

Undergraduate Dissertation

Trabajo Fin de Grado

Linguistic Variations in Two Spanish Translations of
Edgar Allan Poe's "The Black Cat":
A Contrastive Analysis of Translation Strategies.

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ABSTRACT:

The translation of a literary work is a complex process in which various factors come together and give rise to a target text that has its own essence independently of the source text. The translation strategies and techniques employed, the decisions made by the translator, the purpose of the translation - if it is an adaptation for a specific audience, for example - or the context in which the work was created and translated are all elements that influence the translating process. Consequently, it can be said that two translations of the same work may differ linguistically and culturally both from the original work and from each other. In this paper, a contrastive analysis of two translations of Edgar Allan Poe's *The Black Cat* is carried out with the aim of testing the influence of the above-mentioned factors on the translational process and how the differences are reflected in the target texts of both versions (1983 and 2020).

RESUMEN:

La traducción de una obra literaria es un proceso complejo en el que se unen varios factores y dan lugar a un texto traducido con una esencia independiente del texto original. Las estrategias y técnicas de traducción empleadas, las decisiones del traductor, el objetivo de la traducción, si es una adaptación para un público específico, por ejemplo, o el contexto en el que la obra ha sido creada y traducida son elementos que influyen en el proceso de traducción. En consecuencia, se puede decir que dos traducciones de la misma obra pueden diferir lingüística y culturalmente del texto original y del texto ajeno. En este trabajo se realiza un análisis contrastivo de dos traducciones de “El gato negro” de Edgar Allan Poe, con el objetivo de comprobar la influencia de los factores previamente mencionados en el proceso de traducción y como se reflejan las diferencias en ambas versiones traducidas del texto (1983 y 2020).

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1. Introduction

The present dissertation tries to act as a demonstration of the competences and knowledge achieved during my degree in English Studies at the University of Zaragoza. Throughout these years, I have acquired notions of English language, history, literature, and culture, which have allowed me to comprehend and value the importance of interculturality and the relationship between language and context in which the latter is produced, through subjects focused on translation and contrastive analysis. Furthermore, the degree has also delved into the fields of cinema, academic English, and textual analysis, which have refined my abilities of organization, critical thinking, thesis development and problem solving, resulting in the necessary skills for an accurate execution of a contrastive analysis of two selected texts and the translation strategies used in each.

In order to put into practice what I have learnt and the skills I have acquired, this dissertation combines academic interest with the linguistic and cultural motivation that the issue in question awakens in me. This dissertation aims to do a comparative and contrastive analysis of two Spanish translations of Edgar Allan Poe's short story "The Black Cat". One of them is the edition published by Anaya in 1983 and translated by Doris Rolfe. The other was translated by Carmen Torres Calderón Pinillos and was published in 2020 by the translator herself. It is worth noting that, in addition to the almost four decades that separate them, these are editions aimed at different literary sectors and audiences. In this sense, an interesting aspect that this work will contribute with is the treatment of the differences related to the type of public to which each edition is addressed and the adaptation and fidelity of the translation process to the original literature.

Starting, therefore, from the analysis of two different translations of the same work, the main purpose is to analyse how each translator employs certain strategies and to what end, what solutions they provide for the problems that arise during the translation process of a literary work which, moreover, is not contemporary but was written in the 19th century. The contrastive analysis will be carried out taking into account both the translation techniques used by both translators and the most significant linguistic (vocabulary, syntax, etc.), register and/or stylistic variations encountered during the contrastive process. The ultimate aim, from the perspective of translation, is to determine whether the Spanish versions domesticate or foreignise Edgar Allan Poe's work and to identify, if possible, the reasons for each strategy. While domestication adapts the work linguistically and culturally to bring it closer to the target reader, foreignisation remains as faithful as possible to the original text, leaving the target reader to approach the work through a more complex process. It is assumed that each translated version of Edgar Allan Poe's work presents the different choices made by the respective translators to overcome the linguistic and cultural obstacles and barriers that arose during the process. These choices, in turn, are considered to be directly influenced by the ideological, linguistic and cultural context in which each translation process takes place (1983 and 2020).

In order to carry out the analysis and achieve its purpose, a theoretical-practical structure is proposed: on the one hand, a theoretical basis that compiles current translation fundamentals focused on the literary area and the linguistic, cultural and literary characteristics of Edgar Allan Poe's work. On the other hand, the development of the analysis, taking into account the notions set out in the theoretical framework and in which the translation techniques used by each translator and the characteristics of register, language and style will be considered, from a contrastive approach, with the

corresponding results and reflections or considerations in this respect. Finally, a section of conclusions will be drawn up in which the results obtained will be synthesised and the question of contrastive translative strategies and tools will be reflected on with a view to its relevance and impact on the future of translation.

2. Context and framework of analysis

2.1. Literature, culture, and translation

In a translation process, regardless of its characteristics and context, it is necessary to start from the idea that both the source text and the target text have a function and a purpose in their corresponding languages and cultural contexts. It is the translator's responsibility to attend to the functions in each context - source and target. This notion refers to the functionalist theory of skopos proposed by Hans Vermeer (2000), the fundamentals of which can be summarised as follows:

[...] toda traducción está mediatizada por el objetivo (o función) asignado al TT en la cultura meta, que puede no ser el mismo que el del TO. [...] no hay una única forma de traducir un TO, sino tantas como objetivos traslatorios, y que estos determinan las diferentes estrategias traductoras. (Pascua Febles et al., 2003: 34)

The consideration of translation from the theoretical perspective of skopos starts from the focus on the maintenance of the functions of the text in the target language rather than on strictly textual features, which does not imply a loss of fidelity to the original text. The problem arises when the diversity of options becomes a barrier between the two languages and cultures rather than a set of possibilities. It is then the translator's job to make a series of decisions before, during and after the transfer process in order to turn linguistic, cultural and functional barriers into bridges between the two

cultures. In this way, translation becomes a phenomenon in which there is a "dynamic and functional conception of translation techniques" (Martí Ferriol, 2013).

However, if we look at the translation process from the functionalist approach, we must consider that, depending on the type of text, there may be different objectives to be achieved. This is the case of texts with a high cultural content, such as literary texts. According to Hennecke (2015), texts are cultural manifestations and therefore the cultural factor must be considered as an inherent objective of the translation process. This is based on the notion of culture as "sistemas de signos" proposed by Posner (1991, in Hennecke, 2015, p. 110). Language and culture thus intermingle to form an inseparable whole and translation, taking up the idea set out above, must serve to establish links and rapprochements between the different cultures, bringing the text culturally closer to the target reader but without neglecting the cultural essence of the source text.

In the light of the above, it can be stated that during the translation process, the translator has to start from the objective of the text and its adaptation to the target language and culture without losing meaning or significance in either of the two cultures, and to do so, he or she has to make decisions. These decisions are, in fact, constant, since they do not refer to the text as a whole but must also take into account the textual micro-units, since they frequently manifest themselves as obstacles in the translating task. The solutions to the obstacles arising from the textual micro-units are constituted as translation techniques, which Hurtado defines as

[...] un procedimiento, generalmente verbal, visible en el resultado de la traducción, que se utiliza para conseguir la equivalencia traductora, con cinco características básicas: 1) afectan al resultado de la traducción; 2) se catalogan en comparación con el original; 3) se refieren a microunidades textuales; 4) tienen un

carácter discursivo y contextual; 5) son funcionales. (Hurtado Albir, 2011, en Olalla y Hurtado, 2013: 13-14)

Techniques, therefore, refer to the tools that translators use for the translation of "textual micro-units". Techniques can be considered as the translator's solutions to problems that may arise when translating certain referents. Among the various proposals for classifying translation techniques, one of the most outstanding is that proposed by Hurtado (2001), which is set out below:

Classification of translation techniques	
Adaptation	One cultural element is replaced by another from the receiving culture.
Linguistic ampliation	Linguistic elements are added.
Amplification	Clarifications not included in the original text are introduced.
Loan	A foreign word or phrase is translated literally; it can be lexical and structural.
Compensation	An element of information or stylistic effect is introduced elsewhere in the translated text that could not be reflected in the same place where it appears in the original text.
Linguistic reduction	Linguistic elements are synthesised.
Discursive creation	An ephemeral equivalence is established, totally unpredictable out of context.
Description	A term or expression is replaced by a description of its form and/or function.
Elision	Information elements present in the original text are not formulated.
Equivalent	A term or expression recognised as equivalent in the target language is used.
Explication	The term is translated by an explanation of the term which is understandable in the target language.
Neutralization	A more general or neutral term is used.
Modulation	A change of point of view, approach or category of thought is made in relation to the formulation of the original text; this may be lexical and structural.

Particularisation	A more precise or concrete term is used.
Borrowed	A word or expression from another language is integrated as it is.
Substitution	Linguistic elements are replaced by paralinguistic elements, or vice versa.
Literal translation	A syntagma or expression is translated word for word.
Transference	The term of the SL in the TL is maintained.
Explicative transference	The term is kept but an explanation is added.
Transposition	The grammatical category is changed.
Variation	Linguistic or paralinguistic elements affecting aspects of linguistic variation are changed.

Chart 1. *Translation techniques.* Hurtado, 2001.

The choice of one technique or another will depend on the different textual micro-units and the obstacles to which they give rise, depending on the objectives of the text, the linguistic and cultural characteristics, or the context in which the translation process takes place, such as the reader to whom the target text is addressed. In the case in question, it must be borne in mind that literary translation has specific characteristics that must be considered, especially if it is a text that presents diachronic linguistic-cultural differences with respect to the moment of its transfer to other languages, as is the case with Allan Poe's short story.

The question of the complexity of the translation process to be faced by the literary text and the diachronic distance is dealt by Landers (2001) in his work. The author explains, with regard to the work of the translator of a literary text that:

The prevailing view among most, though not all, literary translator is that a translation should reproduce in the TL reader the same emotional and psychological reaction produced in the original SL reader. Thus, if the SL reader felt horror or curiosity or amusement, so should the TL reader. This approach is not

without its hazards, for the question arises as to whether a translator is obligated to reproduce boredom, incoherence, unintentional grammatical lapses, factual errors, etc. (p. 49)

In addition to the competences inherent in translation work, in the literary field the aim is to convey to the target reader the same sensations- or as similar as possible - as the source-language reader perceives emotionally. Literature has multiple functions that depend to a large extent on the author's intention and the context in which the literary creation is produced, as well as the context in which it is read. Taking this characteristic as a starting point, the translator must approach the translation process as a challenge whose main objective is to convey the literary intention of the original work to the target text, culture and reader.

However, the purpose of conveying the emotional charge of the original work through translation may encounter obstacles in addition to the linguistic-cultural ones inherent to the translation task. One of the main ones, very frequent in the literary field, is the diachronic distance between the source text and the target text. Landers (2001) states that "the greater the distance between the source culture and the target culture, the more the translator will need to bring the gap" (p. 93). The distance can be interpreted from the linguistic, cultural, spatial point of view... in this case, the added obstacle is the temporal distance due to the contextual and linguistic differences between the stage of the work's conception -19th century- and the translated versions -1983 and 2020-.

Faced with this obstacle, two dichotomies arise which are inherent to the work of translating and which are in turn linked (Albaladejo, 2012): foreignisation/domestication and modernising/archaising strategy. The first was proposed by Venuti (2004) in 1995 and consists in the conception of translational work in two ways: either through the use of the domesticating strategy or through

foreignisation. Foreignisation consists of adapting the original text to the target language and culture in such a way as to make it smooth and easy for the reader to read, even if, on the contrary, much of the essence of the original text is lost. The second, on the other hand, refers to the idea of remaining faithful to the original text as far as possible, even if this results in a text that is contrived and more complex for the reader.

Faced with the dichotomy of strategies proposed by Venuti, the translator becomes visible since he plays a fundamental role, that of making the decision to foreignise or domesticate the source text. To do so, he or she has to select the appropriate translational strategies and techniques in each case, in the face of certain microtextual units or when obstacles related to linguistic, pragmatic, or cultural aspects arise. A text may combine both types of strategy, depending on the above and other factors such as the objective pursued by both the source and target text.

On the other hand, the dichotomy between modernising and archaising strategy is frequent in literary texts whose translation differs from the period in which they were created. Albaladejo (2012) explains that this dichotomy is an additional obstacle in the process of translating works from the past. The decision that the translator faces in this case is whether to modernise the text or archaise it. The first option consists of the linguistic adaptation to the target language and culture, which facilitates the primary communicative function of the discourse: "by using a modern idiom the translator tries to reproduce afresh the effect the source text would have had on its original audience" (Delabastita, 2004, p. 886). In the second case, during the archaising process, "the translator renders the source text as it would appear to a 21st-century source-language reader, namely as a strongly historically marked text characterised by opacity and otherness" (Delabastita, 2004, p. 886). Not one choice can be unanimously considered more appropriate than the other, since, like any translational decision, the modernisation

or archaisation of the text will depend to a large extent on factors such as the purpose of the original work and of the translation, the translator's intention, or linguistic and cultural differences, both geographical and diachronic.

