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**DEFORMING TENDENCIES IN THE PERSIAN TRANSLATION
OF GOTHIC IMAGERY AND SETTING IN EDGAR ALLAN
POE'S SHORT STORIES**

**A Thesis Submitted to the School of Graduate Studies in Partial Fulfillment of
the Requirements for the Degree of Master of Arts in Translation Studies**

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To my beloved Husband

فرم گردآوری اطلاعات پایان نامه ها
کتابخانه مرکزی دانشگاه علامه طباطبائی

عنوان: گرایش های تحریفی در ترجمه فارسی ایماژها و بافت زمانی مکانی گوتیک در داستان های کوتاه ادگار آلن پو	
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چکیده

الف. موضوع و طرح مسئله (اهمیت موضوع و هدف):

ترجمه یکی از فعالیت های بشری است که دارای پیشینه ای طولانی بوده و می تواند نمونه ای از تلاقی زبان ها محسوب شود که به مردم جوامع مختلف این امکان را می دهد تا اطلاعات و مطالب سیاسی، اقتصادی، ادبی و غیره را بین خود رد و بدل کنند. ترجمه به دلیل داشتن ماهیت بینابانی و ارتباطی خود، همانند هر فعالیت بشری دیگری با عیب و نقص هایی روبروست. در دنیای امروز که هیچ شاعر، نویسنده و صدالبته مترجمی نمی تواند تنها با تکیه بر استعداد درونی خود و بدون آگاهی از نظریه ها دست به قلم ببرد، مترجم موظف است علاوه بر استفاده از تجارب عملی خود، با توجه به نظریه ها و چارچوب های موجود این نقص ها را به نحوی برطرف نماید.

متون ادبی به سبب برخورداری از ظرایف و زیبایی های معنایی و واژگانی، گاهی به آسانی ترجمه پذیر نیستند. مهم ترین موضوع ذوق و نبوغ خالق اثر است که ممکن است از طریق ترجمه منتقل نشود. مثلا ممکن است احساس ترس، هیجان یا حیرتی که آثار گوتیک در خواننده متن مبدا به وجود می آورند، در طی فرایند ترجمه انتقال نیابند و بدین ترتیب سبک منحصر به فرد خالق اثر قربانی ترجمه نادرست شود. در این میان باید گفت آشنایی با نظریه های ترجمه می تواند به مترجم کمک کند تا با دیدی بازتر و روشی آگاهانه تر کار خود را آغاز کند.

ب. منابع نظری شامل مرور مختصری بر منابع، چارچوب نظری و پرسش ها و نظریه ها:

چارچوب نظری این تحقیق بر پایه نظریه زبان شناس و مترجم فرانسوی، آنتوان برمن (1985) استوار است. برمن معتقد است که باید از مقدس شماری زبان مادری و هرگونه حذف، اضافه، تغییر در سبک نویسنده، اطناپ و حتی تغییر در پاراگراف بندی یا علامت گذاری متن خودداری کرد. برمن هفت گرایش تحریفی را معرفی کرده و آنها را سیستم تحریف متن می نامد.

پرسش های مطرح شده در این تحقیق عبارتند از:

1. کدام گرایش های تحریفی در ترجمه انگلیسی به فارسی ایماژها و بافت زمانی مکانی گوتیک در داستان های ادگار آلن پو روی داده اند؟
2. پربسامدترین گرایش تحریفی در این ترجمه ها کدام است؟

پ. روش تحقیق شامل تعریف مفاهیم، روش تحقیق، جامعه مورد تحقیق، نمونه گیری روش های نمونه گیری، ابزار اندازه گیری، نحوه اجرای آن، شیوه گردآوری و تجزیه و تحلیل داده ها:

پیکره تحقیق شامل پنج داستان کوتاه است که از بین آثار ادگار آلن پو نویسنده قرن نوزدهم آمریکا انتخاب شده اند. ابتدا ایماژها و بافت زمانی و مکانی گوتیک در داستان های منتخب مشخص و ترجمه آنها بررسی شد تا معلوم شود کدام گرایش های تحریفی در حین ترجمه ایجاد شده اند. سپس کلمات، عبارات و جمله های انگلیسی، معادل فارسی آنها و گرایش های تحریفی یافت شده در جدول ها گردآوری شدند.

