



An-Najah National University
Faculty of Graduate Studies

**TRANSLATING HORROR NOVELS INTO
ARABIC: STEPHEN KING'S *IT* AS A CASE STUDY**

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Dedication

I dedicate this thesis to my role models, my father Omar Masri and my mother Aya Salous, for their prayers, support and encouragement.

My thanks and appreciation go to my siblings, Hadeen, Sana, Saif, and Ezz, for their generous love.

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To my beloved grandparents: Sameh Salous, Rebhiyah Ataba, Abed Al Wahab Masri and Sobhiyah Masri. May Allah have His mercy on them.

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Declaration

I, the undersigned, declare that I submitted the thesis entitled:

TRANSLATING HORROR NOVELS INTO ARABIC: STEPHEN KING'S *IT* AS A CASE STUDY

I declare that the work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

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Abstract

Nowadays, horror is making its own way into fiction and movies to the extent that it has become the main theme of translation theory (Petar Bodic, 2018). According to Hatim and Munday (2004), "poor and good translations are determined by two factors: purpose of translation itself and the target readers" (p.33). This study addresses the viability of translating horror fiction written in English into the Arabic language, and one translator's strategies in his translation and accounts for its effects as well as implications. It also examines the absence of this style in Arabic. Due to lack of semantic correspondences between English and Arabic, the structure of the Arabic language is behind the cause of this problem in translation. Therefore, the strategies of compensation should be used to keep the form as well as the function of such an aesthetic and rhetorical style.

Keywords: Translating; Horror Novels; Stephen King's.

Chapter One

Introduction

1.1 *Why Horror?*

In recent decades, horror has made its own way into fiction and movies. It has also become the subject of the translation theory, especially theories related to the semantic equivalence effect introduced by authors such as Baker and Newmark. Horror is a Latin verb which means “to bristle” or “to shudder”. Natalie Dreier (2019) reported that the word “horror” entered English through the French- British spoken language between the 13th and the 14th centuries.

Horror is believed to also revolve around supernatural phenomena or fantastic events. It is largely defined by its effective presence, which takes its name: excitement of its readers. In fact, Simon Marsden (2010) considers horror to be a literary genre intended to frighten the reader through the use of horror elements. It can also be supernatural or non-supernatural. The former is usually supported by religious traditions (death, afterlife, devils) or superstitious creatures like witches and vampires. Consequently, the horror genre is a very important genre as it aims to evoke our worst hidden fears, the fears we never speak out loud.

Horror is also one of the most paradoxical genres because it leaves the reader in awe or pain and sorrow and a source of pleasure through pain. King (2022) pointed out that “horror is what the mind sees to reveal hidden fears since it invites a physical response by showing something that is physically wrong” (p.22). Andrea (2020) emphasizes that “pleasure and pain are not real opposites: they can be two sides of the same coin” (p.33). Furthermore, the nature of horror in both pleasure and pain, according to Freud’s uncanny theory, is the place where aesthetics and psychoanalysis meet because it is about a specific feeling or sensation associated with emotional instincts. James Strachey (1953) states that the word 'unheimlich'

comes from the German word 'unheimlich', which literally means 'something unknown'" (p.219-525).

Psychologically speaking, horror means something familiar and unknown at the same time. In other words, creepy is when something seems almost human, but not human enough to convince one's mind. According to Freud (1919), "uncanny is the name of everything that should have remained hidden for a long time but has come to light" (p.4). In Freudian terminology (1919), uncanny is the sign of the return of the repressed, whether or not the facts the narrator tells us are real or imaginary. In fact, this feeling can become crucial to the uncanny in horror fiction by linking it to the notion of being snatched out of one's eyes, which is experiencing psychosis in dreams, myths, neurotic fantasies, and so on. Only when all of these conditions are met can the experience of the uncanny be transferred from the realm of the fictional world to the reader's receptive experience.