2.2. Edgar Allan Poe: distinctive features and the translation of his works

The life of Edgar Allan Poe (1809-1849) was marked by tragedy from his earliest childhood: at the age of three he was orphaned, an event that would mark the author and be decisive in forging a melancholic and taciturn identity. Although he was adopted by a wealthy family, studied at university, and worked in journalism, Poe's melancholic personality and his traumatic experiences left their mark on his stories and tales.

Poe's work fits into the context of the Romantic movement, sharing the main characteristics of that movement. In addition, the author introduced novel elements into his work, such as the gothic and phantasmagoric. Calero Heras (2009) summarises the following characteristics of Allan Poe's work: individualism, sentimentalism, the female figure, philosophy, and idealism. Another characteristic of Edgar Allan Poe's short stories is the so-called single effect, i.e., the creation of a tension that builds up and culminates in an abrupt ending. In order to achieve this, the use of the omniscient narrator who is alien to the characters is recurrent in his work, which also contributes to increasing the phantasmagorical effect (Llácer Llorca, 1994). The works of the famous American author had a great impact on his contemporaries, especially on French symbolists such as Baudelaire, who, in fact, translated his work into French. The influence of Poe's work, moreover, continues to the present day, and he is now considered one of the most prominent representatives of the Gothic or horror story.

The author's influence contributed to the translation of his work into different languages. In Spain, however, his works would first arrive indirectly, through the

previous translations into French by Charles Baudelaire. Baudelaire was, in fact, Edgar Allan Poe's gateway to the European reader (Castro, 2008). The original work began to be translated into Spanish in the late 1850s and experienced a boom at the end of the 19th century when various short stories and poems by Poe began to be published in the Spanish-American press.

There is no unanimity on the first translation of any of Poe's works into Spanish, as Roas (2006) points out that the first work by Edgar Allan Poe published in Spanish was *Historias Extraordinarias* in 1858 in Madrid, although the name of the translator is not known. Castro (2008), for his part, explains that one of the first translations into Spanish and the first appearance of Poe in the Latin American press was a story translated for a Spanish-American magazine in 1869. López Guix (2009), on the other hand, refers to another translation as the first into Spanish: *La semana de los tres domingos*, published in the Madrid press in 1857. The 1850s can therefore be considered the period of splendour of the arrival of Poe's work to Spanish and Latin American readers. Since then, during the twentieth century, there has been a massive succession of translations up to the present day, under the pen of different translators, in different contexts and with different purposes -adaptations for young people, bilingual, etc.-, which demonstrates the scope of Poe's work in Spanish-American literature.

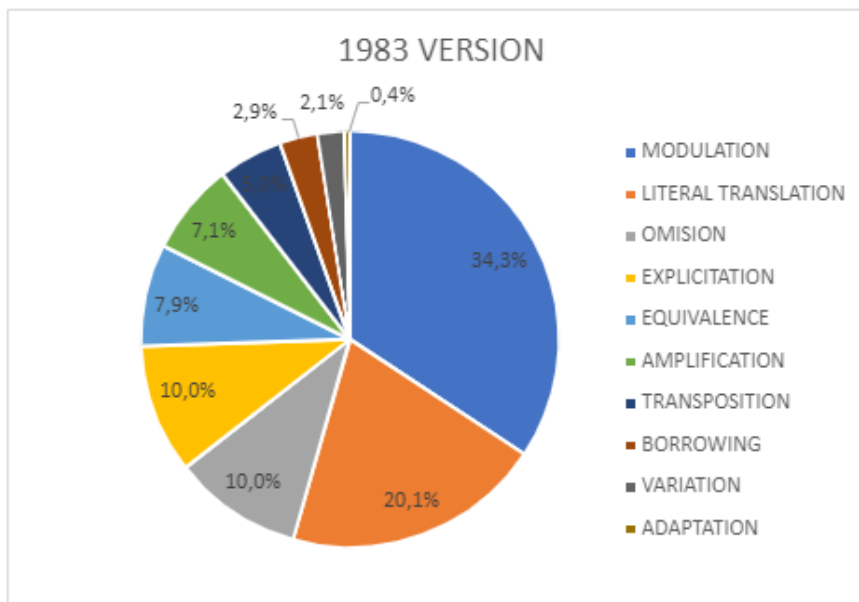
3. Analysis

This section carries out a contrastive analysis of the two selected translations from the point of view of the translation strategies employed and the most salient linguistic and stylistic characteristics in relation to the features of Edgar Allan Poe's work and the similarities and differences observed between the two translations. First of all, the

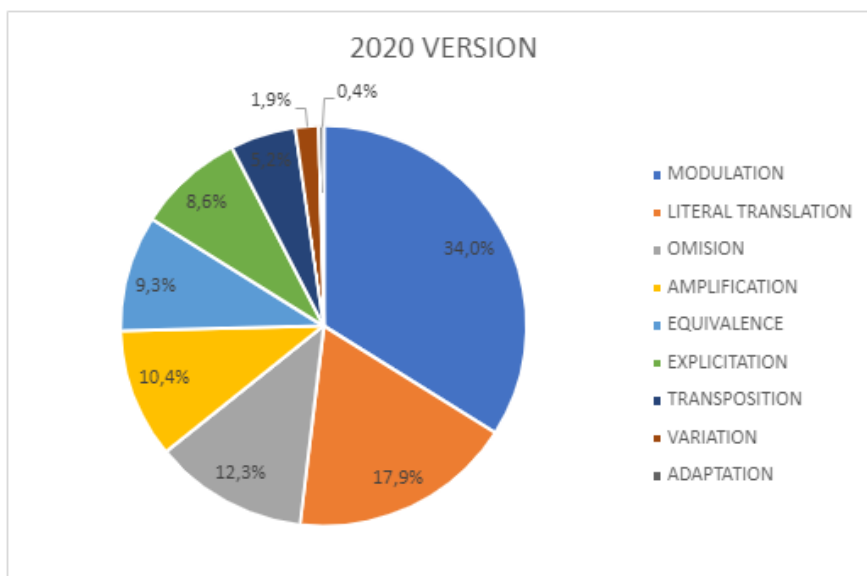
results regarding the use of translation techniques will be presented, followed by the contrast between the two versions in terms of characteristics such as vocabulary, register and style.

3.1. Translation techniques

The translation techniques have been selected according to Hurtado's (2001) classification as described in the theoretical framework. From a quantitative interpretation, the results regarding the use of the translational techniques are very similar, as can be seen in the following graphs

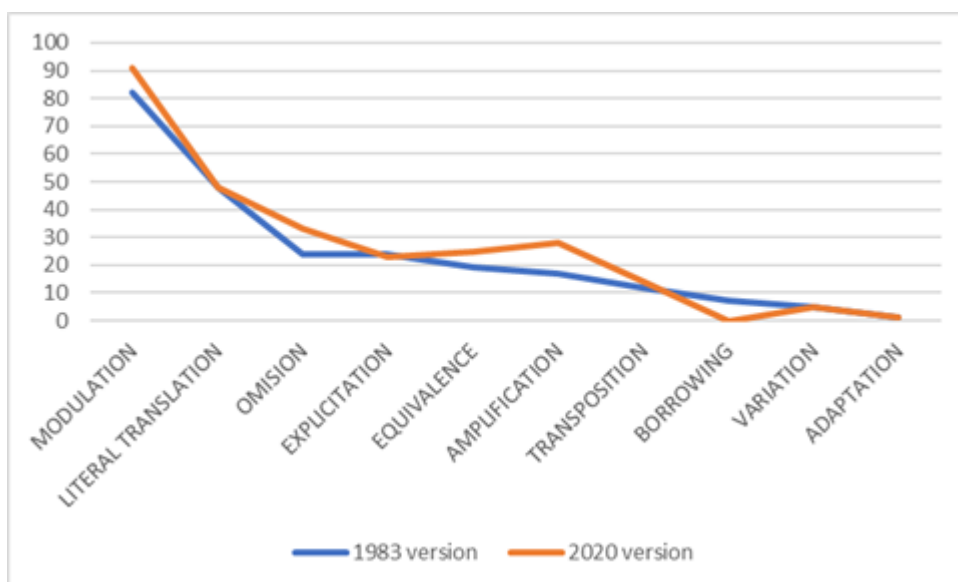


Graphic 1. *Translation strategies on 1983 edition.*



Graphic 2. *Translation strategies on 2020 edition.*

Very similar quantitative patterns can be found in both translations, the most frequent being modulation (82 cases in the 1983 version and 91 in the 2020 version) and literal translation (48 cases found in each version). On the other hand, the least recurrent techniques are adaptation (1 case in each translation) and variation (5 cases in each translation).



Graphic 3. *Comparison in the use of translation strategies on editions 1983 and 2020.*

The similarities in the use of translational techniques between the two versions of the translation of “The Black Cat” show that the differences lie in other aspects of a qualitative nature, such as the translator's intention, the purpose of the translation or of the target text, or the intended use and context of each strategy used. If we look at Chart 2 in the appendix, we can see that despite sharing the frequencies of use to a large extent, in the majority of textual microunits the translators opt for the use of different techniques, which confirms the idea that the function and the purpose of each strategy in a given context influences decisively the differences between the two translations.

As for the use of modulation, which, as can be seen in the previous graphs, it is the most recurrent translational technique in both versions, it can be seen that it coincides in the two translations on nineteen occasions, while in the rest of the cases, compared to the modulation chosen in one version, a different translation technique is chosen in the other: *hoy quiero aliviar mi alma* faced to *quiero hoy aligerar el peso de mi alma*. However, even in the cases of coincidence, a different result can be observed in each translation, as the following examples illustrate:

1. ST: Furniture of the apartment

TT 1983: Mobiliario del lugar

TT 2020: Mueblaje del departamento

2. ST: During the former the creature

TT 1983: De día el animal

TT 2020: ¡Durante el día la bestia...!

3. ST: It felt bodily

TT 1983: Cayó de una pieza

TT 2020: Cayó completamente

In all three cases, it can be seen that the modulation has an archaising effect in the 2020 version, while in the 1983 version it has the opposite effect. Moreover, the

archaising tendency of the most recent edition contributes to maintaining the ghostly and gloomy atmosphere of the original text, with the use of terms such as “beast” as opposed to the “animal” used by Rolfe in the 1983 edition. This differentiation in the use of modulation even contributes to the colloquial tendency of the language: *cayó de una pieza* as opposed to *cayó completamente*.

The above examples serve to confirm the contrast between two uses of the same technique for the same microtextual units in the source text, thus highlighting the importance of the role played by the translator. In the rest of the cases in which modulation is used, the same pattern can be observed in each version: the modernisation and consequent domestication of the source text in the 1983 version and the archaising strategy and, therefore, foreignisation of the translation edited in 2020:

4. 1983 modulation sample: The falling of other walls had compressed → La caída de las otras paredes había empotrado

2020 modulation sample: I resigned myself forward to despair → me entregué a la desesperación

Although modulation is the most frequent technique, the above patterns of translational strategies that each version of the translation of “The Black Cat” tends towards can be extrapolated to the use of all techniques. In the following example there is again a coincidence in which two different intentions are manifested, this time with the use of amplification and explicitation:

5. ST: the atrocity

TT 1983: la atrocidad que cometí

TT 2020: la atrocidad cometida

In the example above, the difference seems subtle but may hide an important change in focalisation: while the 1983 version places the focus on the character, on the 'I' who commits the atrocity, the 2020 version places it on the direct object, making it

the subject of the passive sentence. In this way, it acquires the same value as in the original work. Another case where these differences can be noticed is in the use of equivalence and literal translation:

6. ST: deliberately cut one of its eyes from the socket!

TT 1983: deliberadamente le saqué un ojo (equivalence)

TT 2020: deliberadamente arranqué de la órbita uno de sus ojos (literal translation)

Once again, it can be seen how the 1983 version tends towards domestication, using a less formal language that is closer to the target audience, which can be assumed to be general readers of young and mature age with a standard level of English.

There are also specific differences related to specific aspects of the work, such as the translation of proper names. In Poe's story we find the name *Pluto*, the cat, which is translated as *Pluto* in the 1983 version and as *Plutón* in the version edited in 2020. These choices help to delimit the profile of the translator and his or her objectives, thus highlighting the importance of the translator's visibility.

It can therefore be affirmed, through the functions of the strategies, that the 1983 version is a domesticated and modernised translation, while the 2020 version is foreignised and archaising. The former uses translational techniques to adapt the text to the reader and facilitate the reading enterprise, with the consequent loss to a large extent of the gloomy essence of Poe's stories, one of the author's most representative characteristics. The 2020 text, on the other hand, recovers that essence, although if we look more closely at the translator, Carmen Pinillos, we can see that the translation actually dates from 1909 and that it is the current edition. Furthermore, the translator was Peruvian and a resident of the United States, so there may be linguistic and cultural contents that are foreign to Spanish culture, such as the use of the term *mueblaje*.

