; aunque no me atreví... ¡no me atreví a hablar! Y ahora, esta noche...”

Julio Cortazar

“-¿No lo oyes? Sí, yo lo oigo y lo he oído. Mucho, mucho, mucho tiempo... muchos minutos, muchas horas, muchos días lo he oído, pero no me atrevía... ¡Ah, compadéceme, mísero de mí, desventurado! ¡No me atrevía... no me atrevía a hablar! ¡La encerramos viva en la tumba! ¿No dije que mis sentidos eran agudos? Ahora te digo que oí sus primeros movimientos, débiles, en el fondo del ataúd. Los oí hace muchos, muchos días, y no me atreví, ¡no me atrevía hablar!”

Madeline, the ghostly and silent sister of Roderick Usher, up to certain point can be considered as the archetype of female Gothic character. In other words, Madeline is a damsel in distress subject to the tyrannical, in this case maniac, actions of a male aristocratic power figure. Nonetheless, she is not the common female character of this kind of literature. As in Victorian Gothic, she assumes both the role of damsel and a monster as she became the carrier of the curse of the Usher house.

Once more evidence of this use of characters can be seen at the end of the story. In the same paragraph Madeline Usher is represented as the victim of her mad brother but on the next sentence she became the trigger of the destruction of the house of Usher.

“It was the work of the rushing gust—but then without those doors there did stand the lofty and enshrouded figure of the lady Madeline of Usher. There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame.

For a moment she remained trembling and reeling to and fro upon the threshold—then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated.”

Francisco Torres Oliver

*“Fue obra del viento; pero allí, al otro lado de esas puertas, estaba la alta, amortajada figura de lady Madeline de Usher. Había sangre en su blanca vestidura, y signos de una lucha frenética en cada porción de su escuálida persona. “*

*“Durante un momento permaneció temblando y vacilando en el umbral; luego, con un gemido largo, ahogado, cayó pesadamente hacia dentro, sobre el cuerpo de su hermano ; y en medio de una violenta y ahora mortal agonía, lo derribó al suelo ya cadáver, víctima de los terrores que él mismo había vaticinado.”*

Julio Cortazar

*“Era obra de la violenta ráfaga, pero allí, del otro lado de la puerta, estaba la alta y amortajada figura de Madeline Usher. Había sangre en sus ropas blancas, y huellas de acerba lucha en cada parte de su descarnada persona.*

*Por un momento permaneció temblorosa, tambaleándose en el umbral; luego, con un lamento sofocado, cayó pesadamente hacia adentro, sobre el cuerpo de su hermano, y en su violenta agonía final lo arrastró al suelo, muerto, víctima de los terrores que había anticipado.”*

Another German Gothic trait in the characters of “The House of the Fall of Usher” is the use of the double motif or doppelganger. There is duality in the characters, good and evil, rationality and madness. Roderick Usher is an artist and an erudite, but also a hypochondriac and a very melancholic being who at the end of the story is almost completely insane. The fact that Roderick and Madeline are twin siblings is also another way to interpret the dual motif; they are as both sides of the same person. In fact, Poe described them in a similar way.

*“A striking similitude between the brother and sister now first arrested my attention; and Usher, divining, perhaps, my thoughts, murmured out some few words from which I learned that the deceased and himself had been twins...”*

Francisco Torres Oliver

*“Lo primero que me llamó la atención fue el parecido asombroso entre los dos hermanos; y Usher, adivinando quizá mis pensamientos, murmuró unas palabras por las que supe que la fallecida y él eran gemelos”*

Julio Cortazar

*“Un sorprendente parecido entre el hermano y la hermana fue lo primero que atrajo mi atención, y Usher, adivinando quizá mis pensamientos, murmuró algunas palabras, por las cuales supe que la muerta y él eran mellizos”*

This mansion itself is also is a kind of doppelganger and a representation of the mental health of Roderick Usher; the description of the house provided by Poe is indeed almost human in nature.

*“...and gazed down—but with a shudder even more thrilling than before—upon the remodelled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows.”*

Francisco Torres Oliver

*“y me quedé contemplando en él —pero más afectado que antes— la imagen remodelada e invertida de las juncias grises, troncos desmedrados y ventanas de mirada vacía”.*

Julio Cortazar

*“ pero con un estremecimiento aún más sobrecogedor que antes contemplé la imagen reflejada e invertida de los juncos grises, y los espectrales troncos, y las vacías ventanas como ojos.”*

#### **4.1. 4 Omens, Ancient Prophecies and Supernatural Events**

Another important trait of early Gothicism are omens and prophecies; in this tale, these aspects are also present. “The Haunted Palace”, the poem that Roderick Usher recites, describes the glory and the splendor of Kingdom and its curse. This poem can be allegory of the imminent destiny of the House and thus the family of Usher. On the other hand, the storm the night of the doom of the house can also be interpreted either as omen of an unavoidable and near destruction of the house or as representation of the imminent descent into madness of Roderick Usher as the tale arrived to its end. However as in Victorian Gothicism; the tale makes emphasis on recent, rather than distant, events. Of course, Poe described the Ushers as

an ancient and very well know family that has slowly faded; however, the episode that marks the doom of the family and the house is not a curse in the distant past of the Ushers but his madness and imprisonment of Madeline in the vault.