In this context, Strinati (2012) defined horror as a "genre that depicts the need for repression when the horror shown is interpreted as an expression of uncomfortable and disturbing desires that must be continued" (p. 132). Peterka (2012) defined horror as "a genre of popular literature that focuses on evoking feelings of fear, anxiety, and tension" (p.134). The focus of the horror genre is not on the structure of different works. Rather, it focuses on the aesthetic element and the emotions evoked in the readers (fear, horror, anxiety, etc.). Todorov (2012) classified horror, as a genre, into three types: uncanny, marvelous and fantastic. All three forms are considered primary and support a strong overall vision of terror. According to Prohászková (2012), the uncanny contains supernatural elements, seemingly unreal, impossible, or irrational events, or follows the laws of reason as disturbing, unusual, shocking, and unexpected.

The marvelous is the second type. It suggests accepting the second layer of reality which clarifies the incomprehensible phenomena of the story, so it is imperative to accept the new laws of nature such as films of vampires, werewolves, living dead, demons. The fantastic events are produced as a result of the hesitation between the uncanny and marvelous. In addition, it provides us with a number of possibilities as the audience/reader can make a decision on whether the phenomenon can be interpreted as a supernatural event or an illusion of the central character. According to Todorov (2012), is that “the fantastic is that hesitation, is what a person experiences as he has knowledge of the laws of nature and challenges. It is apparently a supernatural event”(p.52). Hesitation is very important to the narrative framing and also to the approach that the reader is informed about in the amazing events.

The horror fiction subgenre developed from Gothic literature which emerged in the 18th century. In 1790, it became a dominant genre of its time. The first settings for authors, like Ann Radcliffe, Charles Brockden Brown or Matthew Lewis, were environments with mysterious places and big castles. Their gothic works represented the transformation from Gothic novels to horror. Violence and brutality dominated the horror stories. They had violent and brutal scenes. They described drops of blood on the ground or bits of fabric torn on the thorns of the timber.

Horror, however, is more than a genre of fiction that follows particular thematic themes or arouses specific emotive impulses. For Paul Santilli (2007), “horror is also a ‘phobic cultural form’. In this sense, horror acts as a convenient cathartic entertainment, probing our innermost anxieties while allowing us to fantasize about their dangers from the vantage point of fiction” (p.173-194).

1.2 *What Is Horror Fiction?*

The main goal of horror fiction is to evoke emotions in the reader's mind, as horror fiction is about real-life threats like domestic violence, insanity, serial killers, or supernatural threats like vampires, werewolves, or ghosts. This defines horror literature and distinguishes it from other forms of horror, as its creativity disrupts the reader's mind through attraction. Prohászková (2012) argues that horror literature could be understood as literature that actively and predominantly seeks to create a general feeling of uneasiness, and that constantly seeks to evoke feelings and sensations that we normally associate with a feeling of something less than would attribute to a threat.

Against this background, translating horror fiction is not as easy as some readers might think. Horror fiction is fiction that addresses strange and charming subjects because it looks for specialized vocabulary related to words. Secondly, it is important to understand such words in order to better translate the technical description and create the same atmosphere created in the source text. Thomas M. Sipos in *Horror Film Aesthetics* (2014) writes, “Creating the visual language of fear “because psychos stalk all three genres, the line can blur between horror, realistic effect and suspense. Horror psychos can be unnatural or naturalistic” (p.44)”.

This effect occurs together in the dialogues: vocabulary and syntax have to be adapted to the situation, the age, or the social identity of the characters. A booming reality effect is, therefore, the most important condition for readers to voluntarily surrender their disbelief and put themselves in the place of a personality and experience what the character is feeling.

Brewer and Lichtenstein (2000) described suspense as a discursive organization that stimulates the reader to make a psychological response. The reader will predict

the possible consequences of a situation or event once he becomes aware of the characters pertinent to it, thus causing an emotional response in their minds. Horror fiction seeks to evoke an effective response in the reader's mind. Therefore, the narrative mechanism of suspense is closely linked to the induction of a sense of apprehension in the genre.

1.3 A Historical Overview

Horror stories are as old as storytelling itself. Some scholars have traced it back to the Babylonian *Epic of Gilgamesh* (c. 2000 BC) and Homer's *Odyssey* (c. 800 BC).

