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RESEARCH TOPIC

THE FAITHFULNESS ACHIEVED BY JULIO GOMEZ DE LA SERNA AND CARMEN TORRES PINILLOS IN THE TRANSLATION OF THE TALE THE FALL OF THE HOUSE OF USHER BY EDGAR ALLAN POE WITH REGARDS TO TEXT STYLE, A STYLISTIC FEATURE AND LANGUAGE REGISTER.

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SUMMARY

This research project addressed the faithfulness in translation through the analysis of a very well-known tale called "The fall of the house of usher" written by Edgar Allan Poe many decades ago. The story is categorized as a gothic writing and contains very peculiar traits of the writer as for example the so called single effect. Two famous translators: Julio Gomez de la Serna and Carmen Pinillos translated this tale, others also did; yet, the ones selected for this inquire were the two of them. The main objective of this project has been to find out aspects of faithfulness in the translation of the mentioned story. The elements considered were the text style, the stylistic features and language register.   The first specific goal was to identify the translators' faithfulness to the stylistic features and this included the mood; the second goal was to determine the faithfulness to the text style, knowing that it is governed by the gothic romanticism. For that reason, the focus was the setting and the characters. The final specific goal was to identify the faithfulness to the language register, being this formal literary language. All these have been the guiding objectives of this study which intended to shed light into the importance of faithfulness for a high quality translation and to the impact it might have on the readers.

In order to achieve the goals of this research, the methodology applied was content analysis. This type of method pertains to the study of documents and written materials. For this thesis, the units of analysis were words, phrases and statements. For this purpose, the two stories of the aforementioned translators: Julio Gomez de la Serna, and Carmen Pinillos were read and then classified in sections. The source story was also read and studied. After that, the researcher created different comparative charts that were filled with vocabulary, phrases and sentences. Then, they were compared with the source story and between the two versions, this process revealed very important data. The findings of this study have been surprising and unexpected. In short, it was found that both translators strove in their work. It

is definitely not easy to follow Poe in his style, intention and literary experience. It is important to emphasize that from the two translators, Carmen Torres Pinillos was more faithful to the romanticism and Gothicism present in the story. Gomez de la Serna appears to be more practical in his elections and more superficial. Of course, this is not absolute; however according to the samples analyzed in this research that is the main conclusion coined from the author of this project.

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CHAPTER I

INTRODUCTION

Translation studies have been gaining importance through the years. It is a peculiar activity and involves expertise and deep knowledge of both: the Source Language (SL) and the Target Language (TL). However, the mere knowledge of the language does not imply that a translation can be done. Translation involves much more than languages. In fact, translators do not only need to be professional on their working languages, they need different techniques, and a high knowledge of the field they have chosen to work on. A translator´s job has a lot to do with interpreting the message in the text in order to transmit it into the TL with the same peculiarities of the Source language (Petrilli S. 2003). For translators to perform an accurate translation, they must research about different aspects of the original text; for instance: about the author, the intentions of the text, the culture, and specially the style of the writer.

This research focused on the analysis of two translations of a very famous tale: "The Fall of the House of Usher" written by Edgar Allan Poe. The main goal was to find out about the faithfulness of the translators Carmen Torres Pinillos and Julio Gomez de la Serna. Faithfulness, as coined for some is about evoking the "same" feelings and provoking the same "effects" on the readers of the translation as on the receivers of the original text. (Kukkola, 2019) This study addressed faithfulness focused on text style, stylistic features and language register of the original tale and translations. Two translators have been selected for this work, even though there are several translators of this tale.

Undoubtedly this research has revealed important information about the faithfulness of these two translators of the tale "The Fall of the house of Usher". The literature review presents information about the writing style of Poe, the movement that prevailed in his time;

the Gothicism and its characteristics, and finally stylistic devices predominant in this narrative.

In order to obtain conclusive results, the author of this research selected sample sentences from the three stories: the source story, and the two translated versions. After that, they were put into comparative charts, classified into the three categories of interest: the writer´s style, the most determinant stylistic device, and the formal literary language. The research technique applied was document analysis. The results from this work have yielded information that enriches the body of literature in this field, especially because translation is not highly researched. It came out with data about subtleties that make a literary translators faithful, and these details have been turned into recommendations for other translators who pretend to dedicate to this area. Consecutively, in the following section there is more on the reasons that motivated this study.

1.1 Rationale

The Master in Translation of the University of El Salvador develops courses oriented to the stylistic analysis of text. The main purpose of these courses is to guide students into the study and analysis of text to identify elements in the written language and thus understand the importance of translating accurately while respecting the message and meaning of the source language. This research work found inspiration in one of those courses, specifically in the higher English Writing and stylistic course. This was taken as a stepping stone to start this project. As the research journey began, more value and interest was added to the work, this happened as a result of reading and examining literary translation. It is widely known that translation has been ruling much of what we know today about our past. Ancient languages are not spoken anymore, and to communicate to the current society what happened centuries ago; translation had to intervene since long ago; for instance, the Bible, and a lot of other important literature material had to go through the hands of a translator.

Yet, the question is whether people who read translated materials wonder about the faithfulness, and accuracy of the translations they read. How important it is to prove the quality and fidelity of materials that have been translated. Also, it is essential that from time to time translation faithfulness studies are carried out in the different fields, as part of the growing body of knowledge in this subject. In addition, developing this type of study helps to evaluate the changing tendencies in translation and to determine how it has evolved and enhanced through the years.

Aiming to add knowledge to literature existing about translation studies, the author decided to undertake the translation analysis of a literary work. This initiative was accompanied of great ambitions to uncover new insights that would add importance to this subject area. That was the root for choosing a very well-known writer, Edgar Allan Poe, whose works are read in different languages all over the world. The tale selected was "The Fall of the House of Usher". At the end, this study shows the relevance of the stylistic analysis of the text before and after translating. The findings provide excellent models on the use of stylistic devices in translation works. The information obtained is useful for future students of the Master in translation of this University, and for translators who want to deepen in the stylistic analysis of Translation. It is also useful for translators who want to have an insight on aspects involved in literary translation.

1.2 Statement of the problem

An ideal translation is faithful, it attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It transfers cultural words and preserves de degree of grammatical and lexical "abnormality" in the translation, (Newmark, 1995). Translators are expected to ensure that their translation is within the framework of fidelity.   Therefore this inquire is about the faithfulness reached by two

translators of the tale "The fall of the House of Usher" written by the prominent English writer Edgar Allan Poe.

Allan Poe was a unique novelist and had a special taste for gothic style. A style that he was an expert on and not many dared to use. That is why the quest that arises upon this is about how faithful his translators have been in terms of language style, stylistic features and register; given that the tale under study was following a movement leaned to the feelings and emotions; and where the setting and the mood of the story were determinant of this writer´s signature. At first sight, it is perceived that the nature of his texts are a challenge and can be arduous to translatate.

In order to find an answer to such a quest, this study was carried out as a document analysis, and used the case study technique. The three stories under study were compared and sample paragraphs were selected from specific pages. Then, comparative charts were created as the instruments for the study. The charts were filled with sentences, and short paragraphs that were submitted to deep analysis. At the end conclusions reveal the translators faithfulness to the source story.

1.3 Objectives

      1.3.1 General:

To analyze the two translated versions of the tale "The Fall of the House of Usher" in order to identify the extent to which the translators Julio Gomez de la Serna and Carmen Pinillos were faithful to the source text.

      1.3.2 Specific:

1. To identify the degree of faithfulness in the two translations of the story with reference to source text style in setting and characters.

2. To identify the translators' faithfulness to one of the most important stylistic features in a text; the mood.

3. To describe the faithfulness of the translators with regards to the formal literary language register.

1.4 Research questions

1.4.1 Main Question

To what extent were the translators Julio Gomez de la Serna and Carmen Pinillos faithful to the source text of the tale "The Fall of the House of Usher" by Edgar Allan Poe?

1.4.2 Subsidiary questions

1. What is the translators' degree of faithfulness achieved in the translation of the tale "The Fall of the house of Usher" in relation to the style of the source text in setting and characters?

2. What is the translators' faithfulness in the translation of the tale "The Fall of the house of Usher" regarding to the stylistic feature, the mood?

3. What is the translators' faithfulness in the translation of the tale "The Fall of the house of Usher" with respect to the formal literary language register?

1.5 Definitions

Frozen register: At this level, language is literally "frozen" in time and form. It does not change. This type of language is often learned and repeated by rote. Examples include biblical verse, prayers, the Pledge of Allegiance, and so forth, Eaton, (2018).

Formal register: This style is impersonal and often follows a prescriptive format. The speaker uses complete sentences, avoids slang and may use technical or academic vocabulary. It is likely that the speaker will use fewer contractions, but opt instead for complete words. (Example: "have not" instead of "haven't") Eaton (2018).

Faithful Translation: A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It "transfers" cultural words and preserves the degree of grammatical and lexical "abnormality" (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realization of the SL writer. (Newmark, 1995)

Literature text style: Style in literature is the literary element that describes the ways that the author uses words — the author's word choice, sentence structure, figurative language, and sentence arrangement all work together to establish mood, images, and meaning in the text. Style describes how the author describes events, objects, and ideas. Read Write Think (2003).

Translation: Often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text (Newmark, 1988, 2001). A craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language (Newmark, 1982, 2001)

Stylistic features: In literature and writing, a *figure of speech (also called stylistic device or rhetorical device)* is the use of any of a variety of techniques to give an auxiliary meaning, idea, or feeling. Stylistic devices often provide emphasis, freshness of expression,

or clarity. Sometimes a word diverges from its normal meaning, or a phrase has a specialized meaning not based on the literal meaning of the words in it. Examples are metaphor, simile, or personification. Mohammed R. (2018)

Gothic Literature: It can be defined as writing that employs dark and picturesque scenery, startling and melodramatic narrative devices, and an overall atmosphere of exoticism, mystery, and dread. Often, a Gothic novel or story will revolve around a large, ancient house that conceals a terrible secret or that serves as the refuge of an, especially frightening and threatening character. Kennedy (2019)

Mood: grammatically, the verbal units and a speaker's attitude (indicative, subjunctive, imperative); literarily, the prevailing atmosphere or emotional aura of a word.