*“And travellers now within that valley,  
Through the red-litten windows see  
Vast forms that move fantastically  
To a discordant melody;  
While, like a rapid ghastly river,  
Through the pale door,  
A hideous throng rush out forever,  
And laugh—but smile no more.”*

Although poetry translation is quite a challenge, translators were able to convey the omen implicit in the poem and the meaning of it.

Francisco Torres Oliver

*“El viajero que hoy se adentra por el valle  
Ve, a través de las ventanas de luz roja,  
Grandes formas danzando fantasmales  
Al son de melodías disonantes,  
Mientras, como un río rápido y horrible  
Fluye inacabable, por el pálido portal,  
Una turba espantosa  
Que ríe...pero no sonríe ya.”*

Julio Cortazar

*“Y los viajeros, desde el valle,  
por las ventanas ahora rojas,  
ven vastas formas que se mueven  
en fantasmales discordancias,  
mientras, cual espectral torrente,  
por la pálida puerta  
sale una horrenda multitud que ríe...  
pues la sonrisa ha muerto.”*

Omens are other important trait of Gothicism that Poe included in this tale; as many other writers, he made use of elements in nature to evoke an imminent doom. In the case of

this particular tale, when the Roderick Usher opened the window to the storm, it is what indicates the beginning of the doom of his family.

“And you have not seen it?” he said abruptly, after having stared about him for some moments in silence—“you have not then seen it?—but, stay! you shall.” Thus speaking, and having carefully shaded his lamp, he hurried to one of the casements, and threw it freely open to the storm.

Francisco Torres Oliver

*“—¿No lo has visto? —dijo de repente, después de mirarlo unos instantes en silencio—. ¿No lo has visto, entonces? ¡Bueno, no importa!, ¡ahora lo verás! —y a la vez que decía esto, protegiendo la llama con la mano, corrió a una ventana y la abrió de par en par a la tormenta.”*

Julio Cortazar

*“-¿No lo has visto? -dijo bruscamente, después de echar una mirada a su alrededor, en silencio-. ¿No lo has visto? Pues aguarda, lo verás -y diciendo esto protegió cuidadosamente la lámpara, se precipitó a una de las ventanas y la abrió de par en par a la tormenta.”*

Although the eerie feeling this tale develops along the story is more psychological, it includes the supernatural. This, happens at the end of the tale when the house collapses to the ground.

*“the entire orb of the satellite burst at once upon my sight—my brain reeled as I saw the mighty walls rushing asunder—there was a long tumultuous shouting sound like the voice of a thousand waters—and the deep and dank tarn at my feet closed sullenly and silently over the fragments of the “House of Usher.”*

Francisco Torres Oliver

*“el orbe entero del satélite, y el cerebro me dio vueltas al ver derrumbarse a un lado y a otro los muros imponentes. Sonó un alarido largo, tumultuoso, como la voz de mil aguas, y el lago profundo y malsano a mis pies se cerró adusto, en silencio, sobre las ruinas de la «Casa Usher»”.*

Julio Cortazar

*“todo el disco del satélite irrumpió de pronto ante mis ojos y mi espíritu vaciló al ver desmoronarse los poderosos muros, y hubo un largo y tumultuoso clamor como la voz de mil torrentes, y a mis pies el profundo y corrompido estanque se cerró sombrío, silencioso, sobre los restos de la Casa Usher.”*

#### **4.2 Research Question 2:**

**What is the relationship between the author's style and the translators' stylistic choices?**

The translation of two versions of the tale *The Fall of the House of Usher* was studied. The purpose was to determine the presence of the stylistic features of the original author, Edgar Allan Poe, in the translations. The elements that were analyzed are divided in three categories. The first aspect is grammar. In grammar there were two features to consider. The first one is use of syllables and the second was the number of words in sentences. The first element corresponds to the type of syllable and their role in the metric used by the author. The number of words is an important signature detail from Edgar Allan Poe. He wrote long sentences connected by phrases or appositives with the help of punctuation.

The second element that was analyzed was phonology. Phonology was analyzed in two aspects. The first one was the use of synonyms. The reason why this was analyzed in phonology was because Edgar Allan Poe used words to describe things that were dark and in order to do so he chose words that sounded in a particular way. The second aspect was syllable sound pattern. This aspect was analyzed in a verse of the poem. Edgar Allan Poe did not usually follow rhyme or metric patterns in his poetry, however, in this particular tale some of the verses do contain rhyme.

The third element that was studied was the register of the tale. In the text, two types of register were found. The first one was formal and the second was frozen. The translators' versions differ from each other. This is an analysis developed after collecting the data.



### 4.2.1 Grammar

Use of syllables

Original text

*Banners yellow, glorious, golden,* (9 )  
*On its roof did float and flow* (7)  
*(This-all this-was in the olden* (8)  
*Time long ago);* (4)  
*And every gentle air that dallied,* (9)  
*In that sweet day,* (4)

*A winged odor went away.* (7)

The verse above is a sample of one of the verses written in the tale. Poe does not follow a strict metric pattern but there is certainly a similar number of syllables per line in the verse.