S. T. Joshi (2012) believed that the supernatural in literature, particularly the bizarre and its evil offshoots, could be traced back to the *Epic of Gilgamesh* (circa 2100 BC) and various Greeks' and Latinos' lyrics. Both works featured a variety of battles between mortals and monsters with a strong otherworldly flair, in which man is just a tool or pawn of the gods. Furthermore, Tymn (1981), Jones (2002), Wisker (2005), and Bloom (2007) also believed that horror began with the development and rise of gothic fiction in the 18th century as a form of 'horror fiction' acts which also pervaded tragedy, like William Shakespeare's plays. *Titus Andronicus* (1588) has many terrifying scenes. In other plays, like *Macbeth* (1599) and *The Tempest* (1610), the reader/ audience meets monsters.

The modern American tradition of horror literature goes back to the 1920s and began with *Weird Tales*, a magazine in which several famous writers first appeared (Scognamillo, 1996). O. H.P. Lovecraft was one of the leading writers of horror stories. He was the pioneer of what is termed "cosmic horror. Other writers whose works were published in the *Weird Tales* include Ray Bradbury, Clark Smith, and Henry M. Robert E. Howard (best known for *Conan the Barbarian*), Robert Ernest Bloch (*Psycho*), and August Derleth.

American horror fiction also includes stories and poems by Edgar Allan Poe, the most prolific writer of horror literature. Poe penned collections of short stories and poetry that influenced a number of notable writers, including Stephen King, whose work is examined in this study. Poe's short stories and novels have received admiration of wide audiences as well as literary respect.

What matters most in the historical description of horror fiction is how it is received since it creates a certain sensation in the reader's mind.

Horror fiction deals with realistic threats like domestic violence, insanity, or serial killers. However, some critics call them supernatural threats. They include vampires, wolves, or ghosts. Noel Carroll (1997) highlighted "classics of what might be termed 'realistic horror.' Psycho or Dead Ringers is a case in point" (p. 27). Monsters are one prevalent element in horror fiction. Most of the time, the focus in this subgenre is on the setting, location and more setting. In a horror narrative, the reader experiences fear, shock and disgust. His or her emotional state becomes tense and fearful.

1.4 Horror and Grotesque

One scholarly definition of horror is that it is the extended experience of the "grotesque" in its modes of fear and abjection. Julia Kristeva (1980) argues that "the grotesque can lead to laughter and cheerfulness as it may as easily turn ugly, horrific, and vile" (p.3). Furthermore, disgust can be counted as the source of the grotesque. This disgust abounds with astonishing and horrific elements which remind readers again and again of how disgusting and shameful it is to drag and transport a rotting corpse around the countryside. For the reader, this scene is terrifying and dirty; despite that, it is also darkly humorous.

Disgust, according to Darwin (1972), is something that offends the taste. Kristeva (1980) argued that disgust is realization of and the ability to process something

from the point of being disgusting, repulsive, to the point of complexity of horror. According to the Art and Popular Culture website, the word grotesque is derived from the Latin root *grotto* which means a “small cave or hollow”. In fiction, grotesque has developed gradually over the years. Its beginnings were stories and fables which could be traced to Greek mythology. Besides, it has acquired a gradual and more complex shading, ranging from the uncanny to the comic, from the ludicrous to the unnatural, from the satirical to the horrific.

In King’s *IT*, for instance, the sense of grotesque horror imparted by the story relies not so much on the fact that it describes the murder of the children, but on the manner in which the body parts of the murdered children seem to act on their own accord, regardless of their relation to the remainder of the body. Bakhtin (1984) and Adams and Yates (1997) demonstrated that in the representation of the body, its organs are juxtaposed and connected, resisting easy recognition and leveling any sense of one organ as private or public, good or bad, repulsive or attractive. Spectacle and the grotesque body are the key concepts of carnival. By taking these concepts, we can begin to demarcate the parameters for analysis of both public autopsy and the ‘body works’ exhibition. As it was shown in *IT*, the clown confesses early on that he has a valid reason to eliminate his victim Georgie. Other than that, the boat seems to make him acutely uneasy.

Grotesque means to frighten or to make unnatural things happen. This takes place in four ways: either through absurd and ambivalence or suspense and disgust. Philip Thomson, in *The Grotesque* (1972), notes: “In the context of literature (especially in drama), there is a modern use of the ‘absurd’ . This brings it very close to the grotesque to the extent that the theatre of the absurd could almost be termed as the ‘theatre of the grotesque’”(pp.29-30). The term is used to cause a shock to the reader through manipulation, undercutting, and even dismantling of conventional literary form.