3.2. Register and Poe's features

Based on the previous section, it can be affirmed that there is a clear difference between the register of the 1983 translation and that of 2020. While the former presents an informal register, even using colloquial terms, the latter does the opposite and introduces cultured terms in a formal context very similar to nineteenth-century language.

The translation of the 1983 edition uses translation strategies with the purpose of adapting the text to the language and culture of youth since it is a youth adaptation. The fast pace of Poe's narrative and the constant tension throughout the story are greatly diminished as a result of the neutralisation of the author's elevated register. Decisions such as the use of alternative terms to Poe's lofty language or the syntactical variation towards constructions more familiar to the general reader demonstrate this. Although linguistically the task of adapting the work to a standard English language is achieved, the consequence is that in the process the essence of the American author and his intention is largely lost. In Poe, language is not only a communicative tool but also a symbolic construction. Each element in Poe's work has a function and displays connotative values that help reinforce the tense and phantasmagorical atmosphere of the stories (Llácer Llorca, 1994). Exclamations, adjectives, the dash... are some characteristic elements in the author's work whose value can be diminished in the translational process. The following are some examples which confirm the linguistic and register variation with the consequent reduction of the connotative and original meaning of Poe's story:

7. ST: But my disease grew upon me—for what disease is like Alcohol!

TT 1983: Pero mi enfermedad empeoraba —pues ¿qué enfermedad es comparable al alcohol?

In the first example, the replacement of the exclamation sign with a question mark clearly reduces the dramatic tone of Poe's work.

8. ST: My original soul seemed at once to take its flight from my body

TT 1983: Mi alma original pareció volar (modulation) de pronto de mi cuerpo

The modulation is employed, in this case, for a variation in tone: the expression *to take flight* owns poetic connotations that are diminished with the Spanish translation *volar*.

9. ST: I was aroused from sleep (PASSIVE) by the cry of fire.

TT 1983: me despertaron (modulation: from passive to impersonal) gritos de «¡Fuego!».

In the last example selected, something interesting can be interpreted, which is that in the original version, the construction *by the cry of fire* can be considered from a poetic perspective as a personification of fire, whereas in the Spanish translation this possible poetic connotation is lost when the focus is explicitly modified. Fire is no longer an ambiguous element that seems to have a life of its own and to awaken the narrator but becomes an object on the lips of the people who warn of its existence.

We find ourselves, then, before a version that neutralises the author's elevated register by reducing its poetic and symbolic charge. Although strategies such as literal translation and syntactic similarity are employed, these resources are merely linguistic and therefore do not transmit the cultural load of the story into Spanish. However, this fact can be justified by the target audience of the translated version of the story: a general reader. The elements that characterise the 1983 translation and the differences it presents with respect to the original story mean that it can be described as a

domesticated version of “The Black Cat”, whose translation strategies facilitate the reading of the story for the target audience.

In the 2020 edition, on the other hand, the opposite is true: the translator remains faithful to the author's intention, even if this means introducing syntactical changes or a more elevated use of language. Throughout the translation there are numerous examples that corroborate this, as can be seen in the analysis of the corpus added in the appendix, for example in the translation of the following examples:

10. ST: I aimed a blow

TT 2020: asesté un golpe

11. ST: Withdrew:

TT 2020: desasí

12. ST: I neither expect or solicit belief

TT 2020: No espero ni solicito fe

In addition to the lexical and syntactic differences that directly influence the register and rhythm of the narrative, another notable difference is the focus of the elements of the story. In Edgar Allan Poe's work it is characteristic of the author to focus on elements that contribute to endowing the story with mystery and the phantasmagorical veil that characterises Poe's literature. In “The Black Cat” we find this fast-paced plot with growing tension that culminates in a terrifying denouement, and it does so thanks to elements such as the first-person narrator who uses introspection and soliloquy as the basis of the story (Llácer Llorca, 1994). It also does so through selected language and a focus on aspects that help to increase and maintain attention through the

mystery. The focus is on this tension, on the anguish that the narrator experiences and tries to convey to the reader.

The translation of the 2020 edition succeeds to a large extent in translating these characteristics into Spanish, thus conveying the original author's intention to the target reader. One of the mechanisms for this is modulation, whereby the element on which the semantic load falls is modified, as in the following example:

13. I quivered not in a muscle → Ni uno solo de mis músculos se conmovió

As can be seen, although in the above translation the subject is replaced in contrast to the original work, it is done with the intention of conveying the same connotative sense, emphasising the state of the character's muscles, the inability to move, and not the 'I' which constitutes the rational subject in English.

In other cases, instead of modulation, the translator of the 2020 version employs emphasis mechanisms such as exclamation marks and capitalisation, translating for example arch-friend as Enemy or adding exclamation marks where they are not found in English:

14. Here at last, then, my labour has not been in vain. → ¡Aquí, por lo menos, mi labor
no ha sido en vano!

The 2020 edition, therefore, contributes to the maintenance of the tension of the story through the translation of connotative meanings, the use of formal and poetic lexis and the emphasis on certain terms. This implies that we can say that the translation strategy is archaising, faithful to the story and its nineteenth-century linguistic and cultural characteristics. However, such a strategy is linked to foreignisation, which may hinder the reading enterprise for the target-language receiver. On the contrary, the poetic and literary functions are maintained as in the original work, something which,

despite implying a greater degree of complexity during reading, enriches the text by sharing the functions with the original work.

In the light of the above, it can be affirmed that both versions have opted for very different translation strategies and techniques, both in the use of lexis and syntactic structures and in the transmission of the connotative meanings of the original work. Rolfe's 1983 translation is tamed and modernised since it is a youth adaptation and the *skopos* is to bring the play closer to the audience and not the other way round. The Pinillos translation published in 2020 - we should remember that it is actually from the beginning of the 20th century - is faithful to the purpose of the original work, since it is an independent edition and intended for an adult and homogeneous audience, so that it is the reader who decides to approach the work and to make the effort of interpretation necessary to achieve it.

4. Conclusion

There are many factors involved in the translation process that can constitute obstacles for the translator, becoming linguistic and/or cultural barriers that the translator has to decide how to overcome. The objective or *skopos* of the target text, the intention of the author of the source text and of the translated version - the type of audience, the characteristics of the edition, etc. - or the type of text have a direct influence on the translation process, guiding it and forcing the translator to make decisions that at the same time shape his or her identity. If the factors and context of the translation influence the translator's decision-making, the same is true the other way round: the decisions, the way of overcoming the obstacles that arise and the selection of techniques

and strategies help to define the profile of the translator and his or her work, the target text.

In this paper, I have selected the work “The Black Cat”, a short story by the American writer Edgar Allan Poe, and two versions translated into Spanish in order to analyse the two editions contrastively to see how the role of the translator influences the linguistic and cultural transmission of the contents and intentions of the original work to the target reader. The theoretical basis for this was the characteristics that define the author's work, the translational techniques proposed by Hurtado (2001) and two types of strategy faced by the literary translator: archaising versus modernising and domestication versus foreignisation. The editions selected for comparison were a 1983 edition translated by Rolfe and a 2020 edition translated by Pinillos, although the latter was originally translated at the beginning of the twentieth century but has recently been republished.

The comparative analysis has led to the conclusion that both target texts, both Spanish editions, are very different despite coming from the same source. The 1983 translation tends to domesticate the text and modernise it - both strategies are directly related - in such a way that it brings the work closer to the reader, facilitating the reading task and reinterpreting the necessary linguistic and cultural contents to make them accessible to the general reader of the period in which the translation dates from. In the 2020 version, on the other hand, one can see the archaising and foreignising tendency, since the translator is faithful to the original text, maintaining a lofty, cultured, poetic and connotative language. It is a language that may seem unnatural today, but which nevertheless conveys the essence of the original work. In this sense, Pinillos' translation is closer to the original work in terms of the author's literary intention and narrative characteristics.

It can be considered that the type of audience to which each target text is addressed and the skopos of the translation have directly influenced the translators' decision-making, since the youth edition contains an adapted language with the consequent loss of connotative and poetic meaning, while the edition intended for a more homogeneous adult audience has a language that the reader has to approach in order to understand the work better. From this conclusion we can also draw the idea that the translator, through his work, gives a role or a responsibility to the reader according to the strategies selected during the translating process. Thus, the 2020 edition places the responsibility of interpreting the text on the reader, despite the linguistic complexity and diachronic distance.

Finally, this work has highlighted the visibility of the translator and the imprint of his or her work in the literary field -which could be extrapolated to any other field-. In this case, it can be seen how the same work can be interpreted very differently depending on the translator's pen.

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6. Appendix: The tagging of the use of translation strategies in both 1983 and 2020 translations of “The Black Cat”.

YELLOW: DIFFERENT TRANSLATION TECHNIQUES

GREEN: SAME TECHNIQUE, DIFFERENT TRANSLATION

PINK: ARCHAIC OR FORMAL SPANISH LANGUAGE

ST	TT1 (1983)	TT2 (2020)
For the most wild, yet most homely narrative which I am about to pen, I neither expect nor solicit belief.	No espero ni pido que nadie crea (modulation and transposition) el extravagante pero sencillo relato que me dispongo a escribir (modulation)	NO espero ni solicito fe (literal translation) para la narración tan sencilla como extravagante que está a punto de brotar de mi pluma (poetic amplification)
Mad indeed would I be to expect it in a case where my very senses reject their own evidence.	Loco estaría (literal translation), de veras, si lo esperase, cuando (equivalence) mis sentidos rechazan su propia evidencia (literal translation)	Locura sería (transposición) en verdad el esperarlo, pues que mis propios sentidos rechazan su evidencia (omision of “own”).
Yet mad am I not—and very surely do I not dream. But tomorrow I die, and today I would unburthen my soul.	Sin embargo, no estoy loco, y ciertamente no sueño . (literal translation) Pero mañana moriré (variation of time reference), y hoy quiero aliviar (modulation) mi alma.	Sin embargo, no estoy loco, ni estoy soñando (variation of time reference), de seguro (modulation). Mas (modulation) debo morir (modulation) mañana y quiero hoy (syntactical variation of order) aligerar el peso (explicitation) de mi alma.
My immediate purpose is to place before the world plainly, succinctly, and without comment, a series of mere household events.	Mi propósito inmediato es presentar al mundo clara, sucintamente y sin comentarios (literal translation), una serie de episodios domésticos . (omision of “mere”)	Mi propósito inmediato es presentar llana y sucintamente a los ojos del lector (equivalence), sin comentario de ninguna clase (amplification), una serie de simples acontecimientos domésticos (literal translation)
In their consequences these events have terrified—have tortured—have destroyed me.	Las consecuencias de estos episodios (explicitation) me han aterrorizado, me han torturado, me han destruido.	En sus consecuencias , (literal translation) estos acontecimientos me han aterrorizado, me han torturado, me han deshecho.
Yet I will not attempt to expound them.	Sin embargo, no trataré de interpretarlos.	A pesar de todo (modulation), no trataré de interpretarlos.
To me they presented little but horror—to many they will seem less terrible than baroques.	Para mí han significado poco, salvo el horror (literal translation); a muchos les parecerán más barrocos que terribles.	Para mí sólo han representado el Horror (equivalence); para muchos otros (amplification) serán quizá (amplification) no tanto terribles como baroques . (loan)

Hereafter, perhaps, some intellect may be found which will reduce my phantasm to the commonplace— some intellect more calm, more logical, and far less excitable than my own, which will perceive, in the circumstances I detail with awe, nothing more than an ordinary succession of very natural causes and effects.	En el futuro (modulation: register variation, neutralising original register), tal vez aparezca alguien cuya inteligencia (explicitation) reduzca mis fantasmas a lugares comunes, una inteligencia más tranquila, más lógica y mucho menos excitante que la mía, capaz de ver en las circunstancias, que detallo con temor (literal translation), solo una sucesión ordinaria de causas y efectos muy naturales.	Es posible que se encuentre después (modulation register variation, neutralising original register) algún entendimiento (modulation) que reduzca mi fantasma a los límites de lo vulgar (equivalence); algún entendimiento más sereno, más lógico y mucho menos excitable que el mío, capaz de percibir en las circunstancias que expreso (modulation) lleno de pavor, (modulation) simplemente la sucesión ordinaria de las causas y efectos más naturales.
From my infancy I was noted for the docility and humanity of my disposition.	Desde la infancia me distinguía por la docilidad y humanidad de mi carácter. (modulation)	Desde mi niñez híceme notar por la docilidad y ternura (modulation) de mi temperamento. (modulation)
My tenderness of heart was even so conspicuous as to make me the jest of my companions.	La ternura de mi corazón era incluso tan evidente (literal translation), que me convertía en objeto de burla (equivalence) para mis compañeros.	La bondad de mi corazón revestía caracteres de delicadeza tan exquisita (amplification, equivalence), que me hacía el blanco de las burlas (equivalence) de mis compañeros.
I was especially fond of animals, and was indulged by my parents with a great variety of pets. With these I spent most of my time, and never was so happy as when feeding and caressing them.	Sobre todo, sentía un gran afecto (transposition) por los animales y mis padres me permitían tener una gran variedad (omision) Pasaba la mayor parte de mi tiempo con ellos (syntactic variation (order)) y nunca me sentía tan feliz como cuando les daba de comer y los acariciaba.	Era particularmente afecto (literal translation) a los animales, y mis padres condescendían con esta inclinación (amplification) procurándome gran diversidad de favoritos (amplification and explicitation), a los que consagraba la mayor parte de mi tiempo; y nunca era tan feliz como cuando les alimentaba y acariciaba.
This peculiarity of character grew with my growth, and in my manhood I derived from it one of my principal sources of pleasure.	Este rasgo (modulation) de mi carácter crecía conmigo (literal translation) y, cuando ya era hombre me proporcionaba (modulation) una de mis principales fuentes de placer. (literal translation)	Esta peculiaridad de mi carácter aumentó en la adolescencia (modulation), y aún (amplification) en la virilidad derivaba de aquella fuente (explicitation) muchos de (amplification) mis mejores goces. (modulation)
To those who have cherished an affection for a faithful and sagacious dog, I need hardly be at the trouble of explaining the nature or the intensity of the gratification thus derivable.	Aquellos que han sentido afecto por un perro fiel y sagaz no necesitan que me moleste en explicarles (equivalence) la naturaleza ni la intensidad de la satisfacción (literal)	Apenas necesito explicar (literal translation and omision of “be at the trouble of”) a los que hayan sentido afección por algún perro fiel e inteligente la intensidad (omision of nature)