It is time to compare the versions of the two translators.

Francisco Torres Oliver

*Banderas doradas y amarillas* (11)  
*Ondeaban gloriosas sobre su cubierta,* (12)  
*(Esto, todo esto, fue en los tiempos* (12)  
*remotos del pasado).* (7)  
*Y cada briza mansa que en aquellos días* (14)  
*jugaba dulcemente* (7)  
*En la pálida piedra de sus muros* (11)

*Una fragancia alada se alejaba.* (14)

The translator used a more extended number of syllables, however, it is evident that there is a pattern of numbers similar to the original. The translator seemed to have focused more on the words and not in the metric pattern but not in the number of syllables.

Julio Cortázar

*Amarillos pendones, sobre el techo* (7)  
*flotaban, áureos y gloriosos* (10)  
*(todo eso fue hace mucho,* (9)  
*en los más viejos tiempos);* (8)  
*y con la brisa que jugaba* (9)  
*en tan gozosos días,* (7)  
*por las almenas se expandía* (10)  
*una fragancia alada.* (9)

The translator wrote the verse using two similar details to the original text. First, the number of syllables are similar to the original varying in one or two lines. Second, the metric was not strict either but each line shared similar number of syllable sounds. It is evident that translators did not aim to maintain the same number of syllables in each of the lines, nevertheless, they all respected the metric pattern of the original author in this particular verse.

#### 4.2.2 Number of words

The following element was present in the two translations was the number of words per sentence. In English language it is not very common to write long sentences. Edgar Allan Poe was a very fluent writer, he displayed a big number of adjectives, synonyms and words to emphasize the terror atmosphere in the tale. This is an example of one of his long sentences and the way the translators addressed them:

Original text:

*During the whole dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of the country, and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. (60 words, one sentence)*

In the original sentence, we found a 60 word sentence that contains appositives which provide more elements to enrich the atmosphere of the character and the place where he was. The author used commas to join the segments of the sentence and create the necessary pauses.

Francisco Torres Oliver

*Durante todo un día cerrado, oscuro y silencioso de otoño en que las nubes se cernían opresivamente bajas en el cielo, había viajado solo, a caballo, por un camino monótono de la comarca, y por fin, cuando ya el atardecer se poblaba de sombras, llegué a la vista de la melancólica Casa Usher. (53 words one sentence)*

Torres Oliver, used seven words less than the original author and he also used similar punctuation to the original text, however, he does not seem to segmentate the sentence equally to the original because he made the appositives longer than the original.

Julio Cortázar

*Durante todo un día de otoño, triste, oscuro, silencioso, cuando las nubes se cernían bajas y pesadas en el cielo, crucé solo, a caballo, una región singularmente lúgubre del país; y, al fin, al acercarse las sombras de la noche, me encontré a la vista de la melancólica Casa Usher. (50 words, one sentence)*

Julio Cortázar, used 10 words less in the translation of the sentence. Nevertheless, something that he shows similar to the author is the length of words. This may be the reason of using less words since the length of the ones he used added enough heaviness to the text. Julio Cortázar, adapted the punctuation to Spanish respecting the rules.

It is noticeable that there is not big difference in number of words in the two translations. There are some aspects that were more visible in the versions such as, the length of the words and the punctuation pattern. It is also necessary to highlight that Cortázar version was the one that presented a more Spanish like punctuation and he still maintain a similar number of words to the original.

### **4.2.3 Phonology**

The first aspect was the use of synonyms, aspect that was also reflected in the two versions was the use of synonyms that had similar sound patterns. Edgar Allan Poe used words to emphasize the dark aspects of the tale. In his tale, we can identify adjectives and synonyms that had the sound of the *s*, *k*, *t*. The translators also used words to describe similar things respecting the sounds mentioned before:

#### 4.2.3.1 Use of synonyms

Original text

*His voice varied rapidly from a tremulous indecision (when the animal spirits seemed utterly in abeyance) to that species of energetic **concision-that abrupt, weighty, unhurried, and hollow-sounding enunciation-that leaden, self-balanced and perfectly modulated** guttural utterance, which may be observed in the lost drunkard, or the irreclaimable eater of opium, during the periods of his most intense excitement.*

This sound pattern of words that have s, t, k sounds are used by literary authors to present a dark atmosphere.

Francisco Torres Oliver

*Su voz cambiaba con rapidez de un balbuceo indeciso (cuando su energía parecía quedar en suspenso) a esa especie de **concisión vehemente, a esa vocalización brusca, lenta y cavernosa**, a ese lenguaje guttural, **pesado, perfectamente** modulado que observamos en los alcohólicos consumados y en los opiómanos incorregibles en sus momentos de más intensa agitación.*

The translator described the character's speech using words that have sounds present in the original sentence (s, k, t.).

Julio Cortázar

*Su voz pasaba de una indecisión trémula (cuando su espíritu vital parecía en completa latencia) a esa especie de **concisión enérgica**, esa manera de hablar **abrupta, pesada, lenta, hueca**; a esa pronunciación guttural, **densa, equilibrada, perfectamente** modulada que puede observarse en el borracho perdido o en el opiómano incorregible durante los periodos de mayor excitación.*

Julio Cortázar, used a set of words to describe the way the character talked. His choice of words contained the same sound pattern as the original. It is noticeable the selection of words that contain *s*, *k*, *t* sounds.