In a horror narrative, a reader is compelled to imagine what might happen, and what might happen next. In other words, it is suspense that keeps him/her reading. Increasing the expectation, then, logically, drags out the terror. According to Gates (2021), “Ambivalence” has two meanings. The first defines the formal properties of an object while the second defines the mental state brought about by that object. An ambivalent object displays the physical properties of two things at once — it is a chimera” (p.165). The creation of tension or suspense is unique to horror fiction; it arouses a composition out of violence, blood, and darkness, and it can force in an image or a moment via dread or awareness. It can provide a place for the spooky, monsters, lost places, things that cannot be, things from here and things not from here.

1.5 Purpose of the Study

This study has sought to examine the effects of translation of horror in King's *IT* and the impact of terror and its implications such as absurdity, ambivalence, suspense, and disgust. To these two ends, the researcher compared versions of its translation by different translators and then suggested a better translation that clarified the impact on the translation process.

The study also has examined the strategies used by different translator. The non-equivalence typology of Baker (1992), Newmark (1998), Venuti (1995), and Daniel Bre`que (2016) is a case in point. The researcher has also introduced their own translation strategy when it comes to translation of horror fiction. The study has attempted to measure the degree of loss in the original text of the novel and its textual functions during the translation process.

In addition, this study has highlighted the translations made by different translator and the compensation methods they used to produce the best translation. It showed whether these representations faithfully reflect the influence of Arabic on English

and enrich knowledge in the Arabic language, giving different interpretations of these implications and illuminating the way for those who appreciate the beauty of a taste of wonderful style. This study was also intended to pave the way for other researchers to delve deeper into other rhetorical devices and styles.

This study has used the interpretive paradigm of a qualitative method suitable for studying the translation of the effects of terror. Creswell and Clark (2011) stated that the qualitative method is the only valid method when the quantitative measure does not fit or when the subject of investigation requires a complex-detailed understanding.

The researcher has applied the descriptive-analytical method to study, identify and describe the linguistic semantic losses that have occurred between the original (source) text and the translation (target text). Furthermore, it is an attempt to suggest some translation alternatives that convey the intended meaning of the researcher's beliefs.

This study was meant to enrich the literature on translating horror fiction by shedding light on the challenges horror translators face and giving horror readers a sort of guide to horror's communicative intentions. It also offered a practical application of how Daniel Bre'que's strategies could be useful and valid for translating horror fiction. The problems encountered can be seen as lessons to learn from in order to avoid not only misunderstandings but also the unintended repercussions of mistranslating horror writers' intentions.

1.6 Statement of the Problem

This study has researched into the effects of terror in King's *IT* and the strategies used by translator to compensate for the formal and substantive loss of this style of English. One of these translators is Nader Osama, an Egyptian. Osama is also essayist and film critic. He works as a translator for publishing houses; he

translated the title of the novel in question as "الشيء". His translation is 621 pages long and was published by Dar At- Tanweer in 2018.

The problem in the translation of the title is in the absence of such a structure (in form and content) in Arabic. This style appears to be untranslatable and was translated literally by Osama, somehow retaining the horror effects linguistically but not functionally. The chapter entitled "Six Phones" in the novel is a case in point. . The word "plink" is transliterated into the target text:

It was only the sound of dripping water. Plink . . .

pause. Plink . . . pause. Plink . . . pause. Plink . . .

وكان صوت ماء يقطر بلينك صمت بلينك صمت بلينك صمت بلينك

The transliteration of the word 'plink' causes confusion and the loss of the affected sound. This transliteration causes the loss of the equivalent effect. It is important, when translating horror works to be aware of the cultural characteristics of the source and target languages in order to save the cultural roots of the source text and the true impact of the story. Recognition of the linguistic peculiarities of the target language retains the rhythm of the text and conveys the element of tension.

The great problem of investigation is related to the expressive and aesthetic functions of the effects of terror affecting our senses, emotions, and thoughts. The horror effect aims to create a certain feeling, like fear, so the translator has to create the same atmosphere in the target text. Terror effects can be defined as a) persuasive, b) inviting, c) blocking, and d) surprising. The ramifications of this can then create a horror effect based on the context, culture, and background of the story.