There is something in the unselfish and self-sacrificing love of a brute which goes directly to the heart of him who has had frequent occasion to test the paltry friendship and gossamer fidelity of mere Man. I married early, and was happy to find in my wife a disposition not uncongenial with my own. Observing my partiality for domestic pets, she lost no opportunity of procuring those of the most agreeable kind. We had birds, gold-fish, a fine dog, rabbits, a small monkey, and a cat. This latter was a remarkably large and beautiful animal, entirely black, and sagacious to an astonishing degree. In speaking of his intelligence, my wife, who at heart was not a little tinctured with superstition, made frequent allusion to the ancient popular notion which regarded all black cats as witches in disguise. Not that she was ever serious upon this point, and I mention the matter at all for no better reason than that it happens just now to be remembered.	translation) así recibida. (modulation) Hay algo en el generoso y abnegado amor (literal translation) de un animal (modulation) que llega directamente al corazón de aquel que con frecuencia ha probado (equivalence) la mezquina amistad y frágil fidelidad (literal translation) del hombre. Me casé joven y tuve la alegría de descubrir que mi mujer tenía (equivalence) un carácter (modulation) no incompatible (literal translation) con el mío. Al observar mi preferencia (modulation) por los animales domésticos, ella no perdía oportunidad de conseguir (modulation) los más agradables de entre ellos (amplification). Teníamos pájaros, peces de colores (adaptation) , un hermoso (modulation) perro, conejos, un mono pequeño y un gato. Este último (literal translation) era un hermoso animal, notablemente grande, completamente negro y de una sagacidad asombrosa. (transposition) Al referirse (modulation) a su inteligencia, mi mujer, que en el fondo era un poco supersticiosa, aludía con frecuencia (transposition) a la antigua creencia (modulation) popular (omision of "regarded") de que todos los gatos negros eran brujas disfrazadas. No quiero decir (amplification) que lo creyera en serio,(ambiguity in subject; she or narrator) y solo menciono el asunto porque (omision of no better reason) lo he recordado	de placer(modulation) que produce (transposition) este sentimiento. (explicitation) Existe en el amor generoso y abnegado (poetic elevated tone) de un irracional (modulation) algo que va directamente al corazón de aquel que haya tenido ocasión de comprobar (literal translation) a menudo la ruin amistad y la lealtad tan deleznable (modulation) del hombre Me casé joven y tuve la suerte (modulation)de encontrar en mi mujer (literal translation) inclinaciones (modulation) semejantes (modulation) a las mías. Observando mi afición (modulation)por los animales domésticos, no perdía ella (variation in order) ocasión (modulation) de procurarse los más lindos. Teníamos pájaros, peces dorados (literal translation), un perro fino (calque), conejos, un pequeño mono y un gato. Era éste (implication and omission of latter) un enorme y hermoso animal, enteramente negro, e inteligente hasta un grado excepcional (literal translation) Al ocuparnos (modulation) de su inteligencia, mi mujer, que tenía gran fondo de superstición, hacía frecuentes alusiones (literal translation) al antiguo concepto popular que considera brujas disfrazadas a todos los gatos negros. No que prestara ella fe a esta creencia; (equivalence)y si menciono la idea, es por la sencilla razón de que la recuerdo ahora de pasada.
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Pluto—this was the cat's name—was my favourite pet and playmate.	ahora por casualidad. Pluto (borrowing/loan) —tal era el nombre del gato (literal translation)— era mi predilecto y mi camarada. (literal translation and omission of “pet” (implicit))	Plutón (literal translation), que así se llamaba (equivalence) el gato, era el preferido entre los diversos favoritos y mi compañero habitual de juegos. (explicitation and amplification)
I alone fed him, and he attended me wherever I went about the house. It was even with difficulty that I could prevent him from following me through the streets.	Solo yo le daba de comer, y él me acompañaba (literal translation) en casa por todas partes. Incluso me resultaba difícil impedir que me siguiera (literal translation) por las calles.	Solamente yo le alimentaba, y él acostumbraba seguirme (modulation) por todas partes dentro de la casa; siéndome difícil evitar que hiciera lo propio (modulation /implication) también por las calles.
Our friendship lasted in this manner for several years, during which my general temperament and character—through the instrumentality of the Fiend Intemperance—had (I blush to confess it) experienced a radical alteration for the worse.	Nuestra amistad duró, así, varios años, en el transcurso de los cuales (modulation) mi temperamento y mi carácter, por medio del demonio Intemperancia (y enrojeczo al confesarlo), habían empeorado radicalmente. (modulation)	Nuestra amistad continuó así por varios años, durante los cuales (literal translation), y a impulsos del demonio Intemperancia (me ruborizo al confesarlo), mi temperamento y mi carácter sufrieron radical alteración hacia el mal. (literal translation: does not sound natural)
I grew, day by day, more moody, more irritable, more regardless of the feelings of others.	Día a día me fui volviendo más irritable, malhumorado e indiferente hacia los sentimientos ajenos.	Día por día hacíame más taciturno e irritable, y guardaba menos consideración(transposition) a los (omission of feelings) demás.
I suffered myself to use intemperate language to my wife. At length, I even offered her personal violence.	Me permitía usar palabras duras (modulation) con mi mujer. Por fin(modulation, wrong tone, sounds positive), incluso llegué a infligirle violencias personales. (plural)	Aun me permitía usar con mi mujer un lenguaje destemplado (literal translation), llegando después (equivalence) hasta la violencia personal. (literal translation)
My pets of course were made to feel the change in my disposition. I not only neglected but ill-used them.	Mis animales (modulation), por supuesto (literal translation), sintieron también el cambio de mi carácter (modulation). No solo los descuidaba, sino que llegué a (amplification) hacerles daño.	Mis favoritos (equivalence) hubieron de sentir, naturalmente (modulation), este cambio de disposición. No solamente les descuidaba, sino que abusaba de ellos (literal translation).
For Pluto, however, I still retained sufficient regard to restrain me from maltreating him, as I made no scruple of maltreating the rabbits, the monkey, or even the dog, when by accident, or through affection, they came in my way.	Hacia Pluto, sin embargo, aún sentía el suficiente respeto como para abstenerme de maltratarlo (literal translation), como hacía, sin escrúpulos, con los conejos, el mono y hasta el perro, cuando por accidente o por afecto, se cruzaban en mi camino.	Todavía conservaba Plutón, sin embargo, ciertas prerrogativas que me impedían maltratarle, (equivalence) como lo hacía sin escrúpulo de ninguna clase (amplification) con el mono, los conejos y aun el perro, cuando por cariño o por casualidad

But my disease grew upon me—for what disease is like Alcohol!—and at length even Pluto, who was now becoming old, and consequently somewhat peevish—even Pluto began to experience the effects of my ill-temper One night, returning home much intoxicated from one of my haunts about town, I fancied that the cat avoided my presence. I seized him, when, in his fright at my violence, he inflicted a slight wound upon my hand with his teeth. The fury of a demon instantly possessed me. I knew myself no longer. My original soul seemed at once to take its flight from my body, and a more than fiendish malevolence, gin-nurtured, thrilled every fiber of my frame. I took from my waistcoat-pocket a penknife, opened it, grasped the poor beast by the throat, and deliberately cut one of its eyes from the socket! I blush, I burn, I shudder, while I pen the damnable atrocity. When reason returned with the morning—when I had slept off the fumes of the night's debauch—I experienced a sentiment half of horror, half of remorse, for the crime of which I had been guilty, but it was at best a feeble and equivocal feeling, and the soul remained	Pero mi enfermedad empeoraba —pues ¿qué enfermedad es comparable al alcohol? (interrogation signs)—, y al fin incluso Pluto, que entonces envejecía y, en consecuencia, se ponía irritable, incluso Pluto empezó a sufrir los efectos de mi mal humor. Una noche, al regresar a casa, muy embriagado, de uno de mis lugares predilectos del centro (amplification) de la ciudad, me imaginé que el gato evitaba mi presencia. Lo agarré y, asustado (modulation) por mi violencia, me mordió levemente en la mano (omission, implicit text, implicitation?). Al instante se apoderó de mí la furia de un demonio. Ya no me reconocía a mí mismo. Mi alma original pareció volar (modulation) de pronto de mi cuerpo; y una malevolencia, más que diabólica, alimentada por la ginebra, estremeció cada fibra de mi ser. (literal translation) Saqué del bolsillo del chaleco un cortaplumas, lo abrí, sujeté a la pobre bestia por la garganta (literal translation) y ¡deliberadamente le saqué un ojo! (equivalence) Siento vergüenza, me abraso, tiemblo mientras escribo de aquella condenable (modulation) atrocidad. Cuando con la mañana (literal translation) mi razón retornó, cuando con el sueño se habían pasado los vapores (equivalence) de la orgía nocturna, experimenté un sentimiento de horror mezclado con remordimiento (equivalence) ante el crimen del	(modulation) se atravesaban en mi camino. Pero la enfermedad avanzaba— ¡el Alcohol es semejante a una enfermedad!— (exclamation signs) al fin hasta Plutón que se volvía viejo, e impertinente en consecuencia, (omission of even Pluto again) comenzó a sufrir los efectos de mi mal temperamento. Una noche en que regresaba a casa muy embriagado, después de una orgía en una de mis guaridas habituales (explicitation, amplification) en la ciudad, se me ocurrió que el gato evitaba mi presencia. Cogí entonces; y, en su terror (literal translation) por mi violencia, me infirió una pequeña herida mordiéndome la mano (literal translation :implicitation). Instantáneamente se apoderó de mí una furia demoniaca. No me conocía a mí mismo. Mi alma prístina parecía haber escapado (equivalence) en aquel momento de mi cuerpo; y una maldad diabólica, nutrida por la ginebra, estremecía todas mis fibras. (modulation and omission) Saqué un cortaplumas del bolsillo de mi chaleco, abríle, (omission of grasp the beast by the throat) y deliberadamente arranqué de su órbita uno de los ojos (literal translation) del animal. (explicitation) ¡Me avergüenzo, me quemo, me horrorizo, al escribir esta abominable (modulation) atrocidad! (exclamation) Cuando al día siguiente (modulation) volví a la razón, después de haber dormido los humos (literal translation) de la orgía nocturna, experimenté un sentimiento mitad de horror mitad de remordimiento (literal translation) por el crimen cometido (modulation) ; pero
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untouched.	que era culpable (literal translation), pero solo era un sentimiento débil y equívoco, y no llegó a tocar (transposition) mi alma.	era apenas un sentimiento débil y equívoco que no llegó a conmover (modulation and transposition) mi ánima.
I again plunged into excess, and soon drowned in wine all memory of the deed. In the meantime the cat slowly recovered.	Otra vez me hundí (modulation) en los excesos y pronto ahogué en vino todo recuerdo del acto. Entre tanto (literal translation), el gato mejoraba lentamente.	Me sumergí de nuevo en los excesos y ahogué pronto en vino la memoria de mi hazaña. Al mismo tiempo (equivalence) el gato se recobraba lentamente.
The socket of the lost eye presented, it is true, a frightful appearance, but he no longer appeared to suffer any pain.	La cuenca del ojo perdido (literal translation) tenía (modulation), sin duda (modulation), un aspecto horrible, pero el animal no parecía sufrir ya (omision of pain)	El hueco vacío del ojo (modulation)(omision of lost) presentaba, es verdad , (literal translation) terrible aspecto; pero el animal no parecía sufrir ningún dolor.
He went about the house as usual, but, as might be expected, fled in extreme terror at my approach.	Se paseaba, como de costumbre, por la casa; pero, como era de esperar, huía presa del pánico (amplification) cuando me acercaba a él. (equivalence)	Iba y venía por la casa como de costumbre; mas , como era de esperarse, huía aterrorizado (modulation) a mi aproximación.
I had so much of my old heart left as to be at first grieved by this evident dislike on the part of a creature which had once so loved me. But this feeling soon gave place to irritation.	Aún quedaban en mí, al principio, gran parte de mis antiguos sentimientos como para sentirme agraviado por la evidente antipatía de un animal (modulation) que una vez me había querido tanto. Pero ese sentimiento pronto cedió paso (literal translation) a la irritación.	Tenía yo todavía bastante corazón para sentirme apenado por esta evidente prueba de desafecto (explicitation) de parte de un ser (modulation) que tanto me había amado en otro tiempo. Pero este sentimiento se convirtió (equivalence) pronto en irritación.
And then came, as if to my final and irrevocable overthrow, the spirit of Perverseness. Of this spirit philosophy takes no account.	Y entonces se presentó, como para mi derrota final e irrevocable, el espíritu de la perversidad. La filosofía no tiene en cuenta (literal translation) a este espíritu.	Y se presentó entonces, para confirmar (amplification) mi depravación (modulation) final e irrevocable, el espíritu de Perversidad. De este espíritu no se ocupa (modulation) la filosofía.
Yet I am not more sure that my soul lives than I am that perverseness is one of the primitive impulses of the human heart—one of the indivisible primary faculties or sentiments which gave direction to the character of Man.	Sin embargo, estoy tan seguro de que mi alma existe (modulation) como de que la perversidad es uno de los impulsos primitivos del corazón humano..., una de las facultades o sentimientos primarios indivisibles, que dirigen (modulation) el carácter del hombre.	Sin embargo, no estoy tan cierto de la existencia (transposition) de mi alma como de que la perversidad es uno de los impulsos primitivos del corazón humano: una de las facultades (omision of sentiments to avoid redundance) primordiales e indivisibles que definen la orientación (explicitation) del carácter del hombre.
Who has not, a hundred times, found himself committing a vile	¿Quién no se ha encontrado cien veces cometiendo una	¿Quién no se ha sorprendido (modulation) cien veces