#### 4.2.3.2 Syllable sound pattern

Original text

*And all with pearl and ruby glowing (ing)*

*Was the fair palace door, (or)*

*And sparkling evermore, (or)*

*A troop of Echoes whose sweet duty (uty)*

*Was but to sing, (ing)*

*In voices of surpassing beauty, (uty)*

*The wit and wisdom of their king. (ing)*

Edgar Allan Poe wrote poetry in different ways. It was not habitual to create all his poems in the same way, with the same metric or rhyme. Some of his poems did not contain rhyme but they did have present a sound pattern. In the verse above, he did use rhyme. It is necessary to determine if the translators considered this feature in their versions.

Francisco Torres Oliver

*Todo destellante de perlas y rubíes (íes)*

*Era el portal de aquel palacio hermoso, (oso)*

*Del que manaban y manaban y manaban (aban)*

*Con incesante centello, (ello)*

<i>Riadas de ecos con el dulce cometido</i>	(ido)
<i>De cantar</i>	(ar)
<i>Con voces de belleza inigualable,</i>	(able)
<i>El genio y sapiencia de su rey.</i>	(ey)

It is evident that there is no rhyme pattern as in the original. This translator focused more on the content and not in the rhyme pattern.

Julio Cortázar

<i>Y de rubíes y de perlas</i>	(las)
<i>era la puerta del palacio,</i>	(cio)
<i>de donde como un río fluían,</i>	(ian)
<i>fluían centelleando,</i>	(ando)
<i>los Ecos, de gentil tarea:</i>	(rea)
<i>la de cantar con altas voces</i>	(oces)
<i>el genio y el ingenio</i>	(enio)
<i>de su rey soberano.</i>	(rano)

The translator did not use any kind of rhyme at the end of the lines of the verse. However, similarly to Francisco Torres Oliver's translation, this translator did transmit the same message.

To conclude, from the two aspects that correspond to phonology, only the use of synonyms was respected and used by the translators. They did not write the verses of the part of the poem using the same writing style of the author.

#### 4.2.4 Register

The original text has two types of registers: formal and frozen. The level of formality used by Edgar Allan Poe is very elevated. The type of vocabulary he used also indicates an old way of speaking. These are details present through the tale and that were particularly identified in the dialogues between the characters. This is one example of the use of formal register by Edgar Allan Poe and the two translations written by Francisco Torres Oliver and Julio Cortazar.

##### 4.2.4.1 Formal register

Original sentence

*“You **must not**-you **shall not** behold this!” **said I**, shuddering, to Usher, as I led him, with a gentle violence, from the window to a seat. “These appearances, which bewilder you, are merely electrical phenomena not uncommon-or it may be that they have their ghastly origin in the rank miasma of the tarn. **Let us** close this casement;-the air is chilling and dangerous to your frame. Here is one of your favorite romances. I will read, and you **shall** listen:- and so we will pass away this terrible night together.”*

The author used modals and words that indicate a level of formality between the characters. In the tale, the narrator and Usher have different dialogues, their relationship is close but they spoke in a formal tone.

Francisco Torres Oliver



—¡No **debes**..., no **mires eso!** —dije a Usher con un escalofrío, a la vez que me lo llevaba, con suave energía, de la ventana a una butaca—. Esas apariencias que **te confunden** son meros fenómenos eléctricos de lo más corrientes; o tal vez tengan su origen espectral en los pútridos miasmas de ese lago. **Cerremos** la ventana; el aire es frío y peligroso para **tu** constitución. Aquí está una de tus novelas predilectas. Yo **leeré**, y **tú escucharás**; y pasaremos juntos esta noche terrible.

This translator wrote the dialogue with a less formal type of register than the original. The way he presented the conversations seems to be in an everyday English tone.

Julio Cortázar

-¡No **debes** mirar, no **mirarás** eso! -dije, estremeciéndome, mientras con suave violencia apartaba a Usher de la ventana para conducirlo a un asiento-. Estos espectáculos, que **te confunden**, son simples fenómenos eléctricos nada extraños, o quizá tengan su horrible origen en el miasma corrupto del estanque. **Cerremos** esta ventana; el aire está frío y es peligroso para **tu** salud. Aquí tienes una de tus novelas favoritas. Yo leeré y me **escucharás**, y así pasaremos juntos esta noche terrible.

The translator presented the dialogue with a more casual tone. He used *tú* and its possessive that indicate a high level of intimacy between the characters. This is not the same type of register used by the original author.

These two translators were more casual and the dialogue seemed more intimate which is something different from the original text.

#### 4.2.4.2 Frozen Register

Edgar Allan Poe used a register that was static. The way of communication between his characters remained the same throughout the story. The following is one example of the original text:

Original text

*To an anomalous species of terror I found him a bounden slave. "I **shall perish**," said he, "I **must perish** in this deplorable folly. **Thus, thus**, and not otherwise, **shall I be lost**.*

The dialogue is formal but there are also words that are not used in every day English. This is something that was steady in all the tale.