Source text: A source text is a text (sometimes oral) from which information or ideas are derived. In translation, a source text is the original text that is to be translated into another language. Wikipedia, (2018)

Target text: The text in the target language; the text the translation process leads to; the text the translator produces. Toury (1995)

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This research is focused in one of the most important criterion for a good translation, and it is faithfulness; faithfulness is a difficult term to define and throughout time different translator have tried to coin the best definition. According to Newmark (1995) a faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It "transfers" cultural words and preserves the degree of grammatical and lexical "abnormality" (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realization of the SL writer. This is one of the best definitions of faithfulness by one of the most influential translators and writers in the field.

This literature review addresses three broad areas related to the topic under study. The first area of analysis includes faithfulness with focus in source text style. Even though plenty of literary works belong to the same literary genre and share some features, there are substantial differences from one story to another. Consequently; the second area of analysis involves faithfulness to the author's writing style. Edgar Allan Poe, the writer selected for this study, has been said to transmit in his stories a single effect; meaning that he portrays a special effect in the whole story. And finally, the third area approached here is faithfulness to the language register present in the tale. Literary writers would usually write formally, but it will depend mostly on the purpose they have with the text.

Being Poe such an important and influential author for literature in different languages, it is interesting to analyze the translations of his works in order to determine if

translators had the ability to convey his message and his unique single effect. For purposes of this study, one of his most famous tales, "The Fall of the House of Usher" which has influenced writers and other industries such a music and film, was selected.

2.2 The fall of the house of Usher (Edgar Allan Poe)

2.2.1 Summary of the Story

On a "dull, dark, and soundless day" a man is journeying to the house of his friend. He passes by dreary places and the landscape looks isolated and gloomy. Apparently his friend has called him because he is feeling sick. The house of the friend whose name is Roderick Usher is an old mansion, it has a crack on the front and the appearance causes terror. Roderick Usher is one of the last descendants of the Usher family and he has a sister who also is sick, her name is Madeline. She is suffering from a bizarre illness called catalepsy; they are the only members left from that family. Roderick Usher is not only physically ill but also emotionally. He looks pale and very thin; he has problems with his nerves and feels fear.

The friend spends several days trying to help Roderick feel better. He reads stories to him and encourages him to practice his favorite hobbies. But he finds it difficult to help him get out of the condition in which he has fallen, the house and the sick environment seems to have affected Roderick so much.

The days pass in the same routine, and one day Madeline Usher unexpectedly dies, and Roderick decides to bury her in the same house because he fears that the doctors can later take her body for scientific tests since she died from a rare disease. So the friend helped Roderick to bury her; at this moment the friend pays attention to the physical traits of the sister and discovers Roderick and Madeline are twins.

The days start to pass by; however, Roderick becomes even sicker. Madeline´s death seems to have affected him a lot. Roderick hear noises and sounds at night; he apparently sees strange things through his window and this gets him more sensitive. He cannot sleep well, he doesn´t know if he actually hears the noises of if they are just part of his imagination.

The friend approaches Roderick and listens that he is talking to himself in an almost indistinguishable way. Barnes and Noble (2019) narrate "Roderick reveals that he has been hearing these sounds for days, and believes that they have buried Madeline alive and that she is trying to escape. He yells that she is standing behind the door. The wind blows open the door and confirms Roderick's fears: Madeline stands in white robes bloodied from her struggle. She attacks Roderick as the life drains from her, and he dies of fear. The narrator flees the house. As he escapes, the entire house cracks along the break in the frame and crumbles to the ground".

2.2.2 Analysis of the Tale

According to Barnes and Noble 2019 "The Fall of the House of Usher" possesses the quintessential -features of the Gothic tale: a haunted house, dreary landscape, mysterious sickness, and doubled personality". There is also a lot of uncertainty and ambiguity in the story because it is not known where it takes place, it seems to be a house located nowhere and according to the description you cannot imagine other houses or families around. It appear as a lonely house and as a unique family in that location. So it makes the story to evoke more terror. More confusion is also appreciated because it doesn´t say why the friend appeared in that place journeying to the Usher house. Another element of uncertainty identified is that the friend; although is Roderick's best friend doesn´t seem to know much about him, he didn´t know Madeline was his twin. At the end, there are many things that are left to the

imagination of the reader and that is one of the characteristics of this type of tales. The romantics like to play and give freedom to the imagination.

Barnes and Noble (2019) also state "Poe creates a sensation of claustrophobia in this story. The narrator is mysteriously trapped by the lure of Roderick's attraction, and he cannot escape until the house of Usher collapses completely". Everything in the house takes some kind of role, there feels like if there is an evil superior being that controls everything inside. The characters do not feel free. It seems like if the house is genetically connected to the family. It has become a living being that keeps the spirit of the Ushers. Poe creates the sensation in the text that the ushers are doomed to extinction. They do not have more relatives and they are the last members. And they are already sick and about to die without having the chance to interact with the outer world and without leaving descendants. Barnes and Noble (2019) add "The family has no enduring branches, so all genetic transmission has occurred incestuously within the domain of the house. The peasantry confuses the mansion with the family because the physical structure has effectively dictated the genetic patterns of the family".

2.3 Style of the Original Text

In general terms translation is a very complex task which demands a lot of linguistic skills 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 comprehend, the text before actually start translating. In fact, part of literary translation process is the analysis of 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. Taking into account that "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 determine genre, it will have characteristics and peculiarities that would be of interest for the translator.

When analyzing a literary translation then, it is quite important to identify and determine all these aspects in the original text before starting the translation. In the case of this study "The Fall of the House of Usher" (1839) by Edgar Allan Poe was selected because it is a perfect example of romantic and gothic text. In fact, according to Meltzer (2003) "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. Thus, in order to start with the analysis of the original text it is mandatory to define first gothic literature in order to understand the particularities that define it as gothic text.

2.3.1 Origin of the Term 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 18ᵗʰ 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?

2.3.2 from Romanticism to Gothic

Gothic literature was an offshoot of the Romanticism; it is an artistic movement of the eighteenth century originated in Germany and the United Kingdom that marked a reaction to the formalism, Neoclassic, 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 is in Germany 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. (Snodgrass, 2005).

At that time both writers and readers were more interested in fear that night brings that 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 on the English writers. "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).

2.3.3 Difference between Romanticism and Gothicism

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. (Marshall, 2015)

Romanticism and Gothic long for 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), the story 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 in which the main character Heinrich Faust who 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.

2.3.4 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; that 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.

2.3.5 The Gothic Motif

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 dramatic 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 *"Buŭ"*). 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. (Bowen, 2014)

2.3.6 Characteristics of Gothicism

In order to develop its motif, Gothic writers put passion in irrationality to develop 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 1765, which is thought to be the first Gothic novel, other literary works share the following characteristics defined by researchers based on literary sources. (eNotes, 2014)

2.3.6.1 Setting

The setting plays a major role in gothic fiction in order to create the gloom and claustrophobic feeling. Gothic novels are characterized by an atmosphere of mystery and suspense. The mood is pervaded by a threatening feeling, a fear enhanced by the unknown. Characters catch only a glimpse of something—-was that a person drifting past the window or only the wind blowing a curtain? Is that creaking sound coming from someone's step on the squeaky floor, or only the sounds of the night? Often the plot itself is built around a mystery, such as unknown parentage, a disappearance, or some other inexplicable event. People disappear or show up dead inexplicably. (Godman, 2014).

2.3.6.2 Confinement

An abnormal dread of being confined in a close or narrow space. Often attributed to actual physical imprisonment or entrapment, claustrophobia can also figure more generally as an indicator of the victim's sense of helplessness or horrified mental awareness of being enmeshed in some dark, inscrutable destiny. If one were to formulate a poetics of space for the Gothic experience, claustrophobia would comprise a key element of that definition (Gibson, 2015)

2.3.6.3 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. (Harris, 2015)

2.3.6.4 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 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. (Harris, 2015).

2.3.6.5 Characters

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 (Harris, 2015). 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. (Harris, 2015).

2.3.6.6 The gothic vocabulary

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. The constant use of the appropriate vocabulary set creates and sustains the atmosphere of the gothic. Using the right words maintains the dark-and-stimulated feel that defines the gothic (Harris, 2015).

2.3.6.7 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).

The domestication of Gothic literature also changed the configuration of characters; 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 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.

2.3.6.8 American gothic

The United States started its fight for independence from Britain just in the period in which Gothic literature was being develop. 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 narrations 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' address recurrent Gothic themes such aristocratic decay, death, and madness. Thus, Poe, an avid reader of French and German writers' literary works, used many of the traditional elements of Gothicism when writing this particular tale. As a result of this, the study, comprehension and description of the

different variants of Gothicism that influenced him was relevant for the analysis of the original text of the tale.

2.4 Author's Writing Style

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.

The story´s style is a faithful reflection of Allan Poe's writing. The Gothic style that is predominant in the story is a glimpse of the kind of life he was experiencing in his inner self. Henceforth, the story brings permeated; a taste, a feeling, a message, a magic, a time, a culture, a fantasy, etc. Consequently, the point here is to find out what decisions the translators made in order to convey those elements; did they decide to keep the feeling over the time? Did they decide to keep the author´s style? What elements did they draw upon to make their interlinguistic mediation? Did they use the writer's element with the same frequency? These are only samples of the different inquiries that are intended to be answered by carrying out this study.

For this reason, when analyzing a particular author writing style, there are several aspects of language that must be taken into consideration; however, to fully understand how the author's writing style was developed, first it is important to understand the individual. In other words, in order to analyze how an author addresses the different aspects of language

and its use, first the life of the author must be analyzed. Therefore, in this part of the literature review 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". Second, the use of stylistic devices that determined the style of the author will be presented. Third, the author's personal signature is how each writer adapts his unique writing style to the genres. Finally, something that characterizes a writer's style is the register present in his texts.

2.4.1 The Author´s Life

In the following paragraphs, a description of the life of Edgar Allan Poe as well as details about his professional and academic life will be presented. Talent is important for writers but their life experiences also influence the development of their style.