or a silly action for no other reason than because he knows he should not? Have we not a perpetual inclination, in the teeth of our best judgment, to violate that which is Law, merely because we understand it to be such? This spirit of perverseness, I say, came to my final overthrow. It was this unfathomable longing of the soul to vex itself—to offer violence to its own nature—to do wrong for the wrong's sake only—that urged me to continue and finally to consummate the injury I had inflicted upon the unoffending brute. One morning, in cool blood, I slipped a noose about its neck and hung it to the limb of a tree; hung it with the tears streaming from my eyes, and with the bitterest remorse at my heart; hung it because I knew it had loved me, and because I felt it had given me no reason of offence; hung it because I knew that in so doing I was committing a sin—a deadly sin that would so jeopardize my immortal soul as to place it, if such a thing were possible, even beyond the reach of the infinite mercy of the Most Merciful and Most Terrible God. On the night of the day on which this cruel deed was done, I was aroused from sleep (PASSIVE) by the cry of fire.	acción malvada o tonta por la simple razón de que sabe que no debía cometerla? ¿No tenemos una tendencia permanente (modulation), en contra de nuestro buen sentido, a transgredir lo que constituye la Ley (explicitation), simplemente por el hecho de serla? Este espíritu de la perversidad, como he dicho, causó mi derrota final. Era aquel insondable anhelo que tenía el alma de acosarse, de violentar su propia naturaleza, de hacer el mal por el mal mismo, lo que me empujó a continuar y finalmente a consumir el agravio que había infligido al inocente animal. Una mañana, a sangre fría, le pasé un lazo por el pescuezo y lo ahorqué en la rama de un árbol, lo ahorqué mientras las lágrimas (equivalence) me brotaban de los ojos y el más amargo remordimiento me apretaba el corazón; lo ahorqué porque sabía que me quería (modulation: from passive to active), y porque creía (equivalence) que no me había dado motivos para sentirme ofendido (transposition); lo ahorqué porque sabía que, al hacerlo, cometía un pecado, un pecado mortal que pondría en tal peligro mi alma, que la llevaría si ello fuera posible más allá del alcance de la misericordia (omision of infinite) del Dios más misericordioso y más terrible. La noche del día en que cometí ese acto cruel me despertaron (modulation: from passive to impersonal) gritos de	cometiendo alguna acción vil y torpe por la sola razón de que no debería hacerlo? ¿No existe acaso en nosotros (modulation), cierta perpetua inclinación (literal translation) a violar la Ley, contra todo el torrente de nuestro buen criterio, y sólo porque comprendemos que tiene razón de ser? El espíritu de perversidad, decía, vino a poner el colmo a mi depravación. (omision of verb to be, variation in syntax: Se ha pasado de la cleft sentence del original (it was this ...that) a una estructura sintáctica no marcada (aquella ansia me impulsaba) Aquella ansia infatigable del alma de vejarse a sí misma, de violentar su propia naturaleza, de hacer el mal por puro gusto, me impulsaba continua y tenazmente a consumir el daño que había infligido al inofensivo animal. Una mañana, a sangre fría, pasé un lazo a su cuello y lo colgué de la rama de un árbol; lo ahorqué con lágrimas que corrían de mis ojos y el remordimiento más amargo que laceraba mi corazón; lo ahorqué porque sabía que me había amado (literal translation) y porque sentía que no me había dado motivo de ofensa; lo ahorqué porque comprendía que al hacerlo así cometía un pecado, un pecado mortal que exponía (modulation) mi alma a encontrarse, si tal era posible, más allá de (omision of reach) la gracia (adaptation) infinita del Dios más misericordioso y más terrible. En la noche del día en que cometí esta crueidad (transposition), desperté (modulation: from passive to
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	«¡Fuego!».	active a los gritos de incendio.
The curtains of my bed were in flames. The whole house was blazing.	Las cortinas de mi cama estaban en llamas . (literal translation) La casa entera ardía.	Las cortinas de mi cama estaban convertidas en llamas . (explicitation) Toda la casa ardía.
It was with great difficulty that my wife, a servant, and myself, made our escape from the conflagration. The destruction was complete.	Con gran dificultad pudimos escapar del incendio mi mujer, un sirviente y yo. Todo quedó destruido.	Con gran trabajo (modulation) pudimos escapar de esta conflagración mi mujer, mi criada y yo. (omision of one sentence)
My entire worldly wealth was swallowed up, and I resigned myself forward to despair.	Mis bienes terrenales se perdieron y, desde entonces, me resigné a la desesperación.	Todas mis riquezas desaparecieron repentinamente (amplification), y desde entonces me entregué (modulation) a la desesperación.
I am above the weakness of seeking to establish a sequence of cause and effect between the disaster and the atrocity.	Estoy por encima de la debilidad de intentar establecer una relación de causa y efecto entre el desastre y la atrocidad que cometí . (amplification and explicitation)	Estoy por encima de la flaqueza de (omision of seek) establecer relación alguna de causa y efecto entre el desastre y la atrocidad cometida . (amplification and explicitation)
But I am detailing a chain of facts, and wish not to leave even a possible link imperfect.	(omision of BUT) Me limito a (amplification) detallar una cadena de hechos, y no quiero dejarme ni un posible eslabón. (omision of imperfect)	Pero refiero una cadena de acontecimientos (modulation) y no quiero dejar ningún (omision of possible) eslabón incompleto (modulation).
On the day succeeding the fire, I visited the ruins. The walls with one exception had fallen in.	Al día siguiente del incendio visité las ruinas. Todas las paredes, salvo una (modulation), se habían desplomado.	Al día siguiente del incendio visité las ruinas. Todos los muros, con excepción de uno , (literal translation) se habían desplomado.
This exception was found in a compartment wall, not very thick, which stood about the middle of the house, and against which had rested the head of my bed.	La que quedaba en pie era un tabique, de poco espesor (modulation), situado en el centro de la casa, y contra el cual se apoyaba la cabecera de mi cama.	El que continuaba en pie era la pared no muy gruesa (literal translation) de una habitación (amplification) situada en el centro de la casa, y contra la cual descansaba antes (explicitation) la cabecera de mi lecho .
The plastering had here in great measure resisted the action of the fire, a fact which I attributed to its having recently spread.	El yeso del tabique (explicitation) había resistido, en gran medida (literal translation), la acción del fuego, cosa que atribuí a su reciente aplicación.	El estuco había resistido allí en gran parte (modulation) la acción del fuego, hecho que atribuí a su reciente aplicación.
About this wall a dense crowd were collected, and many persons seemed to be examining a particular portion of it with very minute and eager attention.	Una apretada (modulation) muchedumbre se había reunido alrededor de esta pared y varias (modulation) personas parecían examinar (omision of "a	Densa muchedumbre se había apiñado cerca de este muro, y muchas personas parecían examinar cierta parte (omision of "of it) con viva y minuciosa