Francisco Torres Oliver

*Lo encontré obsesivamente esclavo de una especie anómala de terror. «**Moriré —dijo—, acabaré muriendo**, en medio de esta lamentable locura. **Así, así acabaré**; y de ninguna otra manera.*

The translator also maintained the same register in the dialogues. He also presented a more casual register but it did not change.

Julio Cortázar

*Vi que era un esclavo sometido a una suerte anormal de terror. "**Moriré -dijo-**, tengo que morir de esta deplorable locura. Así, así y no de otro modo me perderé. Lo encontré obsesivamente esclavo de una especie anómala de terror. «**Moriré —dijo—, acabaré muriendo**, en medio de esta lamentable locura. Así, así acabaré; y de ninguna otra manera.*

The translator maintains the level of communication and choice of words the same in the tale. Even though his version was not as formal as the original, it does present a static register.

According to the gathered and analyzed data, there are three elements that appeared to be present in both the original text and the translations. The first one is the number of words used by the author and the translators. The second element correspond to phonology and specifically to the use of synonyms. This aspect was present in the four versions. The third element that was used by all the translators was the frozen register, however, the register varied in terms of formality in two translations. In synthesis, one aspect of the three elements was identified in the two translations. This reflects an intention from the translators to respect this features that represent the style of Edgar Allan Poe.

### **4.3 Research Question 3:**

**To what extent did the translator's nationality, profession and era influence the translators' stylistic and linguistic choices?**

It is fascinating to discover how one written story can produce so many variations when translated into a language. For this case, we have three aspects that have been researched for this section about how the background of the translator. Our interest was to find out how it can or cannot leave its trace on the work. These were the results found from the analysis of the influence of the Education, nationality and translation era.

#### **4.3.1 Translation techniques used**

The purpose with studying this aspect is discovering the importance of education and training of a translator. This was done by selecting a sentence from every other page of the original story, and then, located in the two translations; seven sentences from each story were taken; after that, the sentences were analyzed one by one. That was in order to find the techniques used and frequency of use: That analysis showed the translators that seem to have more knowledge of the techniques and therefore more training in the field. The result goes like this:

<b>Francisco Torres Oliver</b> used techniques in 4 sentences	<b>Julio Cortazar</b> used 1 technique once in a sentence
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### 4.3.2 Nationality influence and vocabulary choice

From this analysis the conclusions drawn are that the nationality of the person plays an important influence in the selection of wording; however it is important to say that there are other important aspects playing a role too.

For this section 40 words were selected randomly from the whole story, only nine words were found to be very different among translators. These were the cases in which the two translators differed. There were other few cases in which only two of them differed, and the rest of cases the translators used same words. Those 9 cases show that nationality indeed has influence in the work that every translator does; though that influence is not very high.

Illustrating box

Servant	Un sirviente	Ayuda de cámara
Turrets	Torrecillas	Torrecillas
Dreary Track	Región Lúgubre	Comarca

### 4.3.3 Era influence in the translation works

The era or time of translation doesn't have a high influence in the use of words. Out of the 42 words analyzed and compared; only 6 cases were found to be more closely related to the translator's era. The rest of vocabulary is more neutral and shared among translators of different nationalities. Finally, we can say that the time has an influence but here translators have shown to stick a lot to the wording of the original story.

Mansonry	Manposteria	Albañileria
Servant	serviente	Ayuda de cámara
Associates	Camaradas	Amigos

## Chapter 5, Discussion

*“Is all that we see or seem but a dream within a dream”.*

-Edgar Allan Poe

### 5.1 Discussion of Results

Literary translation indeed requires a different set of skills from translators; they not only have to convey the message of the original text into the target language but they also must provide to the readers the sensation that the translation is actually the original text. In order to do so, translators must take into account different aspects such as: target audience, style of the text or the personal writing signature of the writer. In the case of the two translations of “The Fall of the House of Usher” instruments were designed in order to determine the factors that determine translator’s choices in their versions of the tale. For this purpose, and because of the complexity of the tale, representative parts of the text were selected. The instruments developed for this research, were then addressed in order to analyze the factor that determine the translation process of this tale.

The results gathered from the instruments used in this research, clearly show that there are factors that had an important influence in the translation process of “The Fall of the House of Usher”. First of all, the style of the original is a very important aspect for the translation process. For example, due to the complexity of the genre to which the tale belongs, translators must select carefully the vocabulary for the translation. This is because Gothicism, the genre of the tale, makes use of specific vocabulary to set the story in a distant past. Therefore, even when other terms can convey the very same meaning of the original text, these terms would not be adequate for the style of the tale. On the other hand, the style of the author is also a very important aspect that was taken into consideration when this tale was translated. This is especially important in the case of this tale. Edgar Allan Poe was a

very complex author; although many of his stories share similar motif and topics, each of them was written in a different way. Thus, translators must be very careful when interpreting Poe's style. For instance, the complex and long paragraph the author used are full of adjectives and archaic words that translators must convey in the translation in order to provide to readers the illusion that their versions of the tale is the very same written by Poe.