Edgar Allan Poe was born on January 19, 1809 and his life began. The first event that marked his life was the fact that he was abandoned by his father the same year his mother Eliza Arnold passed away. Poe was raised by John and Frances Allan from whom 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 Standard; however, they both had severe health problems. Jane Standard'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 languages and about history and literature. 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 younger wife was too hard for him and as a consequence he tried to find help in alcohol. Even though he was successful with the detective texts he created, success did not help him to overcome his alcoholism problem, which caused him big consequences in his economy. Poe also had medical problems but he continued working the last two years of his life. He passed away in 1849 in Baltimore.

2.4.2   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 lived, situations around them, and the author's own personality. Having a specific style that differentiates an author from another working with the same genres is really important for different reasons. In literature, there are different types of genres and texts.

2.4.3   The single effect of Poe

Edgar Allan Poe said "...in the whole composition there should be no word written, of which the tendency, direct or indirect, is not to the one pre-established design." when explaining the meaning of the single effect of horror. This short story entitled, "The Fall of the House of Usher," reflects Poe's ideas on how to accomplish it. He reveals his tremendous effort to do this by choosing each word carefully to affect the reader. Changes in either mood or setting can completely change around the story so making decisions on which words to use

is significant. Poe uses these key certain literary elements, setting, plot, and mood, to create this "single effect" of horror. (Single Effect of Horror essays, 2019)

Poe opens the short story by putting this unpleasant picture inside the reader's head as he describes the atmosphere. The "white trunks of decayed trees," the "black and lurid tarn," and the "vacant, eyelike windows "(212) are examples of Poe's attempt to present the house as being desolated and empty which also causes a mood. The narrator explains the Usher mansion having "an atmosphere, which had no affinity with the air of heaven."(212). Poe continues to describe this dull and dreary day using descriptive words such as decayed, strange, peculiar, mystic, and Gothic to create that atmosphere. He sticks with this mood throughout the story keeping it consistent. (Single Effect of Horror essays, 2019)

Another technique Poe uses to create this "single effect" of horror is the mood. As showed, he creates a mood through the setting, but he also takes care of it through the plot. One example of this is when the narrator is reacting to the appearance of the house. "...the first glimpse of the building, a sense of insufferable gloom pervaded my spirit." (212) with the main character feeling uncomfortable. (Single Effect of Horror essays, 2019)

2.5 Stylistic Devices

There are many characteristics that determine the unique style of a writer. 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). Therefore one of the most determinant text features used by Poe was the Mood.

2.5.1 Mood

The mood of a literary work is the way in which the writer sets a feeling in a literary composition. 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.

2.6 Language 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 of the circumstance. When language is analyzed one specific area of focus is the vocabulary choices they make. 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. (Trosborg, 1993).

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.).

2.7 Translators

2.7.1 Carmen Torres Calderon de Pinillos

Carmen Torres Calderon de Pinillos was born in 1870. She married Maximo Pinillos Hoyle. Her husband originally from Trujillo, La Libertad, Peru. Marrying a wealthy man, she left her girlhood home at Trujillo, Peru and moved near Lima. When her husband lost his fortune, she became a fashion editor of a bi-monthly magazine, the *Illustracion Peruana*, and then editor of a magazine for children. (Carmen de Pinillos, 2018)

The small magazine met with unprecedented success, and she eventually tried writing original articles, and translating French and Italian novels for the daily papers. Pinillos never

used her own name. "It would have hurt the papers and magazines," she explained, "to have it known that the articles—except the fashion articles— were written by a woman, and besides, it was never done." When the editor of *Illustracion* died, Pinillos took his place, editing the magazine for a year, but still secretly. Later the magazine was discontinued. Seeing no literary future for herself in her own country, Pinillos came to the United States— "where women could work'"—bringing with her a little daughter. (Carmen de Pinillos, 2018).

Her work began in New York City with the Butterick Publishing Company, in the Spanish edition of their fashion sheet. She went on to do translations, both newspaper articles and pamphlets published by the CCarnegie Endowment for International Peace. She then edited *Revista del Mundo*, the Spanish edition of *The World's Work* before she became editor of *Inter America*. She continued translating contemporary fiction into Spanish, including a translation of the five volumes of Frank Simonds' *History of the World War* (*Historia de la guerra del mundo*). She represented the American Association for International Conciliation at the Pan American Union. (Carmen de Pinillos, 2018)

2.7.2   Julio Gómez de la Serna Puig

He was born in 1895 in Madrid and died the 28 of March 1983. [ ] He was a Spanish translator, editor, writer, and lawyer. He got married to Julia Segarra y Barriaga and they had five children. In the browser of the Spanish agency ISBN there are around 233 entries of his translation works. He also won the award *Premio de Traduccion Fray Luis de Leon.*

Julio Gomez translated from Portuguese, English and French into Spanish. Some of his works include, *La colina inspirada* by *Maurice Barres, Los monederos falsos* by *Andre Gide, La indomable Angelica* by *Anne Golon, and Varios relatos, El hundimiento de la casa de Usher, El gato negro* and *Eleonora* by *Edgar Allan Poe.* (Julio Gómez de la Serna, 2018).

CHAPTER III

METHODOLOGY

This project was developed through a case study. It was carried out by comparing two translated versions of the tale "The Fall of the House of Usher". This was done in order to determine how faithful the translators were regarding to text style, stylistic features and langue register. An analytical chart and a rubric was implemented in which each translation was compared with the source story. The study gathered data applying the quantitative approach.

3.1 Research topic

The faithfulness achieved by Julio Gomez de la Serna and Carmen Pinillos in the translation of the tale "The fall of the House of Usher" by Edgar Allan Poe with regards to text style, stylistic features and language register.

3.2 Type of study
3.2.1 Qualitative

Qualitative methods allow the researcher to study selected issues in depth and detail without being constrained by pre-determined categories of analysis. It is concerned with understanding and words. The nature of this research is document analysis, which is a form of qualitative research in which documents are interpreted to give voice and meaning around an assessment topic (Bowen, 2009). This method allowed the author to identity the faithfulness achieved by two translators of the tale "The Fall of the House of Usher". This was done by analyzing the language in form of phrases, words and statements; comparing them to the original version. Thanks to this research method, the author was able to identify the most faithful translator, the type of language that was more frequently used, the area

where the translators were less or more faithful and other important aspects of the translations.

3.3 Object of study

The object under study is the English story of Edgar Allan Poe "The fall of the house of usher". This story was selected given the relevance and renowned of the writer and of the story, to such extent that it has given life to at least four translations to Spanish which were done by Julio Gómez de la Serna, Carmen de Pinillos, Francisco Torres Oliver, and Julio Cortázar. However, in this dissertation only two of them were studied: Julio Gómez de la Serna and Carmen de Pinillos. Samples of the original text were chosen for convenience in order to compare the same passages of the two selected translated versions.

3.4 Research method:

3.4.1 Case study

The case study design perfectly applies to this work because the object under study is one single story. The story in which the author concentrated is "The fall of the house of Usher" by Edgar Allan Poe. The researcher was focused in one object which is the main characteristic of Case studies. In addition, the research was working with written materials that is dealing with a paper based sample. This was a documental research differing completely from the research commonly carried out in the social sciences. This paper was definitely addressing different aspects about the case, still everything was concentrated on Poe´s story and the translated versions of the tale.

3.5 Research design

3.5.1 Document Analysis technique

Document analysis is a systematic procedure for reviewing or evaluating documents—both printed and electronic (computer-based and Internet-transmitted) material.

Document analysis requires that data be examined and interpreted in order to elicit meaning, gain understanding, and develop empirical knowledge (Corbin & Strauss, 2008; see also Rapley, 2007). Documents that may be used for systematic evaluation as part of a study take a variety of forms. Henceforth since this research is focused in a tale, which is written material, it falls into the category of document analysis, the technique that the author has to apply.

The analysis of information is a way of research, whose goal is the capture, evaluation, selection and synthesis of the best messages underlying in the content of the documents, from the analysis of their meanings, in light of a certain problem. In this way it is made contribution to the decision making, to the change in the actions and strategies.

3.5.2   Research instruments

An important part of translation is the analysis of the source texts. Although this study is not a translation per se, it is necessary first to describe the characteristics that are in the original tale. Thus, a chart that describes Gothic vocabulary and the areas that it involves such as setting, mood, characters etc. was developed. This very same chart is also used as comparative chart for the translations that this study will be covering.

The particular writing style of the author, Edgar Allan Poe, is 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 of 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´s style was developed.

FIGURE 1

Author writing style	Source text	Translation 1	Translation 2
Setting			
Characters			

FIGURE 2

Stylistic device:	Source text	Translation 1	Translation 2
Mood			

FIGURE 3

Registers:	Source text	Translation 1	Translation 2
Formal Literary Language			

3.5.3   Data Analysis

The data of this research are sentences and short paragraphs of literature from the tale the "The fall of the house of Usher". This information was selected taking into account the pages in the story where the writer presents a more evident use of his style, level of language and stylistic devices. In order to analyze this information, the text has been broken into phrases and words. The information was classified in 3 different charts divided by the three main areas of focus of this study. After selecting the words and phrases that represent the focus of attention, they were compared with the ones used by the writer. The same pieces of information were selected from the translated version as in the original story because the purpose was to put the three pieces together to compare. The analysis is deep looking for similarities, differences, hidden meaning, feelings and emotions conveyed through the words and phrases. To develop a proper and trustworthy analysis of the text being this literature content, a specialist on literature was required to participate. Meetings with the specialist were held in order to understand and interpret appropriately the terminology used in the story.

CHAPTER IV

RESULTS

This chapter presents the description of the results obtained through this research. The information is presented in an organized way paragraph by paragraph for the readers to understand better the selection of samples. Each research question posed at the beginning has been written in this section in order to display the information obtained in a clear and categorized way. The researcher presents fragments of the units of analysis in this part to set foundation for the descriptions. The research questions that guided this work are presented as follow:

4.1 Research question 1

What is the translators' faithfulness achieved in the translation of the tale "The Fall of the house of Usher" with regards to the style of the source text in setting and characters?