Problems in the translation of horror novels are usually made by different translators. First, Arabic lacks some terror-related terms(words), raising questions of non-equivalence. Second, the main problem faced by translators of horror fiction is that the translated horror terms can have an unintended effect or the opposite. In order to convey a message to the audience and leave a specific impact, translators formulate stimuli, which can be verbal expressions, sounds, gestures, or visual images.

Furthermore, formulating a specific stimulus requires more than decoding and coding; it requires that the stimulus have the same intentions as the ST and be just as relevant to the target audience. Equally important, the differences between languages and the way they convey different messages require a rethinking of how subject matter experts and translators need to work together to achieve the required communicative intent and communicate specific messages in different languages.

1.7 Questions of the Study

1. What translation strategies are used by typologies of Baker (1992), Newark (1998), Venuti (1995) and Daniel Bre`que (2016) to reflect the horror effect?
2. Does the translated version of *IT* from English into Arabic generate the same impact on the audience as the original one?
3. Which techniques has the translator used to translate the horror effects?
4. How can the source text horror effect be recreated through translation strategies?
5. Was the translator successful in applying translation techniques that retain the features of horror genre to create the same effect as the source text?

1.8 Strategies Used by Translators in the Translation the Horror Fiction

Daniel Bre`que (2016) suggested three possible strategies for translating horror fiction. The first strategy is to leave the reception or cultural reference intrinsic to the translated narrative and add a footnote. This might be the best strategy and satisfies expatriation advocates. However, this makes the narrative feel like a rehearsal, which is extremely harmful to the second necessary mechanism of horror fiction, suspense.

The second strategy for a translator has to do with artifacts. The translator can place the culture in the target text. Unless the reader knows what a rascal is, they most likely will not realize that it contains a frighteningly distinctive and chilling cry that misses the cultural reference anyway. For example, in *IT's* "Unless the hands in those gloves felt like paws," the translator removes the reference to " كان القفازان "مخليبين".

In such a context, this strategy can be considered a good choice because it keeps the tension. However, in a totally different context, such a choice can result in serious consequences for the reception. In fact, the omission of culture can lead to the potential loss of a necessary culture growth from history.

The third strategy is used when the translator has to give a footnote about something in the text. This can make the reader stop reading to wonder why there is a footnote at that point. This can cause distraction for the reader and deprive them of enjoyment of reading. He becomes conscious of the reader. The weakness here is that there would be a break of the character identification and suspension of disbelief, and then any tension that is building would be gone.

In horror literature, the effects of reality and suspense are key to creating very different degrees of dismay in the reader; the translator's choice of intervention has a direct impact on the reception of the target text. Horror fiction translators should

strike a balance between alienation and naturalization, which is why translating horror fiction is not as easy as some readers would like to believe. Matt Cardin (2017) stated that in horror there is an acknowledgment of the deepest and darkest parts of life. One of the strongest and most persistent desires to attain at this time is the illusion of a strange suspension or violation of the humiliating limitations of time, space, and natural laws that have always been mentioned in *IT*.

Other translators have used different strategies to deal with this type of text (genre). Baker (1992) explained that in order to have a really good translation, the translator must take care to estimate the value that a word has in a given system and develop strategies to deal with non-equivalence” (p.19).

In this context, the semantic meaning is one of the most important linguistic aspects to ensure its translation, faithfully, into the target language. However, in his approaches to communicate and semantic translation, Newmark (1988) addressed idea of achieving equivalent effect. His approaches are extensively used to bring syntactic and semantic structures closer together. According to Benjamin(2021), the translator’s job is to find the intended effect on the language into which he is translating. This can create, in it, an echo of the original.

This means coming to the pure language, which is likely to present itself in a chosen framework of writing in each language, to free the pure language that is under another's spell in one’s own language and to let the pure language shine through the original by translation.

1.9 Challenges

The goal of horror fiction is to evoke the thrill of horror, but what if the reader has resistance to what he/she is reading? According to Paul Ricoeur (2016), a reader’s resistance should not be underestimated, which is even greater in the case of horror

fiction, since the subgenre is intended to generate easy reading and some readers may not be willing to meet this requirement at the expense of the foreign language.