The analysis of the tale in terms of style of the author reflected that translators focused in some aspects more than in others. Yet, it would be ideal to go in depth in more of his texts and compare more translated versions. One advantage of this, is the fact that the two translators that were mentioned translated more than one of Poe's books. They both also offered versions of the tale that are different in style but transmitting the same content. Julio Cortázar and Francisco Torres Oliver used translation techniques such as transposition and modulation. An important detail to mention is that Julio Cortázar had preparation as a translator. There are other details regarding the translators' choice of words. Their period of time, age and nationality was reflected in the terms they chose to include in the translation.

## **5.2 Conclusions**

Three major conclusions can be made from this study. The first one is that style of the original text is an important aspect that influence translators' choices of vocabulary in their translations. This is because they need to convey the same feeling of the original text. The second one is that the writer style determines how translators addressed vocabulary, and sentence structure in their translation because they need to convey the idea that their translation was written by the original author. The third conclusion is that translators background is as important in the translation process as the other two aspects. This is because the choices of vocabulary and how sentences were addressed in the translations were determined by their background.

The first conclusion is that style of the original text is an important factor that influences translations choices of vocabulary which determine the mood of the text. However, the particular way in which they addressed this vocabulary differed. Although all translators conveyed the message of the original text, some of the chosen terms were more modern terms or the vocabulary used in a way conveyed a slightly different meaning from the original text. Nevertheless, in the analysis of the results gathered from the instruments it was determined that translators tried to respect the terminology used in Gothic literature. Thus, the two translations of “The Fall of the House of Usher” can be considered as Gothic tales by themselves.

The second conclusion is that the writer style is a key aspect in the translation process. In order to fully convey the message of original text, it is not enough to use equivalent terms in the target language. Each writer has a unique signature that can be perceived by his readers. Understanding the different use of writing strategies, the influence from other authors, and the preparation in the writing field is fundamental for a translator. Translators must pay particular attention to the style of the author. This was especially difficult since Edgar Allan Poe refused to use a writing pattern that would frame his style.

The last conclusion is that the translators background is as important as the other two aspects. Their background in terms of professional and academic areas was the most important. The use of translation techniques is an indicator of their professional and academic preparation. Another important aspect of a translator’s background is when they worked. Their period of time, the environment and country they came from is important. Finally, it is important to determine the amount of experience in translating and their occupation.

Translators that work with literary text need to have special skills that other translators may not. They have the responsibility of not only communicating the content of the original

author but also using the same writing style and perhaps method of writing of the writer. There are many elements that translators need to consider before translating. First, it is important to consider who the readers of the author are, what the type of text is and how the writer personalizes it. In this research study, it was necessary to determine three elements that have influenced the translation of “The Fall of the House of Usher”. In order to do so, it was necessary to gather data with the help of some instruments that helped to overlap the differences between each translation.

### **5.3 Limitations**

For the study of the “Factors that Have influenced two translations of The Fall of the House of Usher” there were several limitations. First of all, as this study tried to identify whether the original text had any influence when performing a translation, it was necessary to analyze the tale’s genre (Gothicism) and its characteristics. Although, there are several books and research regarding Gothicism and its characteristics, which have been properly defined, when it comes to this genre in the target language of the translations, Spanish, this movement was not developed until several decades later influenced probably by one of these translations or similar text translations; hence, there is not point of comparison in order to determine if the characteristics of Spanish literature of that period have been used in the translations or if Gothicism in the original text was completely conveyed into the translations.

Another limitation found during this research was at the moment of addressing the style of Edgar Allan Poe, who is one of the most read American writers of all times. However, his peculiar writing style is vast and complex, going from prose to poetry. Thus, defining his style is not a simple task. In fact, in order to analyze Poe’s style, it is necessary to read and deeply analyze his poetry and prose since it differs from one work to another.



The final limitation was related to the background of the two translators whose works were studied in this research. Even though the nationalities and time in which these translators worked in “The Fall of the House Usher” is known, there is very little or almost no information regarding some of these translators. As a matter of fact, besides *Julio Cortazar* biography and information regarding his academic background as translator, information of the other translator is just a brief biography. Therefore, trying to analyze if their academic background had any influence in them when translating is a very difficult task.

The analysis of such complex writer requires deep knowledge of different linguistic skills. One of the strongest limitations was time. It is necessary to research, read and analyze more texts from the same author to have more conclusive results and this process requires a huge amount of time. The second limitations is regarding to the author’s style. It is important to highlight that each text he wrote was enriched with different devices and content. In order to determine a consistency in term of his stylistic features present in the translation versions, it would be advisable to analyze more of his texts and translators and compare them. The third limitation is that Edgar Allan Poe used many stylistic devices and analyze them all would demand not only a lot of time but also the analysis of many of his books or texts.

#### **5.4 Recommendations for future research**

Based on the results of this study, there are several recommendations for future research. First, when trying to determine if style of the original text has any influence in the translation, or if the literary movement of the time in which the translation was performed, the study of the genre of the original text is not enough. Hence, it is necessary to study contemporary writing movements of the time in which the translation was done. The reason behind the necessity of studying this movements is because in a way, translators are also

writers; thus, they might be influenced by the literary movements in which their cultures are immersed.