4.1.1 Setting

For Gothic narrations, set isolated castles and mysterious abbeys with hidden passages, underground cellars, secret rooms and darkness are necessary ingredients 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. A typical gothic story setting is in and around a castle, graveyard, cave, convent, monastery, church, cathedral, chapel or dungeon. The setting is key to the success of the story.

Poe in the introduction of "The Fall of the House of Usher" made use of an important convention of the Gothic literature by setting the narration in a somber and isolated place, with a secret passage as in an old European medieval castle.

For this section, six short paragraphs were chosen. The analysis of each of them is presented below with its respective charts including the original text, the translated version of

the translator Julio Gomez de la Serna and the translated version of Carmen Torres Pinillos.

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
"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."_**	"Contemplaba yo la escena ante mí—la simple casa, el simple paisaje característico de la posesión, los helados muros, las ventanas parecidas _a ojos vacíos,_ algunos juncos alineados y unos cuantos **_troncos blancos y enfermizos"_**	"Miraba la escena que se desarrollaba ante mis ojos: la casa y las simples líneas del paisaje de los alrededores del dominio, los muros helados, las ventanas semejando **_cuencas vacías,_** unos cuantos lozanos juncos y algunos **_blancos troncos_** de **_árboles moribundos"_**

Figure 1 Setting Sample 1

Both translations of this segment seemingly convey the same message, despite the use of different terminology; however, going deeper into the analysis it is possible to identify some differences. Poe is trying to convey romanticism through the selection of words, evoking the feelings and emotions that characterize that style. He also sets a gothic atmosphere. The translators are expected to take those elements into account in order to be faithful to the spirit of Poe. Let´s study the following terms and the respective translation: *decayed,* translation by Serna *(enfermizos)* translation by Pinillos *(moribundos)* the translation by Serna is a word that indicates hope of living however the word used by Pinillos is more absolutist she presents a fatalistic view, and deterministic where there is no more hope of life. It takes her closer to gothic style, but she is less exact; in this same sentence there is another phrase: *decayed trees*, the translator Serna omits the word *trees* and that makes a switch in meaning and feeling, Pinillos is on the contrary more complete. Another case, is the phrase *vacant eyes,* translated by Serna as *(ojos vacíos)* translated by Pinillos *(cuencas vacías)* when looking up the meaning of the phrase, and its illustration; it results that the words Pinillos employed indicate more attention to detail because the term (*cuencas vacías)* is a better word to the horrifying picture that *vacant eyes* look like. So it is more impressive than (*ojos vacíos)*. In the rest of gothic words that are highlighted as well, both of them keep the style of the writer.

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
"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."	Una atmósfera que no tenía nada que ver con el aire del cielo, sino que procedía de los árboles podridos, y del muro gris, y de este *lago callado* de montaña: *un vapor místico y pestilente*, apagado, perezoso, apenas *discernible* y plomizo."	"atmósfera que no tenía afinidad alguna con el ambiente general sino que ascendía de los árboles marchitos, del valle gris, del *taciturno lago;* un vapor misterioso y maligno, tétrico, pesado, aplomado y apenas *perceptible*."

Figure 2 Setting sample 2

In this second segment for analysis; the target words are: ***decayed trees, pestilent and mystic vapor, and silent tarn and* discernible**. Let´s start by the phrase *decayed trees*, translated by Serna *(árboles podridos)* translated by Pinillos *(árboles marchitos).* Serna is more absolute in his description of the condition of the trees. He is expressing that the trees are already dead, but the original word doesn´t indicate that, it tells that the trees are in a very delicate condition; however, they are not dead yet. That is why Pinillos is more careful and she conveys appropriately the author´s idea. Another case, the phrase *silent tarn* by Serna *(lago callado)* by Pinillos *(taciturno lago).* Pinillos is using this adjective which is used to characterize a human condition, and she has used it to describe a place. It is inferred that the intention behind that decision is to evoke more emotions; Serna has a literal translation. In the next case, the phrase *Pestilent and Mystic vapor* by Serna *(vapor místico y pestilente)* by Pinillos *(vapor misterioso y maligno)* in this translation, Serna continues being literal and practical; opposite to Pinillos who is consistent in using characteristics of the inner being by saying *(misterioso and maligno)*, those are human emotions being applied to a concept, Pinillos is not simply conveying two adjectives, she has dived deeper. At the end of this segment, the word *discernible* also reflects another intention, Serna translates it as *(discernir)* he is literal associating it to a process of the mind. However, Pinillos uses a word that indicates a process of the senses *(perceptible).*

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
I felt that I breathed an **atmosphere of sorrow**. An **air of stern**, **deep, and irredeemable gloom** hung over and pervaded all.	Sentía yo que respiraba una **atmósfera penosa**. **Un aire de severa, profunda e irremisible melancolía** se cernía y lo penetraba todo.	Sentí que respiraba una **atmosfera de pesadumbre**. **Un ambiente de melancolía tenaz, profunda e irremediable** flotaba y se difundía por doquier.

Figure 3 Setting sample 3

Let´s study the phrase *atmosphere of sorrow* by Serna *(atmósfera penosa)* by Pinillos *(atmosfera de pesadumbre)* in this case both translators have been equally faithful to the nature of the word, which conveys an interior state of a person that is sad. Then in the following statement *an air of stern,* deep, and irredeemable gloom by Serna (*un aire de severa, profunda e irremisible melancolía*) and by Pinillos *(un ambiente de melancolía tenaz, profunda e irremediable)*, observing Pinillos translation, she has made a great association of words in this paragraph, the word *atmosphere* has just been used so a better word to translate *air* is (*ambiente)*, because it is a fairer relationship and meaning is closer between the two terms. It is a reasoned translation, complete and more precise in the description. She strives to shorten the semantic distance between the words of their choice. On the contrary, Serna translates the word *air* literaly as *(aire)* and this is a simple and practical way. The word *hung over:* by Serna *(cernía)* by Pinillos *(flotaba)* in this case Serna has been more punctual in the use of the word because it has a more intellectual meaning than the word *(flotar)* used by Pinillos. It is a sensory word and it is easier to perceive by the senses of the reader. Pinillos has more capacity to describe the environments and of creating a narrative atmosphere. There is a more literary style in her, she cares about the esthetic. Serna is more intellectual, the selection of his words not only in this segment, but in others shows his orientation to this. She applies the suggestive effect which is an art in writers. It consist of saying something in an indirect or hidden way.

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
The body having been encoffined, we tow alone bore it to its rest. **The vault** in which we placed it (and which had been so long unopened that our torches, half smothered in its **oppressive atmosphere**, gave us little opportunity for **investigation) was small**, **damp**, and **entirely without means of admission for light**; **lying at great depth.**	Pusimos el cuerpo en el féretro, y entre los dos lo trasportamos a su lugar de reposo. **La cripta** en la que lo dejamos (y que estaba cerrada hacia tanto tiempo, que nuestras antorchas, semiacabadas en aquella **atmósfera sofocante**, no nos permitían ninguna **investigación) era pequeña, húmeda** y **no dejaba penetrar la luz; estaba situada a una gran profundidad.**	Después de colocado el cuerpo en el ataúd, nosotros solos lo condujimos al lugar de su descanso. **La bóveda** en que lo depositamos, cerrada por tan largo tiempo que nuestras antorchas oscilaron en su **pesada atmósfera**, nos dejó poca oportunidad para **pesquisas** minuciosas; **era pequeña, húmeda, y estaba absolutamente desprovista de medio alguno para recibir la luz; quedando situada a gran profundidad.**

Figure 4 Setting Sample 4

In this paragraph Carmen Pinillos is more analytic in her expression; Serna is more synthetic. Pinillos is also applying a periphrastic style which opposes briefness. Serna appears more intellectual in his selection of words. For example: the word *investigation* translated as (*investigación*) by Pinillos (*pesquisas*); i*nvestigation* is a more academic term than (*pesquisas)*

4.1.2 Characters

Characters in this tale are the perfect examples of Gothicism; Roderick Usher is a somber character near madness with exacerbated emotions; he is prompt to anxiety and a hysterical state.

Madeline, the ghostly and silent sister of Roderick Usher, up to certain point can be considered as the archetype of female Gothic character. One 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, in the next sentence she became the trigger of the destruction of the house of Usher

A German Gothic trait in the characters of "The Fall of the House 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.

To identify how characters were seen from the point of view of the translators and the way they translated such figures four key paragraphs were carefully selected.

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
A cadaverousness of complexion; an eye large, liquid, and luminous **beyond comparison**; **lips somewhat thin and very pallid** but of a **surpasingly** beautiful curve; a nose of a delicate Hebrew model, but with a breath of nostril unusual in similar formations; a finely moulded chin, speaking, in its want of prominence, of a want of moral energy; **hair of a more than _web-like_** softness and tenuity.	Un **cutis cadavérico**, unos ojos grandes, líquidos y luminosos sobre toda comparación; unos **labios algo finos y muy pálidos**, pero de una curva incomparablemente bella; una nariz de un delicado tipo hebraico, pero de una anchura desacostumbrada en semejante forma; una barbilla moldeada con finura, en la que la falta de prominencia revelaba una falta de energía; **el cabello, que por su tenuidad suave parecía _tela de araña._**	**Cutis de _palidez_ cadavérica**; grandes ojos **incomparablemente** húmedos y luminosos**; labios algo delgados y _muy_ descoloridos**, pero de **bellísima** curva; nariz de delicado perfil hebreo con ventanillas **extraordinariamente** movibles para esta clase de tipo; barba **finamente** modelada, que acusaba en su falta de prominencia la falta de energía moral; **cabello _tan_ suave y tenue como una _pluma;_**

Figure 5 Characters sample 1

Regarding characters in the first segment, the translator Pinillos makes an amplification by adding the word (*palidez)*. It doesn´t appear in the original. It emphasizes the condition being described, and in the rest of terminology below, Pinillos will show her intention to intensify the description of the facial traits of the character in order to convey a more terrifying sensation in the appearance.

Down in this short piece of text, Pinillos shows intensity by using adjectives modified by adverbs, as part of a grammatical norm she properly handles. The use of such elements make Pinillos´ work more subtle and fine taking her closer to the romanticism of Poe.