The words "Strange!" "Singular!" and other similar expressions, excited my curiosity. I approached and saw, as if graven in bas relief upon the white surface the figure of a gigantic cat. The impression was given with an accuracy truly marvellous. There was a rope about the animal's neck. When I first beheld this apparition—for I could scarcely regard it as less— my wonder and my terror were extreme. But at length reflection came to my aid. The cat, I remembered, had been hung in a garden adjacent to the house. Upon the alarm of fire this garden had been immediately filled by the crowd, by some one of whom the animal must have been cut from the tree and thrown through an open window into my chamber. This had probably been done with the view of arousing me from sleep. The falling of other walls had compressed the victim of my cruelty into the substance of the freshly-spread plaster; the lime of which, with the flames and the ammonia from the carcass,	particular”) parte de la misma (literal translation) atenta y minuciosamente. (transposition) Las palabras «¡extraño!, ¡raro!» (modulation) y otras expresiones semejantes despertaron (modulation) mi curiosidad. Me acerqué al lugar (amplification and explicitation) y vi, como grabada en bajorrelieve sobre la blanca superficie, la figura de un gigantesco gato. La imagen (modulation) mostraba (modulation) una precisión verdaderamente maravillosa. Había una cuerda alrededor del pescuezo del animal. Al mirar por primera vez esta aparición —porque apenas podía considerarla otra cosa—, mi asombro y mi terror eran extremos. Pero al fin la reflexión vino en mi ayuda. El gato, como recordé, había quedado ahorcado (literal translation) en el jardín, cerca (modulation) de la casa. Cuando sonó(explicitation) la alarma del incendio, este jardín fue invadido (literal translation, passive) inmediatamente por la muchedumbre y alguien debía de haber cortado la cuerda y tirado el animal en mi habitación por la ventana abierta. Seguramente (modulation) lo habían hecho con la intención de despertarme. La caída de las otras paredes había empotrado (modulation) a la víctima de mi crueldad en la masa de yeso recién aplicada (literal translation), cuya cal, junto con las llamas y	atención (literal translation) . Las palabras "¡extraño!" "¡singular!" (omision of “other similar expressions”) excitaron mi curiosidad. Me aproximé, y pude observar la figura de un gato gigantesco grabado como al bajo relieve sobre la blanca superficie. La impresión se había fijado (modulation) allí (explicitation) con detalles (modulation) verdaderamente maravillosos. Veíase una cuerda al rededor del cuello del animal. Cuando se presentó por primera vez ante mis ojos (amplification) esta aparición— pues difícilmente podía considerarla de otro modo—mi sorpresa y mi terror fueron extremados. Pero al fin vino la reflexión en mi ayuda. Recordé que había ahorcado (modulation: from passive to active) al gato en un jardín contiguo a la casa. A la voz de fuego (equivalence , el jardín se llenó(modulation: from passive to active) de gente inmediatamente; y una de aquellas personas cortó sin duda la cuerda de que pendía el animal, arrojándolo a mi aposento por alguna ventana abierta. Probablemente esto se hizo con el propósito de despertarme. El desplome de los otros muros comprimió seguramente (amplification) contra el estuco fresco (omision) a la víctima de mi crueldad; y la cal de la mezcla (explicitation),
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had then accomplished the portraiture as I saw it. Although I thus readily accounted to my reason, if not altogether to my conscience, for the startling fact just detailed, it did not the less fail to make a deep impression upon my fancy. For months I could not rid myself of the phantasm of the cat, and during this period there came back into my spirit a half-sentiment that seemed, but was not, remorse. I went so far as to regret the loss of the animal, and to look about me among the vile haunts which I now habitually frequented for another pet of the same species, and of somewhat similar appearance, with which to supply its place. One night, as I sat half-stupefied in a den of more than infamy, my attention was suddenly drawn to some black object, reposing upon the head of one of the immense hogsheads of gin or of rum, which constituted the chief furniture of the apartment. I had been looking steadily at the top of this hogshead for some minutes, and what now caused me surprise was the fact that I had not sooner perceived the object thereupon.	el amoníaco desprendido(explicitation) del cadáver, había producido entonces la imagen tal y como yo la vi. (literal translation) Aunque así, fácilmente, estas explicaciones calmaron mi razón, si no enteramente mi conciencia, sobre el asombroso hecho que acabo de describir, lo ocurrido no dejó de impresionar profundamente mi imaginación. Durante meses no pude librarme del fantasma del gato y en todo(amplification) este período mi espíritu experimentó (syntactic variation) un vago sentimiento que recordaba (modulation), sin serlo (modulation), el remordimiento. Llegué incluso a lamentar la pérdida del gato (modulation) y a buscar (omision of “about me”) en los envilecidos (modulation) lugares que habitualmente frecuentaba otro animal (modulation) de la misma especie y (omision of somewhat) de una apariencia semejante, que pudiera ocupar su lugar. (literal translation) Una noche, mientras estaba sentado, medio borracho (modulation), en una más que infame (transposition) taberna (modulation), de pronto me llamó la atención un objeto negro que yacía sobre la tapa de uno de los enormes toneles de ginebra o de ron, que constituían el principal mobiliario del lugar.(modulation) Durante algunos minutos yo había estado mirando fijamente la parte superior de ese tonel y lo que me sorprendió (transposition) entonces fue el hecho de no haber visto antes el objeto que se hallaba encima. (explicitation)	combinada con el amoniaco del cuerpo, y por efecto de (explicitation) las llamas, había producido (omision of then) la figura que allí aparecía. (equivalence) A pesar de que tranquilicé prontamente mi razón, ya que no mi conciencia, acerca del hecho sorprendente que acabo de manifestar, no dejó por ello de hacer profunda impresión en mi mente. Durante largos (amplification) meses no pude librarme del fantasma del gato; y en este período se apoderó también de mi espíritu (modulation) cierto vago sentimiento que se asemejaba al remordimiento aunque en realidad no lo fuera(equivalence). Llegué (omision of “so far as to”) hasta deplorar (formal register) la pérdida del animal y a buscar a mi alrededor, en los abyectos (modulation) lugares que frecuentaba habitualmente, otro favorito (modulation) de la misma especie y hasta cierto punto (literal translation) de apariencia semejante para reemplazarle. (equivalence) Una noche en que me hallaba sentado, medio embrutecido, en uno de aquellos antros de infamia, atrajo repentinamente mi atención un objeto negro que reposaba en lo alto de uno de los enormes barriles de ginebra o de ron que constituían el principal mueblaje del departamento (modulation). Había estado mirando fijamente por varios minutos la parte superior del barril, y lo que causaba mi mayor sorpresa (literal translation) era la circunstancia (modulation) de no haber advertido antes el objeto en cuestión. (equivalence)
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I approached it, and touched it with my hand.	Me acerqué a él y lo toqué con la mano.	Acerquéme, y le toqué. (omision of “with my hand”)
It was a black cat—a very large one—fully as large as Pluto, and closely resembling him in every respect but one.	Era un gato negro, un gato (explicitation) muy grande, tan grande como Pluto y con un gran parecido a él en todos los aspectos, salvo en uno.	Era un gato negro, (omision of “one”) muy grande, tan grande como Plutón y semejante a él en todos sus detalles con excepción de uno solo.
Pluto had not a white hair upon any portion of his body; but this cat had a large, although indefinite splotch of white, covering nearly the whole region of the breast.	Pluto no tenía ni un pelo blanco en (omision of “any portion of”) el cuerpo, pero este gato mostraba una mancha blanca, grande, aunque indefinida, que le cubría casi todo el pecho.	Plutón no tenía un pelo blanco en ninguna parte del cuerpo, mientras este gato tenía un gran grupo (wrong?) de manchas blancas de forma indefinida que le cubría casi todo el pecho.
Upon my touching him he immediately arose, purred loudly, rubbed against my hand, and appeared delighted with my notice.	Cuando lo toqué, se levantó en seguida, empezó a ronronear con fuerza, se restregó contra mi mano y pareció encantado de mis atenciones.	Al tocarle yo, se levantó prontamente, comenzó a hilar de contento , se restregó contra mi mano, y pareció deleitarse (transposition) con mi atención.
This, then, was the very creature of which I was in search.	Este era, pues, el animal que andaba buscando.	Éste era pues el ser que andaba yo tratando de encontrar . (explicitation)
I at once offered to purchase it of the landlord; but this person made no claim to it—knew nothing of it—had never seen it before.	Inmediatamente propuse comprárselo al tabernero, pero esa persona me dijo que no era el dueño, que no sabía nada del gato (literal translation), y que nunca antes lo había visto.	Inmediatamente propuse su compra (transposition) al tabernero, quien manifestó no ser su dueño: no conocía al gato (modulation); jamás lo había visto antes.
I continued my caresses, and when I prepared to go home the animal evinced a disposition to accompany me.	Seguí acariciando el gato (explicitation) y, cuando me levanté (modulation) para marcharme a casa, el animal se mostró dispuesto (transposition) a acompañarme.	Continué acariciándole, y cuando me preparaba a regresar a mi domicilio, el animal mostró disposición de acompañarme.
I permitted it to do so, occasionally stooping and patting it as I proceeded.	Le permití que lo hiciera, y a ratos me inclinaba (equivalence) y lo acariciaba mientras venía a mi lado .	Le permití hacerlo así, deteniéndome de vez en cuando a darle palmaditas antes de (equivalence) proseguir.
When it reached the house it domesticated itself at once, and became immediately a great favourite with my wife.	Cuando estuvo (modulation) en casa se acostumbró (modulation) en seguida y pronto llegó a ser el gran favorito de mi mujer.	Cuando llegamos a la casa se domesticó (literal translation) inmediatamente, haciendo al punto grandes migas (standard register) con mi mujer.
For my own part, I soon found a dislike to it arising within me.	Por mi parte, en seguida descubrí que surgía en mí una antipatía hacia el animal.	Por lo que a mí toca, pronto sentí (modulation) despertarse dentro de mí cierta antipatía por el animal.
This was just the reverse of what I had anticipated, but—I	Era exactamente lo contrario de lo que yo había esperado, pero,	Era justamente lo contrario de lo que esperaba; pero, no sé cómo

know not how or why it was — its evident fondness for myself rather disgusted and annoyed.	sin que sepa cómo ni por qué ocurría, su evidente afecto por mí me disgustaba y me irritaba.	ni por qué, su evidente afección (omision of “for myself”) me repugnaba y me hastiaba.
By slow degrees these feelings of disgust and annoyance rose into the bitterness of hatred.	Lentamente tales sentimientos de disgusto y molestia se transformaron en la amargura del odio.	Poco a poco este sentimiento de tedio y repugnancia se convirtió en odio acerbo (transposition).
I avoided the creature; a certain sense of shame, and the remembrance of my former deed of cruelty, preventing me from physically abusing it.	Evitaba encontrarme (explicitation) con el animal; una cierta(omision of “sense of”) vergüenza y el recuerdo de mi acto de crueldad (literal translation) me prohibían abusar de él físicamente.	Evitaba al animal; pero cierta sensación de vergüenza (literal translation) y el recuerdo de mi crueldad (equivalence) anterior me impedían maltratarlo (omision of physically).
I did not, for some weeks, strike or otherwise violently ill-use it, but gradually—very gradually—I came to look upon it with unutterable loathing, and to flee silently from its odious presence as from the breath of a pestilence.	Durante algunas semanas no le pegué ni lo maltraté con violencia; pero gradualmente, muy gradualmente, llegué a sentir una inexpressable repugnancia por él (modulation) y a huir en silencio de su odiosa presencia, como si escapara (explicitation) de la emanación de la peste.	Durante varias semanas no lo golpeé, ni lo traté con violencia en forma alguna; pero gradualmente, muy gradualmente, llegué a mirarlo con aversión intolerable, (literal translation) y a huir en silencio de su odiosa presencia como de un hálito pestilente (transposition).
What added, no doubt, to my hatred of the beast was the discovery, on the morning after I brought it home, that, like Pluto, it also had been deprived of one of its eyes.	Lo que, sin duda, aumentaba mi odio hacia el animal fue el descubrimiento, a la mañana siguiente de haberlo traído a casa, de que aquel gato,(amplification) igual que Pluto, había perdido (modulation: from passive to active) uno de sus ojos.	Lo que aumentó indudablemente mi aversión (modulation) por el animal fué (con tilde??) el descubrimiento, a la mañana siguiente de haberle traído a casa, de que, a semejanza de Plutón, se hallaba privado (literal translation) de un ojo.
This circumstance, however, only endeared it to my wife, who, as I have already said, possessed in a high degree that humanity of feeling which had once been my distinguishing trait, and the source of my simplest and purest pleasures.	Sin embargo, precisamente (amplification) esta circunstancia lo hizo más querido de mi mujer, quien, como ya he dicho, poseía en alto grado esos sentimientos humanitarios (modulation and transposition) que una vez habían sido el rasgo distintivo de mi temperamento (explicitation) y la fuente de muchos de mis más simples y puros placeres.	Esta circunstancia, sin embargo, lo hizo más caro a mi mujer, quien, como dije antes, poseía en 7 alto grado aquella humanidad de sentimientos (literal translation) que había sido en otro tiempo uno de mis rasgos distintivos y fuente de muchos sencillos y puros placeres.
With my aversion to this cat, however, its partiality for myself seemed to increase.	Con mi aversión hacia el gato, su cariño (modulation) por mí parecía a la vez (explicitation and amplification) aumentar.	Con mi odio (modulation) por el gato parecía aumentar, sin embargo, su predilección (modulation) por mí.
It followed my footsteps with a pertinacity which it would be	Seguía mis pasos con una pertinacia que me sería difícil	Seguía mis pasos con pertinacia tal que sería difícil hacer