Another important recommendation is related to the author's writing style. It would be advisable to study his prose and poetry separately. He did not use a specific type of writing style in his texts but to analyze and study why he decided to write in a certain way his prose and poetry is a very complex task. Studying more about his writing development also is also recommendable. One example would be to start organizing his texts in a chronological way seeing if there a remarkable change of style. There are a lot of books and texts that can be analyzed and studied in order to determine special and repetitive characteristics.

The last recommendation is related to the translator's work. It would also be ideal to analyze more translations these two translators did on Edgar Allan Poe's books in order to determine whether or not there is a pattern of style and language choices in their translations. Another important detail to mention is that the translators are also writers. It would be interesting to study their writing style and see if they reflected in their translations. Since there is no much information about the translators' life, knowing a little bit about their writing work can be helpful.

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<b>Characteristics of Gothicism in the original text</b>	
<b>Setting</b>	
<b>Mood</b>	
<b>Confinement</b>	
<b>Ancient Prophecies</b>	
<b>Omens, signs, and vision</b>	
<b>Supernatural or otherwise inexplicable</b>	
<b>High or even overwrought emotion</b>	
<b>Damsel in distress, threatened by cruel villain</b>	
<b>Metonymy</b>	
<b>Vocabulary and Diction</b>	

<b>Author's style</b>	
<b>Stylistics devices</b>	
<b>Grammar</b>	
<b>Rhythm</b>	
<b>Use of syllables</b>	
<b>Number of words</b>	
<b>Phonology</b>	
<b>Use of synonyms</b>	
<b>Syllable-sound pattern</b>	
<b>Registers</b>	
<b>Intimate</b>	
<b>Informal/casual</b>	
<b>Consultative</b>	
<b>Formal</b>	
<b>Frozen</b>	

		Translators' version			Analysis
<b>Characteristics of Gothicism</b>	<b>Original text</b>				
<b>Setting</b>					
<b>Mood</b>					
<b>Confinement</b>					
<b>Ancient Prophecies</b>					
<b>Omens, signs, and vision</b>					
<b>Supernatural or otherwise inexplicable</b>					
<b>High or even overwrought emotion</b>					
<b>Damsel in distress, threatened by cruel villain</b>					
<b>Metonymy</b>					
<b>Vocabulary and Diction</b>					
<b>Author's style</b>	<b>Original text</b>				
<b>Stylistics devices</b>					
<b>Grammar</b>					
<b>Use of syllables</b>					
<b>Number of words</b>					
<b>Phonology</b>					
<b>Use of synonyms</b>					
<b>Syllable-sound pattern</b>					
<b>Registers</b>					
<b>Intimate</b>					
<b>Informal/casual</b>					
<b>Consultative</b>					
<b>Formal</b>					
<b>Frozen</b>					