See the phrase: *hair of a more than weblike softness and tenuity;* translated by Serna *(cabello que por su tenuidad suave parecía tela de araña)* translated by Pinillos *(cabello, tan suave y tenue como una pluma.* At first sight, Pinillos shift from the word *weblike* to *(pluma)* looks strange. However she has made a very educated change that enhances the translation by helping the reader have a better perception of how the hair of the character was and how it could be sensed if it was held on the hand. This is because for the reader it would be easier to

have an experience touching and holding a feather than touching a web; first of all, webs are difficult to reach and if you have the chance to touch one, it is sticky, making it difficult to feel the real weight. It is the opposite with a feather. Of course, the word Pinillos has applied is not the same, but Pinillos not only cares about the morphology, she also takes care of the semantics and feelings.

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
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.	"Era aquello obra de una furiosa ráfaga, pero en el marco de aquella puerta estaba entonces la alta y amortajada **figura de lady Madeline** de Usher. Había sangre sobre su blanco ropaje, y toda su demacrada persona mostraba las señales evidentes de una enconada lucha."	"Era efecto de las impetuosas ráfagas; pero, delante de aquellas puertas erguíase la alta y amortajada **imagen de Lady Mádeline** de Úsher. Había sangre en sus blancas vestiduras y señales de lucha cruel en toda su enflaquecida figura."

Figure 6 Characters sample 2

In this short paragraph very interesting aspects regarding characters have been discovered. Analyzing several terms used by the two translators; it was determined that Carmen Torres Pinillos has been more exact. She made an effort not only to describe but also to dramatize what is happening. This is exposed through the word *(imagen)* which is the translation for the word figure (imagen) is a mental representation of something. She is more active by using the word *(erguiase)* whereas Serna uses *(estaba)* He sounds passive. It seems that Julio Gomez couldn´t find the appropriate verb that could dramatize what was really happening. For example: the words; *(impetuoso, erguiase, delante)* are terms that indicate movement. Such are the terms used by Pinillos. She dramatizes better the events in the story because she describes and dramatizes the characters. The dramatization is characteristic of the characters. Torres Pinillos centers more her attention in Lady Madeline, showing more dynamism. On the contrary; Gomez de la Serna only describes.

Two characteristics have been discovered in this text; slowdown and dynamism; Let´s see the way in which Serna and Pinillos have dealt with this.

It is important to know that slowdown is identified by the verbs *(estar, ser, haber).* There is

linguistic evidence that the style chosen by Gomez de la Serna is slowdown because he uses

those verbs.

 Pinillos on the contrary made a combination of the adjectives *(impetuosa and erguiase)* she

perfectly knows where to include slowdown in the text which is used to describe. Julio

Gomez is wrong about this because he includes slowdown in the areas where he has

dramatized.

Pinillos uses slowdown correctly. In the areas of text dramatized there has to be dynamism,

but in the parts of text that are described has been slowdown. Pinillos has interpreted very

well the spirit of Poe regarding characters in this section.

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
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.	"Durante un momento permaneció trémula y vacilante sobre el umbral; luego, **con un grito apagado y quejumbroso**, cayó a plomo hacia adelante sobre su hermano, **y en su violenta y ahora definitiva agonía** le arrastró al suelo, ya cadáver y víctima de sus terrores anticipados."	"Detúvose por un momento temblando y bamboleándose en el umbral; y luego, **con sordo y lúgubre gemido** se desplomó pesadamente sobre su hermano y, en las **violentas convulsiones de su real y esta vez postrera agonía**, le trajo al suelo cadáver, víctima de los terrores que él mismo se había anticipado."

Figure 7 Characters sample 3

In this segment Julio Gomez de la Serna definitely made a good use of literary knowledge by

saying *(grito apago)* as translation for the word *low moaning cry*; he applies a technique in

literature called antithesis. In this section, he has been more accurate than Pinillos. She was

too literal. Julio Gomez showed more competence in this opportunity.

In the second part of this paragraph Torres pinillos picked up the word *(postrera)* as

translation for the word *(final)* and Serna omitted that word. She had a loss there. In this part,

Carmen Torres conveyed very well the idea that Madeline was in her last agonies. She was

more faithful in the second part of the paragraph and Serna was more exact in the first part of

this section.

Serna gains eloquent strength at the beginning and loses it at the end. And Carmen Pinillos

lacks eloquent strength at the beginning but gains it at the end. The eloquence has to do with

the impression that the writer generates on the reader.

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
"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..."	"**Un parecido chocante** entre el hermano y la hermana atrajo en seguida mi atención, y Usher, adivinando tal vez mis pensamientos, murmuró unas palabras, por las cuales **supe** que la difunta y él eran gemelos"	"Lo primero que atrajo mi atención fué la **sorprendente semejanza** que existía entre la hermana y el hermano; y entonces Úsher, adivinando tal vez mis pensamientos, murmuró algunas palabras por las cuales **comprendí** que la muerta y él eran gemelos"

Figure 8 Charactes sample 4

In this segment Julio Gomez de la Serna impacts the senses of the reader by translating the

Word *a striking similitud* as *(un parecido chocante).* Pinillos oppositely uses a literal form

and Serna is more connected with Poe´s intention regarding the romanticism he managed.

In the other term Pinillos is more accurate, because Serna appears more passive.

Down below in the original text, there is another interesting phrase to analyze *I learned* by

Pinillos *(comprendí)* and by Serna (*supe)*, the word *(supe)* is more cognitive while the word

(comprendí) is more reflexive.

The word *(saber)* indicates that the person already knows something or is informed of

something; that involves having some information ahead of time and what Edgar Allan Poe

means with that word is that until that very moment the character realized there was

similitude between the figures.

Pinillos appropriately applies a word that means arrive to the knowledge of something.

4.2 Research question 2

What is the translators' faithfulness in the translation of the tale "The Fall of the house of

Usher" regarding to the stylistic feature, mood?

4.2.1 Gothic style

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.

Therefore the purpose of this dissertation was to determine the presence of the writer´s spirit, Edgar Allan Poe in the translations. One very determinant stylistic feature studied was the mood, which is presented here and described after analyzing and comparing the two translators´ usage of vocabulary.

4.2.2 The mood

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
During the whole of a **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 country, and at length found myself, as the **shades** of the **evening** drew on, within view of the **melancholy** House of Usher.	Durante un día entero de otoño, **oscuro, sombrío, silencioso**, en que las nubes se cernían pesadas y **opresoras** en los cielos, había yo cruzado **solo**, a caballo, a través de una extensión singularmente **monótona** de campiña, y al final me encontré, cuando las **sombras** de la **noche** se extendían, a la vista de la **melancólica** Casa de Usher.	Durante todo un largo día de otoño, *triste*, **pesado** y *sombrío*, de aquellos en que cuelgan las nubes **opresivamente** bajas en el firmamento, atravesaba **solo**, a caballo, un **monótono** erial para encontrarme al fin, conforme avanzaban las **sombras** de la **noche**, al frente de la **melancólica** casa de Usher.

Figure 9 Mood Sample 1

The mood is a determining characteristic in literary works, the mood sets the time of a story, the movement, the intention of the character and more. In this story, the literary mood is gothic. Through that mood, the writer intends to set a dark, silent, sad, sick, crazy and mad atmosphere. He reaches such dreary atmosphere through every key word. He is honoring a movement proper of his time, the romanticism.

At first the story sets a gloomy beginning with the three first adjectives Poe uses to describe that special day: *dull, dark and soundless* day. Both translators have been faithful to the original to a certain extent; Yet, Pinillos has approached better. The choice of words by

Pinillos shows a deeper analysis diving more into emotions and feelings. See for example: *dull* by Serna *(oscuro)* by Pinillos *(triste).* Poe is describing the day, and Pinillos used a feeling pertaining people. And then she makes another change in the word *soundless* translating it as *(sombrío)* where Serna translates as *(silencioso).* Carmen turns an audible situation into a visible experience, this a technique in literature called *sinestesia.* These are details that indicate that Pinillos was more knowledgeable of the rhetoric of the age. She not only new about translation, she also knew about literary writing. Pinillos is displaying feelings *(triste)* senses *(pesado)* visual perception *(sombrío).* She insists in touching the reader's senses and feelings. Serna doesn´t seem to notice that (*oscuro* and *sombrio)* convey the same idea. That is why Pinillos decides to make a shift. In the other terminology highlighted in this segment, both translators coincide.

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
There was an **iciness**, a **sinking**, a **sickening of the heart**-an unredeemed **dreariness** of thought which no goading of the imagination could torture into aught of the sublime.	Era una sensación **glacial**, un **abatimiento,** una **náusea en el corazón**, una irremediable **tristeza** de pensamiento que ningún estímulo de la imaginación podía impulsar a lo sublime.	Sentíase tal *frialdad,* tal **desfallecimiento**, tal *angustia* del **corazón**, una *melancolía* tan irremediable de la mente, que ningún estímulo era capaz de impulsar la imaginación hacia la idea de lo sublime.