ت. یافته های تحقیق:

نتایج این پژوهش نشان داد که از میان گرایش های تحریفی معرفی شده توسط آنتوان برمن، گرایش پنجم، غنازدایی کیفی، پربسامدترین گرایش است. یعنی دو مترجم کلمات، عبارات و پیچ و خم جملات را با کلمات و عباراتی جایگزین کرده اند که از نظر غنای معنایی و آوایی، در سطح کلمات به کار رفته توسط نویسنده متن مبداء نیستند.

ث. نتیجه گیری و پیشنهادات:

یافته های این تحقیق حاکی از آن بود که گرایش پنجم، غنازدایی کیفی، پربسامدترین گرایش دو مترجم در طول فرایند ترجمه بوده است. می توان چنین استنباط کرد که در ترجمه ادبی و برای ترجمه کلام نویسندگان برجسته و صاحب سبکی چون ادگار آلن پو باید مراقب کلمات، بازی های کلامی و تصویرسازی های متن مبداء باشیم تا بتوانیم تا آنجا که ممکن است معادل هایی با شباهت معنایی و آوایی پیدا کنیم، هرچند تحریفی که مدنظر برمن است شاید یکی از دشوارترین جنبه های ترجمه و در بسیاری از موارد غیر قابل اجتناب باشد.

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Abstract

The present research aimed at finding out which deforming tendencies have occurred in the Persian translation of gothic imagery and setting in Edgar Allan Poe's short stories. It also aimed at identifying the tendency which has occurred most frequently.

First, the definition and the history of short story, a brief account of American short story, a short explanation about imagery and setting, and the definition of gothic fiction were presented. After that, one of the most prominent gothic writers, Edgar Allan Poe was introduced. Finally, twelve deforming tendencies, which are proposed by Antoine Berman and can be found in the translation of these fictions, were examined together with some of their main features.

To achieve the goals of this research, the stories and their Persian translation were read carefully and the deforming tendencies which existed in the translations were identified.

The findings of the research indicated that the fifth tendency, *qualitative impoverishment*, was the most frequent one. This was indicative of the translators' tendency to produce a text which was more plain than the original and lacked some of its complications, images and richness.

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CHAPTER ONE

Introduction

1.1. Introduction

When translating fictions and novels, in order to negate the foreign and sound more natural, translators try to employ ‘naturalization’ or ‘domestication’ strategies. Therefore, the formal and aesthetic elements are sacrificed for the sake of semantic components. The result of such strategies will be the deformation of the translated text both at the linguistic and extralinguistic level.

According to Berman (2004) “the properly *ethical* aim of the translating act is receiving the foreign as the foreign” (p.277). This seems to have influenced Venuti’s ‘foreignization’ strategy. Nevertheless, Berman believes there exists a ‘system of textual deformation’, which is largely unconscious and results from ‘naturalization’ of the original. Berman refers to these deformations as *deforming tendencies*, which is mostly concerned with the translation of novels.

1.2. Statement of the Problem

The translation policy of ‘fluency’ is a common trend in the act of translating. Translators attempt to sound natural, as if the target reader is reading the text in original. This leads to some deformations, present as a series of tendencies or forces. Berman believes in a ‘system of textual deformation’ that prevents the foreign from coming through (Munday, 2008). This study investigated these deforming tendencies in the Persian translation of Edgar Allan Poe’s short stories.

1.3. Significance of the Study

Although much research has been carried out on ‘naturalization’, ‘domestication’, ‘foreignization’, ‘ translator’s visibility’ and ‘invisibility’, not much attention has been paid to the ‘deformations’ that result from such practices in the process of translation.