difficult to make the reader comprehend. Whenever I sat, it would crouch beneath my chair or spring upon my knees, covering me with its loathsome caresses. If I arose to walk it would get between my feet and thus nearly throw me down, or, fastening its long and sharp claws in my dress, clamber in this manner to my breast. At such times, although I longed to destroy it with a blow, I was yet withheld from so doing, partly by a memory of my former crime, but chiefly—let me confess it at once—by absolute dread of the beast. This dread was not exactly a dread of physical evil—and yet I should be at a loss how otherwise to define it. I am almost ashamed to own—yes, even in this felon's cell, I am almost ashamed to own—that the terror and horror with which the animal inspired me had been heightened by one of the merest chimeras it would be possible to conceive. My wife had called my attention more than once to the character of the mark of white hair, of which I have spoken, and which constituted the sole visible difference between the strange beast and the one I had destroyed. The reader will remember that this mark, although large, had been originally very indefinite, but by slow degrees—degrees nearly imperceptible, and which	hacer comprender al lector. Dondequiera que me sentara venía a agazaparse bajo mi silla o saltaba a mis rodillas, cubriéndome con sus repugnantes caricias. Si me levantaba a pasear, se metía entre mis pies y así, casi, me hacía caer, o clavaba sus largas y afiladas garras en mi ropa (modulation) y de esa forma trepaba hasta mi pecho. En aquellos momentos, aunque ansiaba destruirlo de un golpe, me sentía, no obstante (literal translation), refrenado (modulation); (omision of “from doing so”) en parte, por la memoria de mi crimen anterior, pero principalmente —déjenme confesarlo ya— por un terrible (modulation) temor al animal. No era exactamente aquel temor miedo a un mal físico, y, sin embargo, no sabría cómo definirlo de otro modo. Me siento casi avergonzado de admitir, sí, incluso ahora, desde esta celda para criminales, casi me siento avergonzado de admitir que el terror y el horror que aquel animal me causaba habían sido alimentados (modulation) por una de las más insignificantes (modulation) quimeras que fuera posible concebir. Más de una vez, mi mujer me había llamado la atención sobre el aspecto (modulation) de la mancha de pelo blanco, de la cual ya he hablado, y que constituía la única diferencia visible entre esa extraña bestia y la que yo había matado. (modulation) El lector recordará que esta mancha, aunque era grande, había sido al principio muy indefinida, pero, gradualmente, casi imperceptiblemente, de	comprender al lector. Dondequiera que me sentase se acurrucaba bajo la silla o saltaba sobre mis rodillas cubriéndome de sus repugnantes caricias. Si me levantaba a pasear, se metía entre mis pies casi haciéndome caer; o clavando en mis vestidos sus largas y afiladas garras, se encaramaba de este modo hasta mi pecho. En tales momentos, aun cuando hubiera deseado aplastarlo (modulation) de un golpe, sentíame (omision of “yet”) cohibido (modulation) para hacerlo, parte por el recuerdo de mi crimen anterior, mas principalmente, dejadme confesarlo al fin, por el terror absoluto que me inspiraba (amplification) el animal. Este terror no era precisamente de daño físico; y sin embargo, no sabría cómo definirlo. (omision of “otherwise”) Me siento casi avergonzado de confesar (sí, aun en esta celda de criminal, estoy casi avergonzado de confesar) que el espanto y el horror que el gato me inspiraba se aumentaban por una quimera de lo más fantástica (modulation) que es posible imaginar (modulation). Mi mujer me había llamado la atención más de una vez sobre la índole (modulation) de la mancha de pelo blanco de que he hablado, y que constituía la única diferencia visible entre este extraño animal (modulation) y el que yo había ahorcado. (modulation) El lector recordará que esta marca, aunque grande, era al principio indefinida; mas por pequeños grados, grados casi imperceptibles, y que mi razón
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for a long time my reason struggled to reject as fanciful—it had at length assumed a rigorous distinctness of outline.	forma que mi razón luchó durante largo tiempo para rechazar ese cambio (explicitation) como imaginario, la mancha fue adquiriendo una rigurosa nitidez en sus contornos.	luchó mucho tiempo por rechazar como fantasías (transposition), había asumido al fin rigurosa claridad de líneas.
It was now the representation of an object that I shudder to name— and for this above all I loathed and dreaded, and would have rid myself of the monster had I dared—it was now, I say, the image of a hideous—of a ghastly thing—of the Gallows!—O, mournful and terrible engine of horror and of crime—of agony and of death!	Era ya la imagen (modulation) de un objeto que tiemblo al nombrar —y por ello sobre todo odiaba, temía y me habría librado del monstruo si me hubiese atrevido a hacerlo (explicitation) —, era, (omision of “now”) digo, la imagen de una cosa atroz, horrible, ¡la imagen (explicitation) del patíbulo! ¡Oh, fúnebre y terrible máquina del horror y del crimen, de la agonía y de la muerte!	Representaba (modulation) ahora un objeto que me estremezco de nombrar; y por eso, sobre todo, aborrecía y temía, y me habría librado del monstruo de buena gana (amplification), si me hubiera atrevido; representaba (modulation) ahora, decía, la imagen de algo espantoso, una cosa (explicitation) horrible, ¡el Patíbulo!—¡oh, lúgubre y funesta máquina de horror y de crimen, de agonía y de muerte!
And now was I indeed wretched beyond the wretchedness of mere humanity. And a brute beast—whose fellow I had contemptuously destroyed —a brute beast to work out for me—for me a man, fashioned in the image of the High God—so much of insufferable woe! Alas! neither by day nor by night knew I the blessing of rest any more!	Y entonces sentía de veras sobre mí una desgracia mayor que la simple desgracia humana. (tendency of literal translation) ¡Y pensar que una bestia (omision of brute), cuyo semejante yo había destruido desdeñosamente, una bestia (omision of brute) podía obrar sobre mí, sobre mí, un hombre creado a imagen y semejanza (amplification) de (omision of High) Dios, tanta insufrible miseria! ¡Ay, ni de día ni de noche conocía ya la bendición del descanso!	Y me encontraba yo verdaderamente desventurado, más allá de los límites de (amplification) miseria que es dado soportar (explicitation) a la pobre humanidad. (formal register and arcaizante) ¡Y había de ser una bestia irracional (modulation), a cuyo semejante destruí con menosprecio; ¡había de ser una bestia irracional (modulation) quien me causara a mí, a mí, un hombre, formado a imagen del supremo Dios, ¡este sufrimiento intolerable! (modulation and transposition) ¡Ah! ¡Ni de día ni de noche volví jamás a saborear (amplification) la bendición del descanso!
During the former the creature left me no moment alone; and in the latter I started hourly from dreams of unutterable fear, to find the hot breath of the thing upon my face, and its vast weight—an incarnate nightmare that I had no power to shake off— incumbent eternally upon my heart!	De día el animal (modulation) no me dejaba en paz (equivalence) ni un momento, y de noche despertaba yo sobresaltado por sueños de indescriptible terror para sentir el ardiente aliento de aquella cosa en mi cara y su enorme (literal translation) peso — encarnada pesadilla que no tenía yo el poder de quitarme de encima— descansando (literal translation) eternamente sobre mi corazón.	¡Durante el día la bestia (modulation) no me dejaba solo un momento; ¡y en la noche despertaba a cada instante de sueños de terror insuperable para sentir sobre mi rostro el ardiente aliento de la cosa, y su flácido (modulation) peso oprimiendo (modulation) eternamente mi corazón como pesadilla encarnada que no tenía el poder de sacudir!
Beneath the pressure of	Bajo la opresión (modulation)	Bajo la presión (literal)

torments such as these, the feeble remnant of the good within me succumbed. Evil thoughts became my sole intimates—the darkest and most evil of thoughts.	de tormentos como estos, sucumbió en mí el débil vestigio del bien. Ya mis únicos acompañantes íntimos (explicitation or amplification) eran pensamientos malvados, los más oscuros y los más malignos pensamientos.	translation) de tortura (modulation) semejante sucumbieron los pocos restos del bien dentro de mí. Los malos pensamientos eran mi sola compañía, los más negros y depravados pensamientos.
The moodiness of my usual temper increased to hatred of all things and of all mankind; while from the sudden frequent and ungovernable outbursts of a fury to which I now blindly abandoned myself, my uncomplaining wife, alas! was the most usual and the most patient of sufferers.	El mal humor de mi disposición habitual creció hasta convertirse (amplification) en un odio a todas las cosas y a toda la humanidad; y mi mujer, que de nada se quejaba, era (omision of alas) la más habitual y más paciente víctima de las repentinas, frecuentes e incontrolables explosiones de furia a que me abandonaba entonces ciegamente.	La acostumbrada irritabilidad de mi carácter aumentó hasta el aborrecimiento de todas las cosas y de toda la humanidad; mientras mi mujer, sin una queja, era ¡ay de mí! (literal translation) la víctima diaria y paciente de los súbitos, frecuentes e incontenibles arranques de furia a que entonces me abandonaba ciegamente.
One day she accompanied me upon some household errand into the cellar of the old building which our poverty compelled us to inhabit.	Un día ella me acompañó, cuando iba a un quehacer doméstico, al sótano de la vieja casa donde nuestra pobreza nos obligaba a vivir.	Un día me acompañaba ella en algún recorrido casero por los sótanos del viejo edificio que nuestra pobreza nos compelía a habitar.
The cat followed me down the steep stairs, and nearly throwing me headlong, exasperated me to madness.	El gato me siguió mientras bajaba (explicitation) la empinada escalera y casi me hizo caer cabeza abajo, lo cual me exasperó hasta la locura.	El gato me seguía por las (omision of steep) escaleras, y haciéndome casi precipitar (omision of headlong), me exasperó hasta la locura.
Uplifting an ax, and forgetting in my wrath the childish dread which had hitherto stayed my hand, I aimed a blow at the animal, which of course would have proved instantly fatal had it descended as I wished.	Alzando un hacha y olvidando, en mi rabia, el temor infantil que hasta entonces había detenido mi mano, lancé un golpe que hubiera causado la muerte instantánea (equivalence) del animal, de haber caído como deseaba.	Cogiendo un hacha, y olvidando en medio (amplification) de mi ira el terror infantil que hasta entonces había detenido mi mano, asesté (formal) un golpe al animal, que le habría sido fatal instantáneamente (literal translation) a caer como yo lo deseaba.
But this blow was arrested by the hand of my wife.	Pero la mano de mi mujer detuvo el golpe.	Pero la mano de mi mujer desvió (modulation) el golpe.
Goaded by the interference into a rage more than demoniacal, I withdrew my arm from her grasp and buried the ax in her brain.	Provocado por su intervención, estalló en mí una rabia más que demoníaca; logré soltar mi brazo de su mano (modulation) y le hundí el hacha en la cabeza.	Arrastrado por su intervención a ira más que demoníaca, desasí (formal) el brazo que ella me sujetaba (amplification and explicitation) y hundí el hacha en su cabeza.
She fell dead upon the spot without a groan.	Cayó muerta a mis pies, (equivalence) sin un quejido.	Cayó muerta en el sitio, (literal translation) sin un gemido.

This hideous murder accomplished, I set myself forthwith and with entire deliberation to the task of concealing the body.	Consumado el horrible asesinato, me dediqué deliberadamente a la tarea de ocultar el cuerpo.	Cometido el horroroso asesinato, me dediqué sin tardanza y con entera deliberación a la tarea de ocultar el cadáver. (modulation)
I knew that I could not remove it from the house, either by day or by night, without the risk of being observed by the neighbours.	Sabía que no podía sacarlo de casa, ni de día ni de noche, sin correr el riesgo de que los vecinos me vieran (modulation: active voice).	Sabía bien que no podría sacarlo fuera (amplification and explicitation) de la casa, ni de día ni de noche, sin correr el riesgo de ser observado por los vecinos (literal translation).
Many projects entered my mind.	Se me ocurrieron (variation of syntax) varias ideas. (modulation) (omision of “my mind”)	Diversos proyectos se presentaron a mi imaginación. (equivalence)
At one period I thought of cutting the corpse into minute fragments and destroying them by fire.	Por un momento pensé cortar el cadáver en pequeños trozos (modulation) y destruirlos con el fuego.	A veces pensaba en cortar el cuerpo en menudos (elevated tone, anticipation of adjective to noun) fragmentos y hacerlos desaparecer (Amplification) por medio del fuego.
At another I resolved to dig a grave for it in the floor of the cellar.	En otro momento (explicitation) decidí cavar una tumba en el suelo del sótano.	Otras, resolvía cavar una sepultura en el suelo del sótano.
Again, I deliberated about casting it in the well in the yard—about packing it in a box, as if merchandise, with the usual arrangements, and so getting a porter to take it from the house.	Luego consideré si debía arrojarlo al pozo del jardín, o meterlo en una caja, como si fueran mercancías, y, con los trámites normales, llamar a un mozo de cuerda para que lo retirase de la casa.	Luego, deliberaba sobre si sería conveniente (explicitation) arrojarlo al pozo del patio; o empacarlo como mercadería en un cajón con los requisitos acostumbrados, y buscar un mozo de cuerda que lo sacara fuera de la casa.
Finally I hit upon what I considered a far better expedient than either of these.	Por fin, encontré lo que me pareció un recurso (modulation) mucho mejor que cualquiera de estos. (literal translation)	Finalmente di con lo que me pareció expediente mejor que todos los anteriores. (explicitation)
I determined to wall it up in the cellar—as the monks of the middle ages are recorded to have walled up their victims.	Decidí emparedar el cadáver (explicitation) en el sótano, tal como se cuenta que los monjes de la Edad Media hacían con sus víctimas.	Determiné emparedarlo en el sótano, como se dice que hacían con sus víctimas los monjes de la edad media.
For a purpose such as this the cellar was well adapted.	Para un propósito semejante el sótano era idóneo. (modulation)	La cueva se adaptaba (transposition) muy bien para tal objeto.
Its walls were loosely constructed and had lately been plastered throughout with a rough plaster, which the	Las paredes no habían sido sólidamente construidas (equivalence) y se les había aplicado una capa de yeso	Sus muros estaban contruídos con gran solidez (opposite meaning), y recientemente habían sido revocados con una

dampness of the atmosphere had prevented from hardening.	basto, que la humedad del ambiente no había dejado endurecer.	mezcla (omision of rough) que la humedad de la atmósfera no había dejado endurecer.
Moreover, in one of the walls was a projection caused by a false chimney or fireplace, that had been filled up and made to resemble the rest of the cellar.	Además, en una de las paredes había un saliente, motivado por una falsa chimenea (omision of "fireplace"), que se había rellenado de forma que se pareciera (amplification) al resto del sótano.	Existía, además, en uno de los muros una protuberancia causada por cierta falsa chimenea u hogar que se había rellenado para nivelarla (modulation) con el resto del sótano.
I made no doubt that I could readily displace the bricks at this point, insert the corpse, and wall the whole up as before, so that no eye could detect anything suspicious.	No tenía dudas de que fácilmente podía quitar los ladrillos de esa parte, introducir el cadáver y taparlo todo como antes (literal translation), de manera que ninguna mirada (literal translation) pudiera descubrir (modulation) nada sospechoso.	No puse en duda el que fácilmente se podría remover los ladrillos en aquel sitio, colocar (modulation) allí el cuerpo y disponer el muro en su forma primitiva (equivalence) de manera que nadie (equivalence) pudiera percibir nada sospechoso.
And in this calculation I was not deceived.	Y mis cálculos no me desilusionaron.	Mis cálculos no me engañaron.
By means of a crowbar I easily dislodged the bricks, and having carefully deposited the body against the inner wall, I propped it in that position, while with little trouble I relaid the whole structure as it originally stood.	Con una palanca saqué fácilmente los ladrillos, y después de colocar con cuidado el cuerpo contra la pared interior, lo apuntalé en esa posición y casi sin dificultad volví a colocar los ladrillos en la forma original . (equivalence)	Con ayuda de una barra de hierro (description) arranqué (modulation) fácilmente los ladrillos, y depositando cuidadosamente el cadáver contra la pared interior, lo mantuve en esta posición mientras que, con poco trabajo, volvía a rehacer el muro conforme se encontraba anteriormente . (modulation)
Having procured mortar, sand, and hair with every possible precaution, I prepared a plaster which could not be distinguished from the old, and with this I very carefully went over the new brick-work.	Después de procurarme cal y arena, preparé con la mayor precaución posible una argamasa que no se podía distinguir de la antigua, y revoqué cuidadosamente, de nuevo, el enladrillado.	Procurándome argamasa, arena y filamentos con las precauciones posibles, preparé un compuesto que no pudiera distinguirse del enlucido (explicitation) antiguo y lo coloqué esmeradamente sobre el nuevo enladrillado.
When I had finished I felt satisfied that all was all right.	Cuando acabé, me sentí satisfecho de que todo hubiera quedado bien . (literal translation)	Al concluir, me sentí satisfecho de mi obra . (discursive creation and omision)
The wall did not present the slightest appearance of having been disturbed.	La pared no mostraba la menor señal de haber sido alterada . (literal translation)	El muro no ofrecía la más ligera señal de haberse removido . (modulation)
The rubbish on the floor was picked up with the minutest care.	Recogí del suelo los desechos con el más minucioso de los cuidados.	Recogí los fragmentos (modulation) del suelo con el cuidado más minucioso.