Figure 10 Mood Sample 2

The key words in this segment are: *iciness, sinking, a sickening of the heart, dreariness, torture.* The intention in these words is very evident. The writer tries to convey the gothic romanticism displaying states of pain, agony, and grief-stricken lives. The translation: *iciness* by Serna *(glacial)* by Pinillos *(frialdad); sinking) by* Serna *(abatimiento)* by Pinillos *(desfallecimiento); a sickening of the heart* by Serna *(náusea en el corazón)* by Pinillos *(angustia del corazón).* By comparing and trying to identify the more faithful translator, is evident Pinillos work gets closer to Poe´s thinking and feeling. She continues to use words evoking a dreary atmosphere*: (frialdad, angustia* and *desfallecimiento).*

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
I reined my horse to the precipitous rink of a **black** ad ***lurid*** tarn that lay in unruffled luster by the dwelling, and gazed down- but with a **shudder** even more ***thrilling*** than before- upon de remodeled and inverted images of the **gray sedge**, and the **ghastly tree-stems**, and the **vacant and eye-like Windows.**	Obrando conforme a esa idea, guié mi caballo hacia la orilla escarpada de un **negro** y ***lúgubre*** estanque que se extendía con tranquilo brillo ante la casa, y miré con fijeza hacia abajo- pero con un **estremecimiento** más ***aterrador*** aún que antes – las imágenes recompuestas e invertidas de los **juncos grisáceos** de los ***lívidos troncos*** y de **las ventanas parecidas a ojos vacíos.**	Y raciocinando así, encaminé mi cabalgadura hacia la margen escarpada de un **negro** y ***cárdeno*** lago que yacía ***con brillo inmóvil*** cerca de la morada; miré abajo, y no pude contemplar en el fondo con **estremecimiento** más ***vivo*** aún la imagen refleja e invertida de las **grises júnceas**, de las ramas de los árboles semejando ***espectros***, y de las **ventanas que aparecían como cuencas vacías.**

Figure 11 Mood Sample 3

In this third segment, Pinillos shows her capacity to suggest the inner world, she is more stylish applying the aesthetic of romanticism. Notice the definitions of the first focus words: *Lurid [*causing horror or revulsion] it was translated by Serna as *(lúgubre)* which means [que es oscuro o sombrío y recuerda lo relacionado con la muerte o el más allá.] Pinillos translated it as *(cárdeno)* defined as [Se dice del líquido vital del agua, de color blanco azulado o llamado también opalino.] In this case it is difficult to say who was more faithful because both have characteristics of faithfulness to some extent. Serna is faithful to the horror the word conveys; and Pinillos is careful not to repeat the idea of the black because the word *black* was previously used in the same phrase, and also Poe is describing water; Pinillos´ selection describes the color of water so in that sense she is very faithful. Another term studied is *dwelling* translated by Serna as *(casa)* by Pinillos as *(morada)* Pinillos conveys more feeling by saying *morada* which is a familiar setting. She is properly following Poe´s intention, he means *(habitar, morar).*

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
A sensation of stupor oppressed me as my eyes followed her retreating steps. When a door, at length, closed upon her, my glance sought instinctively and eagerly the **countenance** of the brother; but he had buried his face in his hands, and I could only perceive that a far more than ordinary **wanes** had overspread the **emaciated fingers** through which trickled many **passionate tears.**	Una sensación de estupor me oprimía conforme mis ojos seguían sus pasos que se alejaban. Cuando al fin se cerró una puerta tras ella, mi mirada buscó instintivamente la cara de su hermano, pero él había hundido el **rostro** en sus manos, y sólo pude observar que una **palidez** mayor que la habitual se había extendido los **descarnados dedos**, a través de los cuales goteaban abundantes **lágrimas apasionadas.**	Una sensación de estupor me oprimía en tanto que mis ojos seguían sus huellas. Cuando al fin cerróse una puerta tras ella, mis miradas trataron instintiva y ansiosamente de escudriñar el continente de su hermano; pero había enterrado el **rostro** entre sus manos, y pude solamente percibir que una **palidez** mayor que de ordinario se extendía sobre sus **enflaquecidos dedos** entre los cuales brotaban **lagrimas apasionadas.**

Figure 12 Mood Sample 4

In this segment the highlighted term: *emaciated fingers* shows a special trait of a character of a gothic story. It was translated by Serna as *(descarnados dedos)* by Pinillos *(enflaquecidos dedos).* Serna´s translation allows a chance to ambiguity, his word is more dreadful. Pinillos has been more exact in the description by writing *(enflaquecidos dedos).*

The next term: *perceive;* translated by Serna as *(observar)* By Pinillos as *(percibir)* Serna has used a more intellectual word because *(observar)* indicates seeing not only with the sight, but also with the thought. Pinillos is using a word of immediate sensation; *percibir.*

The word *countenance* by Serna *(cara)* By Pinillos *(continente)* the translation by Serna seems to be simple and insufficient because *countenance* means <u>the expression in someone´s face</u>. On the other side Pinillos used a word that is closer to the meaning that Poe is presenting. She uses *(continente)* which means <u>actitud o compostura de una persona.</u>

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
To throw upon his canvas, an intensity of intolerable **awe**, no **shadow** of which felt I ever yet in the contemplation of the certainly **glowing** yet too concrete reveries of Fuseli.	Se alzaba un **terror** intenso, intolerable, cuya **sombra** no he sentido nunca en la contemplación de los sueños, sin duda, **refulgentes**, aunque demasiado concretos, de Fuseli.	Una sensación intensa de intolerable **pavor**, de que no era **sombra** siquiera la que me hacía experimentar la contemplación de las **tétricas,** en verdad, pero demasiado concretas imágenes de Fuseli.

Figure 13 Mood Sample 5

Another element studied was the register of the tale. There are different language levels or registers: The frozen, formal, informal, causal and intimate; But, for the case this work is using formal literary language.

4.3 Research question 3

What is the translators' faithfulness in the translation of the tale "The Fall of the house of Usher" with regards to the language register?

4.3.1 Register

The writer of this tale used a formal type of literary language. The type of vocabulary Poe used indicates an old way of speaking. These are details present through the tale and were particularly identified in the dialogues between the characters.

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
"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."	—¡No **debe usted**, no **contemplará** usted esto! —dije, temblando, a Usher, y le llevé con suave violencia desde la ventana a una silla—. Esas apariciones que **le** trastornan son simples fenómenos eléctricos, nada raros, o puede que tengan su horrible origen en los fétidos miasmas del estanque. **Cerremos** esta ventana; el aire es helado y peligroso para **su** organismo. Aquí **tiene usted** una de sus novelas favoritas. **Leeré, y usted escuchará**: y así pasaremos esta terrible noche, juntos.	No **debéis presenciar** este espectáculo, no lo presenciaréis!—exclamé dirigiéndome a Úsher y estremeciéndome, mientras le arrastraba con suave violencia desde la ventana hasta un asiento. - Estas manifestaciones que **os** perturban son simplemente fenómenos eléctricos bastante comunes, o quizá puedan también derivar su fantástico origen de los pesados miasmas del lago. **Cerremos esta** ventana; el aire está frío y es peligroso en **vuestras** condiciones. He aquí uno de **vuestros** romances favoritos. Yo **leeré y vos escucharéis**; y pasaremos juntos esta horrible noche."—

Figure 14 Register Sample 1

It is important to highlight that literary language doesn´t necessarily need to be formal. Actually, literature can use formal and informal registers at any time; and sometimes it uses both.

The register identified in this tale is formal. Both translators follow the formality, but there are some disparities. Pinillos selections are perceived as more formal. Though, this is due to the linguistic norm that she is following. Carmen Torres uses the peninsular Spanish norm which differs from the one of the Americas, and Serna uses de Americas Spanish. It is unknown why she preferred that norm and not the other.

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
I met the physician of the family. His countenance, **I thought**, wore a mingled expression of low cunning and perplexity.	En una de las escaleras encontré al médico de la familia. **Parecióme** que su rostro tenía una expresión mezcla de baja astucia y de perplejidad.	En una de las escaleras me encontré al médico de la familia. Su semblante, **pensé**, mostraba una expresión mezcla de baja astucia y de perplejidad.

Figure 15 Register sample 2

This paragraph shows something very important about the translators. It is noticeable that Julio de la Serna fell short by translating the phrase *I thought* as *(parecióme)* he presented the

idea but didn´t process the information. Whereas Pinillos by translating *(pensé)* describes

something after having examined it. She applies a process called sensoperception.

The expression *(parecióme)* by Serna is limited in the sensoperception activity. He was

much more superficial. His selection indicates that he stopped in the superficial impression,

and Pinillos was more complete in the information because she indicates the development of

a mental process.

Another term where Pinillos was prominent is *(semblante)* which means the face of a person;

especially when it shows an expression or glare of the different emotional states.

She has been more profound in her interpretation. She respects more the psychology of the

characters. She presents a capacity to describe the external expression and also enters in the

interior mental life and emotions. She applies the introspective method diving in the

conscience of characters, delving in the emotional states and reflects about them.

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
He was enchained by certain superstitious impressions in regard to the dwelling which he tenanted, and whence, for many years.	**Hallábase encadenado** a la mansión que habitaba por ciertas creencias supersticiosas en virtud de las cuales jamás se había atrevido a alejarse durante largos años.	**Esta él encadenado** por ciertas impresiones supersticiosas, relativas a la mansión donde habitaba, de la que no se había atrevido a salir desde hacía muchos años.

Figure 16 Register Sample 3

It is amazing to see how Gomez de la Serna has exceled in this part. The expression

(hallábase encadenado) is very beautiful and has a poetic sense. On the contrary, Pinillos got

a little bit lost regarding the original idea. Serna sets a great beginning.

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
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**.	Vi que era el esclavo forzado de una especie de terror anómalo. — **Moriré—dijo—, debo morir** de esta lamentable locura. **Así, así** y no de otra manera, debo morir.	Le encontré ciegamente esclavizado por terrores anómalos. "**Pereceré** seguramente," **decía**, "debo **perecer** en esta deplorable locura. **Así, así,** y no de otra manera he de morir.

Figure 17 Register Sample 4

This segment shows also formality in both translated versions; Poe displays on this spot three different utterances separated by commas, he is expressing *certainty, obligation, and consummation*. See the text *"I **shall perish**," said he, "*I *must **perish** in this deplorable folly. **Thus, thus**, and not otherwise, **shall I be lost***.

Translated By Serna *(— **Moriré—dijo—**, **debo morir** de esta lamentable locura. **Así, así** y no de otra manera, <u>debo morir</u>*.

By Pinillos *("**Pereceré** seguramente," **decía**, "**debo perecer** en esta deplorable locura. **Así, así**, y no de otra manera <u>he de morir</u>.)*

The analysis of this section presents Pinillos as the best translator of the statement. She was so fine to identify the three utterances. Serna only conveyed two of them and followed a more literal approach. Pinillos seems to have made more work of linguistic immersion. She is closer to Poe's intention and shows a great command of the Spanish language and a deep understanding of meaning.