Berman’s main attention is centered on the translation of fiction. Edgar Allan Poe’s stories represent the highest achievements in the literary genre of the gothic horror story. This study tried to investigate the way translators, mostly unconsciously, create some deformations in the Persian translation of gothic imagery and setting in Edgar Allan Poe’s short stories.

1.4. Purpose of the Study

This study intended to find out the deforming tendencies in the translation of gothic imagery and setting in Edgar Allan Poe's short stories. This may help translators to be more conscious about such practices in the process of translation, especially literary translation.

1.5. Research Questions

The questions to be answered in this study were as follows:

1. What deformation tendencies have occurred in the Persian translation of gothic imagery and setting in Poe's short stories?
2. What are the most frequent deforming tendencies in the translation of gothic imagery and setting in Edgar Allan Poe's short stories?

1.6. Theoretical Framework

In order to investigate the deforming tendencies in the Persian translation of gothic imagery and setting in Poe's stories, this study employed Antoine Berman's *Negative Analytic* (1985). He believes (as cited in Munday, 2008):

there is generally a 'system of textual deformation' in TTs that prevents the foreign coming through...the negative analytic is primarily concerned with ethnocentric, annexationist translations and also with pastiche, imitation,

adaptation, free writing, etc., where the play of deforming forces is freely exercised (p. 147).

He identifies twelve deforming tendencies (as cited in Munday, 2008):

1. Rationalization
2. Clarification
3. Expansion
4. Ennoblement
5. Qualitative impoverishment
6. Quantitative impoverishment
7. The destruction of rhythms
8. The destruction of underlying networks of signification
9. The destruction of linguistic patterning
10. The destruction of vernacular networks or their exoticization
11. The destruction of expressions and idioms
12. The effacement of the superimposition of languages

1.7. Definition of Key Terms

Deforming tendencies: in his 1985 essay, *Translation and the Trials of the Foreign*, Berman elaborates on the process of deforming a text in translation, or ‘the translators’ habits of making changes in the text to serve the goals of the target text. He believes (as cited in Cruess, 2011) translators deform a text in twelve ways, these deforming qualities can be both detrimental and helpful to a translation, and they exist in every translation. These tendencies are: rationalization; clarification; expansion; ennoblement; qualitative impoverishment; quantitative impoverishment; the destruction of rhythms; the destruction of underlying networks of signification; the destruction of linguistic patterning; the destruction of vernacular networks and their exoticization; the destruction of expressions of idioms; and the effacement of the superimposition of languages .

Gothic novel: Gothic novel is a type of prose fiction which dates back to the late 18th century and is a branch of the larger Romantic movement. These fictions seek to stimulate strong feelings of fear and apprehension in the reader and usually have a setting in Middle Ages or a Catholic country. Abrams and Harpham (2008), explain that “the principle aim of such novels is to evoke chilling terror by exploiting mystery and a variety of horrors” (p.137). According to them, Gothic fiction tries to create a sense of horror and suspense in the reader by placing

heavy emphasis on setting and atmosphere, making bountiful use of ghosts, mysterious disappearances and other supernatural elements.

While the novel is often considered the best example of the Gothic genre, some poetry and short stories can also be characterized as Gothic, such as the Graveyard Poets of the late 18th century England and the short stories of Edgar Allan Poe, which have influenced Gothic writers ever since their publication.

Imagery: Authors use imagery in order to describe or add sensory experience to their work. According to Abrams and Harpham (2008) “Imagery is used to signify all the objects and qualities of sense perception, whether by literal description, by *allusion*, or in the *vehicles* of similes and metaphors” (p. 151). They mention different sense qualities included under the term ‘imagery’, such as visual, auditory, tactile(touch), thermal (heat and cold), olfactory(smell), gustatory(taste), and kinesthetic(sensations of movement).

Setting: The time and place of the action of a literary, dramatic, or cinematic work is referred to as ‘setting’. Abrams and Harpham (2008) describe two kinds of setting in a narrative or dramatic work. The overall setting is the general locale, historical time, and social circumstances in which the story takes place; while the setting of a single episode or scene within the work is the particular location in which it occurs.