I looked around triumphantly, and said to myself—"Here at last, then, my labour has not been in vain."	Triunfante, miré alrededor y me dije: «Aquí, por lo menos, no he trabajado en vano ». (equivalence)	Miré triunfante en torno (formal) y me dije a mí mismo: "¡Aquí, por lo menos, mi labor no ha sido en vano! " (literal translation)
My next step was to look for the beast which had been the cause of so much wretchedness, for I had at length firmly resolved to put it to death.	Mi paso siguiente consistió en buscar a la bestia que había sido la causa de tanta desdicha; porque al fin me sentí firmemente resuelto a matarla.	Me preocupé en seguida de buscar al animal que había causado (transposition) tanta desventura, porque al fin había resuelto firmemente deshacerme de él.
Had I been able to meet with it at the moment there could have been no doubt of its fate, but it appeared that the crafty animal had been alarmed at the violence of my previous anger, and forbore to present itself in my present mood.	Si hubiera podido encontrar el gato en ese momento, su destino habría quedado para siempre sellado (equivalence); pero, por lo visto, el astuto animal, alarmado por la violencia de mi anterior acceso (explicitation) de cólera, se negaba a presentarse mientras yo siguiera de mal humor . (modulation)	Si me hubiera sido dado encontrarle en aquel momento, su suerte no habría sido dudosa (literal translation); mas parecía que el taimado (formal) gato, alarmado por la violencia de (omision of previous) mi cólera, evitaba afrontar mi actual disposición . (equivalence)
It is impossible to describe or to imagine the deep, the blissful sense of relief which the absence of the detested creature occasioned in my bosom.	Es imposible describir, ni imaginar, el profundo y dichoso sentimiento (modulation) de alivio que la ausencia del odiado animal trajo a mi pecho.	Es imposible describir o imaginar la intensa (modulation) (omision of blissful) sensación de reposo (modulation) bienaventurado (amplification) que produjo en mi pecho la ausencia de esta detestada criatura.
It did not make its appearance during the night—and thus for one night at least since its introduction into the house I soundly and tranquilly slept, aye, slept even with the burden of murder upon my soul!	No apareció aquella noche, y así al menos durante una noche, por primera vez desde su llegada a la casa, pude dormir profunda y tranquilamente; ¡sí, pude dormir, incluso con el peso del asesinato sobre mi alma!	Tampoco apareció en la noche; y así, por una vez siquiera, desde su llegada a la casa, dormí con sueño profundo y tranquilo; dormí, ¡ay, a despecho (modulation) del asesinato que pesaba sobre mi alma!
The second and the third day passed, and still my tormentor came not.	Pasaron el segundo y el tercer día, y aún no volvía mi atormentador.	Transcurrieron el segundo y el tercer día, y mi atormentador no se presentó.
Once again I breathed as a freeman.	Una vez más respiraba como un hombre libre.	Respiré de nuevo como hombre libre.
The monster, in terror, had fled the premises forever! I should behold it no more! My happiness was supreme! The guilt of my dark deed disturbed me but little.	¡El monstruo aterrorizado había huido del lugar para siempre! ¡No volvería a verlo jamás! ¡Mi felicidad era suprema! La culpa de mi negro acto me molestaba poco.	¡El monstruo, en su terror, había abandonado (modulation) la casa para siempre! ¡No lo vería más! ¡Mi felicidad era suprema! La perversidad de mi negro crimen me molestaba apenas.
Some few inquiries had been made, but these had been readily answered.	Se habían hecho algunas indagaciones, pero estas hallaron respuesta sin dificultad.	Tuvieron lugar algunos interrogatorios que fueron contestados fácilmente.

Even a search had been instituted—but of course nothing was to be discovered. I looked upon my future felicity as secured.	Incluso habían registrado la casa, pero, por supuesto, no se descubrió nada. Yo consideraba asegurada mi felicidad futura.	Aun se procedió a una pesquisa; mas, por supuesto, nada pudieron descubrir. Creía ya asegurada mi felicidad futura.
Upon the fourth day of the assassination, a party of the police came very unexpectedly into the house, and proceeded again to make rigorous investigation of the premises.	Al cuarto día, después del asesinato, un grupo de policías entró en la casa intempestivamente (modulation) y procedió otra vez a una rigurosa investigación.	Hacia el cuarto día después del asesinato, se presentó en la casa inopinadamente grupo de la policía y procedió de nuevo a verificar rigurosa investigación en el edificio.
Secure, however, in the inscrutability of my place of concealment, I felt no embarrassment whatever.	Seguro de que mi lugar de ocultación era inescrutable, no sentí la menor inquietud.	Seguro como me hallaba de que mi escondrijo era inescrutable, no sentí preocupación alguna.
The officers bade me accompany them in their search.	Los agentes me pidieron que los acompañara en su registro.	Los oficiales me ordenaron acompañarles en su pesquisa.
They left no nook or corner unexplored.	No dejaron ningún rincón ni escondrijo sin explorar.	No dejaron rincón ni esquina sin escudriñar . (formal)
At length, for the third or fourth time they descended into the cellar. I quivered not in a muscle.	Al fin, por tercera o cuarta vez, bajaron al sótano. No me temblaba ni un solo músculo.	Al fin, por tercera o cuarta vez bajaron al sótano. Ni uno sólo de mis músculos se conmovió . (modulation)
My heart beat calmly as that of one who slumbers in innocence.	Mi corazón latía tranquilamente como el de quien duerme en la inocencia.	Mi corazón latía tranquilamente como el de aquel que duerme en la inocencia.
I walked the cellar from end to end. I folded my arms upon my bosom, and roamed easily to and from.	Me paseaba de un lado a otro del sótano. Crucé los brazos sobre el pecho y me puse a dar vueltas (explicitation) despreocupadamente. (omission of "to and from")	Paseé la cueva de un extremo al otro. Había cruzado los brazos sobre el pecho y vagaba sin inquietud de acá para allá.
The police were thoroughly satisfied, and prepared to depart.	Los policías quedaron totalmente satisfechos y se disponían a marcharse.	La policía se mostró enteramente satisfecha y se preparaba ya a partir.
The glee at my heart was too strong to be restrained.	El júbilo de mi corazón era demasiado fuerte para ser reprimido.	El júbilo era demasiado grande (modulation) en mi corazón para poder refrenarlo.
I burned to say if but one word by way of triumph, and to render doubly sure their assurance of my guiltlessness.	Ardía en deseos de decirles, al menos, una palabra como prueba de triunfo, y de asegurar doblemente su certidumbre sobre mi inocencia.	Me quemaba por decir algo, una palabra de triunfo siquiera, para afirmar más aún (equivalence) la certeza de mi inocencia.
"Gentlemen," I said at last, as the party ascended the steps, "I delight to have allayed your suspicions.	—Caballeros—dije, por fin, cuando el grupo subía la escalera—, me alegro de haber disipado sus sospechas.	"Caballeros," dije al fin, cuando el grupo comenzaba a subir las escaleras, "estoy deleitado al ver que vuestras sospechas se han

I wish you all health, and a little more courtesy. By the by, gentlemen, this—this is a very well-constructed house," [In the rabid desire to say something easily, I scarcely knew what I uttered at all,] "I may say an excellently well-constructed house. These walls—are you going, gentlemen? —these walls are solidly put together;" and here, through the mere frenzy of bravado, I rapped heavily with a cane which I held in my hand upon that very portion of the brick-work behind which stood the corpse of the wife of my bosom. But may God shield and deliver me from the fangs of the arch-fiend! No sooner had the reverberation of my blows sunk into silence than I was answered by a voice from within the tomb!—by a cry, at first muffled and broken, like the sobbing of a child, and then quickly swelling into one long, loud, and continuous scream, utterly anomalous and inhuman—a howl—a wailing shriek, half of horror and half of triumph, such as might have arisen only out of hell, conjointly from the throats of the damned in their agony and of the demons that exult in the damnation. Of my own thoughts it is folly to speak. Swooning, I staggered to the opposite wall.	Les deseo a todos felicidad, (modulation) y un poco más de cortesía. Por cierto, caballeros, esta es una casa muy bien construida —en mi rabioso deseo de decir algo con naturalidad no me daba completa cuenta de mis palabras—, me permito decir que es una casa de excelente construcción. Estas paredes..., ¿ya se marchan ustedes, caballeros? Estas paredes son de gran solidez —y entonces, empujado por el puro frenesí de mis bravatas, golpeé pesadamente con el bastón que llevaba en la mano sobre esa misma parte de la pared de ladrillo detrás de la cual se hallaba el cadáver de la esposa de mi alma. ¡Que Dios me proteja y me libre de las garras del archidemonio! Apenas se había silenciado la repercusión de mis golpes, cuando ¡una voz me contestó desde dentro de la tumba! Un quejido, al principio ahogado y entrecortado como el sollozar de un niño, que luego creció rápidamente hasta transformarse en un largo, fuerte y continuo grito, totalmente anómalo e inhumano, un aullido, un quejumbroso alarido, mezcla de horror y triunfo, como solo pudiera surgir en el infierno, al unísono, de la garganta de los condenados en su agonía y de los demonios gozosos en la condenación. Hablar de mis propios pensamientos de entonces es un disparate. Desmayándome, di unos tambaleantes pasos hacia la pared de enfrente (modulation)	desvanecido. Os deseo salud y un poquillo más de cortesía. A propósito, caballeros, ésta es una casa muy bien construida." (En mi rabioso deseo de decir algo con desenvoltura, apenas sabía ya lo que hablaba). "Hasta diré admirablemente bien construida. Estos muros—¿os vais, caballeros? —estos muros están edificadas con gran solidez;" y entonces, por puro frenesí de bravata, golpeé pesadamente con un bastón que llevaba en la mano la misma construcción de ladrillos tras de la cual se encontraba el cadáver de la esposa de mi alma. Pero ¡así me libre Dios y me defienda de las fauces (formal) del Enemigo! Apenas la repercusión de los golpes se ahogó en el silencio, cuando ¡una voz contestó dentro de la tumba! Un gemido, ahogado e interrumpido primero y semejante al llanto de un niño, que pronto se elevó (omision of quickly) convirtiéndose en grito largo, fuerte y sostenido, completamente anormal y nada humano; un alarido, un chillido lamentoso, mitad de horror y mitad de triunfo, como puede oírse brotar solamente del infierno, reuniendo el grito de agonía de los condenados y la exultación de los demonios por su condenación. Sería locura hablar de mis sentimientos. Desfalleciente, retrocedí titubeando hasta el muro opuesto (literal translation).
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For one instant the party upon the stairs remained motionless, through extremity of terror and of awe. In the next a dozen stout arms were toiling at the wall. It fell bodily. The corpse, already greatly decayed and clotted with gore, stood erect before the eyes of the spectators. Upon its head, with red extended mouth and solitary eye of fire, sat the hideous beast whose craft had seduced me into murder, and whose informing voice had consigned me to the hangman. I had walled the monster up within the tomb.	Por un instante el grupo de hombres, en la escalera, quedó inmóvil, preso de un extremo y espantoso (transposition) terror. Al momento, una docena de fuertes brazos se afanaban en la pared. Cayó de una pieza (modulation). El cadáver, ya muy corrompido y cubierto de sangre coagulada, apareció erguido ante los ojos de los espectadores. Sobre su cabeza, con la roja boca abierta y el solitario ojo (literal translation) como de fuego, estaba agazapada (amplification) la horrible bestia cuya astucia me había inducido al asesinato y cuya voz delatora me entregaba ahora al verdugo. ¡Había emparedado al monstruo en la tumba! (exclamation)	Por un momento quedó inmóvil el grupo en las escaleras a causa de su extremo horror y espanto. En el momento inmediato una docena de brazos robustos atacaba el muro. Cayó completamente (modulation). El cadáver, ya descompuesto, y cubierto de grumos de sangre coagulada, permanecía erguido ante los ojos de los espectadores. Sobre su cabeza, con la roja boca distendida, y echando fuego por su único ojo (modulation) estaba la asquerosa (modulation) bestia cuya astucia me indujo al asesinato, y cuya voz informe me entregaba al verdugo. ¡Había emparedado al monstruo dentro de la tumba! (exclamation)
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Chart 2. Analysis of “The Black Cat”.