EDGAR ALLAN POE	JULIO GOMEZ DE LA SERNA	CARMEN TORRES PINILLOS
(Ah, let us mourn, **for never morrow shall dawn upon him**, desolate!)	(¡ah, lloremos, pues **nunca el alba despuntará sobre él**, el desolado!)	¡Ah! ¡Lloremos, **que jamás lucirá nuevo día para él**, desolado!

Figure 18 Register Sample 6

Serna makes a great beginning of this statement; however he has a loss in the last part when he says *(el desolado).* In short, both translators have done a good job by translating this piece. For example; in the word *morrow* which is an archaic word, Carmen and Serna have been accurate.

Despite the loss that Gomez de la Serna presents at the end of the statement; there is something special in his translation. He is more attractive in the phrase *(nunca el alba despuntará sobre él)* he shows a style called in spanish <u>ascendrado;</u> which means that is pure, exact and uses a beautiful expression.

Pinillos on the contrary, is more _adoscenada,_ this means that she is *more ordinary* to express

that poetic statement. Serna has been more elegant and more consistent with the poetic text

typology.

CHAPTER V

DISCUSSION

5.1 Discussion of the results

Literary translation is one of the most difficult branches of the discipline; this is because it demands a different set of skills from translation; such as the use of metric in poetry, use of stylistic devices, to interpret and convey the spirit of the writer, etc. In order to understand in a better way this kind of translations, an analysis of two translations of the tale " The Fall of the House of Usher" performed by two different translators in different periods of time is presented here.

This study displays key information found after making a comparison of the two translations and identifying the key elements present in the original story. Translators are not only required to convey the message of the original text into the target language, they also must make the readers experiment the sensation that the original text provokes. To achieve this, 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 presented here; the elements studied were the mood, the setting, the characters, the author´s single effect, the literary movement of the story and the language register. Different statements from the whole story were selected and classified in categories into charts. After that, a deep analysis was carried out about translator's choices in their versions of the tale.

Regarding the writing style of Edgar Allan Poe, as this author´s writing signature was vast and complex, many writers attribute him a style called the single effect. He was a romantic writer who intended to touch feelings and emotions in the readers, he was a specialist using gothic language that would set a dreary atmosphere. Not only had the "Fall of the House of Usher" displayed this iconic atmosphere, but his other stories too. Translators'

of Poe have been really courageous and capable, by deciding to translate him, considering he was an incomparable writer.

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. Although many stories of Edgar Allan Poe share similar motif and topics, each of them is written in a different way. Thus, translators must be very careful when interpreting Poe´s style. For instance, the complex and long paragraphs the author uses are full of adjectives and archaic words that translators must convey in the translation in order to give the readers with the illusion that they are reading the original tale.

In the analysis of the two translations of the tale "*The Fall of the House of Usher"* by Edgar Allan Poe there were three main areas of focus to determine the faithfulness translators had to the original text, and to the author as well. They were: text style, stylistic devices and language register.

Respecting text style two aspects were analyzed: setting and characters. The style of the work reflects a great percentage of the writer's intention, the nature of the story and also conveys the literary movement he is following. With regards to the setting; it is presented as a dreary scenario, full of gothic words resembling a dark, sad, crazy, horrifying and fearful environment: Poe uses words such as *decayed trees, pestilent and mystic vapor, silent tarn, atmosphere of sorrow, an air of stern, deep, and irredeemable gloom, oppressive atmosphere, etc.* With such terminology he establishes the setting of the story. Then the

translators Julio Gomez de la Serna and Carmen Torres Pinillos do their translation work with the intention of reaching the Spanish speaking community; doing a translation far from easy, a challenging one without doubt. But the question was; who was better, who conveyed the setting and the essence of characters in the best way? Both stories have their own beauty, they are understandable and readable, but they are not the same.

After studying the terminology carefully, it was discovered that Carmen Torres Pinillos in the setting of the story used words such as: ***árboles marchitos, valle gris, taciturno lago; un vapor misterioso y maligno, tétrico, pesado, aplomado, atmosfera de pesadumbre, ambiente de melancolía tenaz, profunda e irremediable, pesada atmósfera, era pequeña, húmeda***. She was thorough, fine, deep, and professional. She was careful to take care of morphology and at the same time take care of the semantics. She would have present the spirit of Poe and the romanticism that he followed. Let´s take a look at Julio Gomez de la Serna wording for setting: ***árboles podridos, y del muro gris, lago callado, vapor místico y pestilente, apagado, perezoso, plomizo, atmósfera penosa, un aire de severa, profunda e irremisible melancolía, atmósfera sofocante, era pequeña, húmeda.*** Julio Gomez is more absolutist and practical, his words do not always evoke the feelings or touch the emotions. He appears plainer, he doesn´t seem to stick to the movement that Poe was following, because words are translated more literally and superficially.

Another aspect that reflects the writer's intention and the gothic style is the mood. The intention in these words is very evident, Poe tries to convey the gothic romanticism displaying states of pain, states of agony, and grieved lives. The translator's fidelity to the mood varies between each other. Analyzing Pinillos´ and Serna´s way of conveying the mood of the story, many critics would agree that both of them definitely employ gothic terminology; however, that does not guarantee a high fidelity per se. There are special details that would entitle one or both translators as highly faithful or not. For this purpose, let´s see

some of Poe´s vocable choices stablishing the mood of the story: *dull, dark, and soundless day oppressively low in the heavens, alone, dreary tract, shades, evening, melancholy, iciness, a sinking, a sickening of the heart, an unredeemed dreariness, shudder, thrilling, gray sedge, ghastly tree-stems, vacant and eye-like Windows, awe, glowing.*

Julio Gomez de la Serna uses the following words in correspondence to those of Poe: *oscuro, sombrío, silencioso, en que las nubes se cernían pesadas y opresoras en los cielos, solo, monótona, sombras, noche, melancólica, glacial, abatimiento, náusea en el corazón, tristeza, estremecimiento, aterrador juncos grisáceos, lívidos troncos, las ventanas parecidas a ojos vacíos, terror intenso, refulgentes.* And following are the choices of Carmen Torres Pinillos: *triste, pesado y sombrío, de aquellos en que cuelgan las nubes opresivamente bajas en el firmamento, solo, monótono erial, sombras, noche, melancólica, frialdad, desfallecimiento, angustia del corazón, melancolía, estremecimiento, vivo, grises júnceas, espectros, ventanas que aparecían como cuencas vacías, pavor, tétricas.* At a glance comparing both translators choice of terminology is evident they are applying Gothicism. Yet, they do not coincide in all the words, and in some of the similar ones the grammatical category is different.

Pinillos on her behalf shows capacity to suggest the inner world, she is more stylish applying the aesthetic of romanticism. Let´s identify some cases where she turns some words into feeling: *dull* by Serna *(oscuro)* by Pinillos *(triste); (iciness)* by Serna *(glacial) by* Pinillos *(frialdad); sickening of the heart-* by Serna *(nausea en el corazón)* by Pinillos (*angustia del corazón*); *pestilent and mystic vapor* by Serna *(vapor místico y pestilente)* by Pinillos *(un vapor misterioso y maligno).* In several opportunities she would turn words into feelings to show her knowledge about the movement that governs the story.

Poe opens the story with three striking adjectives: *dull, dark and soundless;* Pinillos translates in a way she displays feelings and sense perception: *(triste)* <u>senses</u> *(pesado)* <u>visual perception</u> *(sombrío)* whereas Serna is not so careful to identify that, showing only perception. Besides that, two of the words share almost the same meaning which can be considered as a repetition. Let´s take a look at them*: (dull and dark)* both mean *oscuro*. That is why Pinillos in this choice is considered finer. In some expressions of the story Serna´s words are more intellectual whereas Pinillos is more inclined to emotions and feelings.

Regarding the register of the language, Poe was using formal literary language, it was found that both translators were faithful to formality, they used the proper level of the words and phrases. However, it is important to highlight that Pinillos and Serna were using different linguistic norms; that is why the language from Serna is perceived different from Pinillos language. She used the Peninsular Spanish Norm and He used the Americas Spanish norm, being this curious because he was Spaniard. It is not possible to know the motivations they had to do so.

Literature translators have such complex work. They not only need to have a high command of the languages they perform, they also need to have literary knowledge, they have to manage well the linguistics and the semantics and have a lot of skills. This project has helped to ensure and emphasize that translators are artists who need to be professional and whose work has to be valued and praised.

5.2 Conclusions

Three major conclusions were drawn from this study. The first one has to do with the importance that original text style has on the translators´ choices of vocabulary. This is because they need to convey the same feeling, intention and spirit of the original text. The second one, deals with the faithfulness to the stylistic devices: here the literary feature studied was the mood. The third conclusion considers aspects of language register and the formal literary language used by Poe. The three research questions guiding this thesis are answered below displaying the major findings.

5.2.1 First research question

What is the translators' faithfulness achieved in the translation of the tale "The Fall of the House of Usher" with respect to the style of the source text in the setting and characters?

One very determinant trait in gothic stories is the setting, being this a story of that nature, the author exposed a gloomy setting all over the tale, stablishing one of the most important elements of interest in this study. After going in detail over the terminology of setting; it was found that both translators were using dreary vocabulary for the setting as the original story did; however, the translator Carmen Torres Pinillos made a more educated selection of wording, she went beyond the superficial meaning of words, she dove into the most touchy vocabulary, she not only conveyed the message, she conveyed the feelings, and the emotions; she made appropriate adaptations as needed. Julio Gomez de la Serna is faithful to the use of gothic vocabulary and conveys the message of the story, but he is not completely faithful to the feelings and emotions the writer intends to evoke.

When describing the characters of the story Carmen Torres Pinillos grabbed some literary techniques in order to emphasize on the physical traits of the characters, she was closer to Poe´s intention. She used more language intensifiers than Gomez de la Serna. There

are details that portray Pinillos´ characters more intense and give the ghostly appearance that Poe´s Gothicism displays. She enhances this by using her literary knowledge using adjectives modified by adverbs in her description.

5.2.2 Second research question

What is the translators' faithfulness in the translation of the tale "The Fall of the house of Usher" regarding to the stylistic feature, mood?