Author's style				
Stylistics devices				
Grammar	Original text	Translators' version		Analysis
		Julio Cortazar	Francisco Torres Oliver	
<b>Use of syllables</b>	Banners yellow, glorious, golden, (9) On its roof did float and flow (7) (This-all this-was in the olden (8) Time long ago); (4) And every gentle air that dallied, (9) In that sweet day, (4) Along the ramparts plumed and pallid, (9) A winged odor went away. (7)	Amarillos pendones, sobre el techo (7) flotaban, áureos y gloriosos (10) (todo eso fue hace mucho, (9) en los más viejos tiempos); (8) y con la brisa que jugaba (9) en tan gozosos días, (7) por las almenas se expandía (10) una fragancia alada. (9)	Banderas doradas y amarillas (11) Ondeaban gloriosas sobre su cubierta, (12) (Esto, todo esto, fue en los tiempos (12) remotos del pasado). (7) Y cada briza mansa que en aquellos días (14) jugaba dulcemente (7) En la pálida piedra de sus muros (11) Una fragancia alada se alejaba. (14)	Poe did not follow a metric pattern, however, the number of syllables found in Cortazar version is the closest.
<b>Number of words</b>	During the whole dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of the country, and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. <b>(60 words, one sentence)</b>	Durante todo un día de otoño, triste, oscuro, silencioso, cuando las nubes se cernían bajas y pesadas en el cielo, crucé solo, a caballo, una región singularmente lúgubre del país; y, al fin, al acercarse las sombras de la noche, me encontré a la vista de la melancólica Casa Usher. <b>(50 words, one sentence)</b>	Durante todo un día cerrado, oscuro y silencioso de otoño en que las nubes se cernían opresivamente bajas en el cielo, había viajado solo, a caballo, por un camino monótono de la comarca, y por fin, cuando ya el atardecer se poblaba de sombras, llegué a la vista de la melancólica Casa Usher. <b>(53 words one sentence)</b>	Poe used long sentences in the tale, the two translators used a similar number of words.
Phonology				
<b>Use of synonyms</b>	His voice varied rapidly from a tremulous indecision (when the animal spirits seemed utterly in abeyance) to that species of <b>energetic</b> concision-that <b>abrupt, weighty, unhurried</b> , and hollow-sounding enunciation-that leaden, <b>self-balanced</b> and perfectly <b>modulated</b> guttural utterance, which may be observed in the lost drunkard, or the irreclaimable eater of opium, during the periods of his most intense excitement.	Su voz pasaba de una indecisión trémula (cuando su espíritu vital parecía en completa latencia) a esa especie de concisión <b>enérgica</b> , esa manera de hablar <b>abrupta, pesada, lenta</b> , hueca; a esa pronunciación guttural, densa, <b>equilibrada</b> , perfectamente <b>modulada</b> que puede observarse en el borracho perdido o en el opiómano incorregible durante los periodos de mayor excitación.	Su voz cambiaba con rapidez de un balbuceo indeciso (cuando su energía parecía quedar en suspenso) a esa especie de concisión vehemente, a esa vocalización <b>brusca, lenta y cavernosa</b> , a ese lenguaje <b>gutural, pesado</b> , perfectamente <b>modulado</b> que observamos en los alcohólicos consumados y en los opiómanos incorregibles en sus momentos de más intensa agitación.	Poe used synonyms that sounded heavy, with sounds like <i>s, k, t</i> . In the translations it is evident that used these sounds even though some used different words.
<b>Syllable-sound pattern</b>	And all with pearl and ruby <b>glowing (ing)</b> Was the fair palace <b>door, (or)</b> Through which came flowing, flowing, <b>flowing (ing)</b> And sparkling <b>evermore, (or)</b> A troop of Echoes whose sweet duty <b>(uty)</b> Was but to sing, <b>(ing)</b> In voices of surpassing beauty, <b>(uty)</b> The wit and wisdom of their king. <b>(ing)</b>	Y de rubíes y de perlas <b>(las)</b> era la puerta del palacio, <b>(cio)</b> de donde como un río fluían, <b>(ian)</b> fluían centelleando, <b>(ando)</b> los Ecos, de gentil tarea: <b>(rea)</b> la de cantar con altas voces <b>(oces)</b> el genio y el ingenio <b>(enio)</b> de su rey soberano. <b>(rano)</b>	Todo destellante de perlas y rubíes <b>(íes)</b> Era el portal de aquel palacio hermoso, <b>(oso)</b> Del que manaban y manaban y manaban <b>(aban)</b> Con incesante centello, <b>(ello)</b> Riadas de ecos con el dulce cometido <b>(ido)</b> De cantar <b>(ar)</b> Con voces de belleza inigualable, <b>(able)</b> El genio y sapiencia de su rey. <b>(ey)</b>	Poe did not follow metric or rhythm patterns in all of his poems. In this verse rhyme is present, however, none of the translators followed it.
Registers				
<b>Intimate</b>	Not found			
<b>Informal/casual</b>	Not found	-¡No <b>debes</b> mirar, no <b>mirarás</b> eso! -dije, estremeciéndome, mientras con suave violencia apartaba a Usher de la ventana para conducirlo a un asiento-. Estos espectáculos, que <b>te confundan</b> , son simples fenómenos eléctricos nada extraños, o quizá tengan su	—¡No <b>debes</b> ..., no <b>mires</b> eso! —dije a Usher con un escalofrío, a la vez que me lo llevaba, con suave energía, de la ventana a una butaca—. Esas apariencias que <b>te confundan</b> son meros fenómenos eléctricos de lo más corrientes; o tal vez tengan su origen espectral en los pútridos miasmas de ese lago. <b>Cerremos</b> la ventana; el	The language used by Poe was formal but it also sounded old. These two translators, used a more casual choice of words to create the dialogue.



		horrible origen en el miasma corrupto del estanque. <b>Cerremos</b> esta ventana; el aire está frío y es peligroso para <b>tu</b> salud. Aquí tienes una de tus novelas favoritas. Yo leeré y me <b>escucharás</b> , y así pasaremos juntos esta noche terrible.	aire es frío y peligroso para <b>tu</b> constitución. Aquí está una de tus novelas predilectas. Yo <b>leeré</b> , y <b>tú escucharás</b> ; y pasaremos juntos esta noche terrible.	
<b>Consultative</b>	Not found			
<b>Formal</b>	“You <b>must not</b> -you <b>shall not</b> behold this!” said I, shuddering, to Usher, as I led him, with a gentle violence, from the window to a seat. “These appearances, which bewilder you, are merely electrical phenomena not uncommon-or it may be that they have their ghastly origin in the rank miasma of the tarn. <b>Let us</b> close this casement;-the air is chilling and dangerous to your frame. Here is one of your favorite romances. I will read, and you <b>shall</b> listen:- and so we will pass away this terrible night together.”			
<b>Frozen</b>	To an anomalous species of terror I found him a bounden slave. “I <b>shall perish</b> ,” said he, “I <b>must perish</b> in this deplorable folly. <b>Thus, thus</b> , and not otherwise, <b>shall I be lost</b> .”	Vi que era un esclavo sometido a una suerte anormal de terror. “ <b>Moriré -dijo-, tengo que morir</b> de esta deplorable locura. <b>Así, así</b> y no de otro modo <b>me perderé</b> .”	Lo encontré obsesivamente esclavo de una especie anómala de terror. « <b>Moriré —dijo—, acabaré muriendo</b> , en medio de esta lamentable locura. <b>Así, así acabaré</b> ; y de ninguna otra manera.	Poe’s register remain the same throughout the tale. The four translators did follow this pattern but some had a more elevated formal tone.