The writer's style is a key aspect in the translation process. 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. The mood predominant in this narrative was the gothic. Translators were invited to follow Edgar Allan Poe and use the same type of expressions. Both of them did so, but not at the same level. In this part, Pinillos was also more elevated. She had more linguistic immersion, and conveyed the romanticism of Poe through the gothic vocabulary choices. She was delicate, fine and took care of the subtleties of the language; she would turn normal words into feelings, for example the word *dull* she translates as *triste;* the word *iciness* as *frialdad*, and the word *sickening of the heart* as *angustia del corazón.* These are vivid examples that she was always looking for the best corresponding terms that evoked the human inner being.

Her words had a clear fidelity to the gothic; she conveyed the dark and gloomy mood by avoiding repetition of the words with the same meaning, see for example: *a black* and *lurid tarn,* Pinillos translates as *negro y cárdeno;* whereas Serna translates as *negro y lugúbre;* and this two words shosen by Serna share the same meaning *(negro, oscuro).*

Pinillos is more faithful because by using the word *cárdeno* she means a kind of blue dark color but not black at all, just the same meaning Poe intends to transmit.

Carmen Pinillos also took care that her choices were the best correspondence to the original in meaning. As an example the translation of the phrase: *vacant and eye-like windows.* She translated as *ventanas que parecian como <u>cuencas</u> vacias.* This translation carefully represents the idea of the writer, seeing Sernas´ version, it is noticeable he lacked attention to detail because in this case he used a phrase that is less exact: he says; *ventanas parecidas a ojos vacíos.* The two words *ojos* and *cuencas* are different.

5.2.3 Third research question

What is the translators' faithfulness in the translation of the tale "The Fall of the house of Usher" with regard to the language register?

It was found that both translators used formal literary language, as the writer of the tale did. Henceforth, there is faithfulness regarding this aspect, there was not found frozen, nor informal language. Yet there is a difference between the language Carmen Pinillos and Julio de la Serna used. A not well informed reader could possibly affirm that Carmen sounds more formal because she uses forms like "vuestros" "presenciareis" "debeis" "he de morir". While doing a deeper analysis of language; it was discovered that Carmen used this different language forms due to the linguistic norm she chose; that is the peninsular Spanish norm, and Serna was applying a different one which is the Spanish of the Americas norm. At the end, thanks to this study it was confirmed that both translators have been formal in their translations, yet the language each of them used was ruled by different norms. Of course, this conclusions have been taken out of the samples analyzed. It is necessary to recognize that other researchers or translators might differ from this; taking into account that variations in the results can be obtained if the study is done more extensively.

Translators that work with literary texts need to have special skills that other translators may not. They have the responsibility of communicating the content of the author, and also using the same writing style; perhaps the same literary devices. There are many elements that translators need to consider before translating. First, it is important to consider who the readers of that writer are, what the type of text is and how the writer personalizes it. In this research study, it was necessary to determine the faithfulness from the two translators of the story of Edgar Allan Poe. By developing it, rich knowledge and learning has been obtained about the translation field. The author of this paper has built more understanding on how the translation processes happen and that any field in translation has to be underestimated.

5.3 Limitations

This study found some limitations that in a way influenced the results of the research. The topic developed was about the faithfulness in the translation of the tale "The Fall of the House of Usher", the limitations identified are described below.

The first limitation was the lack of background information about the translators, the two translators that were studied in this paper were Julio Gomez de la Serna and Carmen Torres Pinillos, each of them translated the tale "The Fall of the House of Usher". They were key elements to understand their work; however, little information was found about them, it was not possible to determine the education they had on translation, their bibliography was very limited; and it was not possible to identify the reasons that motivated them to translate this tale, neither comments or opinions about the process they followed to do this translation, much less the challenges they faced.

The second limitation was the lack of specialization of the researcher in the literary field, even though there is knowledge about the three key elements taken for this research; the literary area is special, deep and broad, and also needs a lot of knowledge to analyze the

nuances and intentions behind the words, phrases, sentences and paragraphs. To help in this area a specialist in literature was consulted several times.

Another limitation was the lack of information about the translations being studied: It was possible to obtain the translation versions; however, it was almost impossible to identify more information surrounding each work, whatever information would have helped to understand better, the translation decisions made; for example: what the audience was, the intention and interest of each translation, if it was a special request to reach a specific audience, etc.

The last limitation is in relation to the translators because they are already dead. It is not possible to have an interaction with them; besides, the story was written and translated several decades ago so the information found was very limited.

Finally, despite all the limitations mentioned above that somehow represent an obstacle, the study was developed to the best of efforts in order to answer the research questions, and they didn´t prevent the obtaining interesting results and achieving the goals proposed.

5.4 Recommendations

Based on the results of this study, some recommendations are presented; they are dedicated to translators in general; and to literary translators. Translating literature involves a lot of skills, knowledge and research. After concluding this study, the researcher considers it necessary to emphasize on some important aspects translators should bear in mind before undertaking this type of translation.

In the first place, translators need to study the literature movements of the time in which the material being translated was written. This is because translators need to convey the same spirit of the literary movements in which the source text is immersed. Writers use

the literary movements according to the period of time in which they write or according to the emotional response they want to evoke in the audience; therefore, the translator has to be capable of arousing the same response with their construction. For this case, Poe was applying the romanticism movement, and the audience would expect to experiment the same feelings and emotions by reading the translated versions.

Another important recommendation is related to the authors writing style and motif. Some translators have been privileged to meet the writers of the works they translate. They have interviewed them and held meetings in order to come out with a more accurate translation of the source text. In that way, they have had a clearer picture of the writer´s idea. For instance, the translator of the novel "one hundred years of solitude"; but not everyone has that same opportunity. So it is recommendable that translators research about the life of the writer, the motives that rule their life. They can also read other works of the same author. This would help to understand better his or her tone and the characteristics of the text. There are also a lot of books and texts that can be analyzed and studied in order to determine special and repetitive characteristics.

A third recommendation is for translators to have a high knowledge of both working languages, the proficiency level in the translators´ working languages is a must. This makes the work fluent, and gives the naturalness that readers unconsciously expect when they read a text in their native language. This would also help the translator to have vast quantity of: vocabulary, phrases and colloquialisms as required by the original text. So the result would be a translation full of gains and with natural presentation.

Another important recommendation is that translators should feel free to consult an expert about a certain field they are learning about. They have to know that they can rely on someone else´s knowledge from time to time and this is not considered as a mistake.

A final recommendation is that translators should have a high knowledge on linguistics: This means they should master language form, language meaning and language in context. It is considered a bad translator someone who does literal translation, except those who work with technical translation. Literal translation is not recommended. It only shows a low ability to play, transform and use the language. Therefore, translators are not simply people who speak two languages. They are specialists.

To finish, just emphasize on the fact that translators have to be professionals in their subject matter. And not only bilinguals, translation requires skill and techniques that most bilinguals ignore. Translators take degree studies and specialize in the fields of their interest.

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AUTHORS WRITING STYLE			
SETTING			
EDGAR ALLAN POE	**JULIO GOMEZ DE LA SERNA**	**CARMEN TORRES PINILLOS**	**ANALYSIS**
1-"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."			
2- "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."			
3- I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and			

pervaded all.			
4- The body having been encoffined, we tow alone bore it to its rest. The vault in which we placed it (and which had been so long unopened that our torches, half smothered in its oppressive atmosphere, gave us little opportunity for investigation) was small, damp, and entirely without means of admission for light; lying at great depth.			

CHARACTERS

1- A cadaverousness of complexion; lips somewhat thin and very pallid but of a surprisingly beautiful curve; a nose of a delicate Hebrew model, but with a breath of nostril unusual in similar formations; a finely moulded chin, speaking, in its want of prominence, of a want of moral energy; hair of a more than web-like softness and tenuity.			
2- 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.			
3- 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.			
4- 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..."	"		

Annex 1: INSTRUMENT Setting and Characters

THE MOOD			
GOTHIC VOCABULARY			
ORIGINAL (EDGAR ALLAN POE)	**JULIO GÓMEZ DE LA SERNA**	**CARMEN TORRES DE PINILLOS**	**ANALYSIS**
1- During the whole of a **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 country, and at length found myself, as the **shades** of the **evening** drew on, within view of the **melancholy** House of Usher.			
2- There was an **iciness**, a **sinking**, a **sickening of the heart**-an unredeemed **dreariness** of thought which no goading of the imagination could **torture** into aught of the sublime.			
3- I reined my horse to the precipitous rink of a **black** ad **lurid** tarn that lay in unruffled luster by the dwelling, and gazed down- but with a **shudder** even more **thrilling** than before- upon de remodeled and inverted images of the **gray sedge**, and the **ghastly tree-stems**, and the **vacant and eye-like Windows.**			

4- A sensation of **stupor oppressed** me as my eyes followed her retreating steps. When a door, at length, closed upon her, my glance sought instinctively and eagerly the countenance of the brother; but he had buried his face in his hands, and I could only perceive that a far more than ordinary **wanes** had overspread the **emaciated fingers** through which trickled many **passionate tears.**			
5- To throw upon his canvas, an intensity of intolerable **awe**, no **shadow** of which felt I ever yet in the contemplation of the certainly **glowing** yet too concrete reveries of Fuseli.			
6- There was **blood** upon her White robes, and the evidence of some **bitter struggle** upon every portion of the **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 **terror** he had anticipated.			

Annex 2: INSTRUMENT The mood

REGISTER			
FORMAL LITERARY LANGUAGE			
EDGAR ALLAN POE	**JULIO GOMEZ DE LA SERNA**	**CARMEN TORRES PINILLOS**	**ANALYSIS**
1- "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."			
2- I met the physician of the family. His countenance, **I thought**, wore a mingled expression of low cunning and perplexity.			
3- **He was enchained** by certain superstitious impressions in regard to the dwelling which he tenanted, and whence, for many years.			
4- 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**.			
5- **I shall ever bear** about me a memory of the many solemn hours I thus spent alone with the master of the House of Usher.			
6- (Ah, let us mourn, for never morrow **shall dawn upon him**, desolate!)			

Annex 3: INSTRUMENT Language register