Therefore, it is assumed that the selection of the translator plays a role in expressing the emotions implied by the author's text. This selection also guarantees that the reception of the target text does not suffer from the interpreting process. However, if the selection of translator prevented the reader of the target text from feeling what the author intended, then the translation would fail from the point of view of reception. This excludes a group's social, scientific, or ideological reception, but it includes the individual reader's reception. If the reader of a horror story didn't feel any fear, then the horror story would serve no purpose.

In the field of translation of horror novels, translators often face problems. First, Arabic lacks some horrible terms that pose non-equivalence issues as it suffers from the lack of some counterparts. There are strategies to deal with such a problem, especially terror effects, including those proposed by Newmark (1988) and Baker (1992). Baker (1992) focused on the translation strategies used to deal with word-level non-equivalence, which is applicable to horror effect translation as it attempts to recreate the artistic horror of the source text experienced in *IT*.

According to Baker, this strategy is one of the most commonly used by professional translators. The problem arises from the lack of such a structure in Arabic. For example: "You'll float down here with your friends, Beverly, we all float down here,

لسوف تطفين هنا مع اصدقائك بيقرلي كلنا نطفو هنا

The semantic losses occur at this stage. These losses, however, differ depending on the translator's knowledge of the two languages and two cultures: the source and target. That means not floating with the others but dying with the other kids in

the story. Pennywise, after killing Georgie, uses the dead children to deliver a message to the seven children that they are all going to die. The translator translates the word literally, but it means to die. This clarifies the lack of gender effect on the reader. The meaning should be "You will die and come back with the other children".

It should be stressed here is that every lexical choice made or linguistic feature used in the horror story is used very critically and firmly. Therefore, different meanings depend on the condition/case given in the translation of the horror story. For example, some of the worst nightmares come alive in horror stories, allowing us to indulge our fascination with the unusual. If horror research weren't risking anything, readers of the genre wouldn't have to justify themselves.

The idea is that the voluntary suspension of disbelief plays some role in examining reader's response to fiction and to his/her belief. Folkart (2000) observed that "sights, sounds, tastes and smells, as well as textures and pain, help the reader to become immersed in the scene and overcome their disbelief" (p. 233).

Chapter Two

Literature Review and Methodology

2.1 Introduction

This chapter reviews previous studies in Arabic and English related to the translation of horror fiction. Some of the most relevant studies are reviewed to illustrate scholars' opinions about horror fiction translation. The chapter also highlights some studies that have used different translation theories and models to analyze and evaluate horror translations.

In this type of text (sub-genre), the translators have used different strategies. Dickins, Hervey, and Higgins (2002) found that the textual features of each text of each subgenre are different and salient, which accordingly give the opportunity to the translator to identify the subgenre of the text and the right strategies to use. Therefore, any translation of the horror fiction can be problematic in one way or another, since horror words have expressions that are culture-specific, This means that each term is used and interpreted differently across cultures.

Mohammad Qhasa (2011) points out that the aim of the horror subgenre is not always to scare people to death. According to him, the horror subgenre gives young adults a special realization of new problems they would face in their future life. The oldest and strongest feeling of mankind is fear, so horror fiction has always elicited violent reactions from its readers and audience.

These reactions have led to various comments and interpretations to clarify the quality of horror. Many researchers have written scholarly articles and book chapters about horror fiction. Steffen Hantke (2020) believes that academic discourse leaves literally no room for enthusiasm for graphic images of horror violence, chaos, and death, or for any other aesthetic or effective purpose.

For Hantke (2012), the strong sensory and affective impact of horror resists attempts to canonize the texts, thereby confusing scholarly attempts to mediate between text and reader.

Petar Bodic (2018) identified common translation problems corresponding to “translation changes, voice changes, phraseology units (idioms and verbs of construction)”: “Placement, Registration and Puns,” and “Metaphors, Sounds and Images and Images of Terror” (p.55).

Difficulties also arise when translating the units if there is no equivalent within the TL, and if similar expressions occur but are used in a completely different context. As long as the translation achieves cultural equivalence and has the same impact in context compared to the source language, it is a good translation. As Hatim and Munday (2018) noted, the register mediates between language and situation (that is, we use language registers to access situations). When translating horror fiction, it is important to keep the character in mind because it serves as a form of characterization, allows us to visualize a positive situation, determines the level of its formality, and forms judgments about the characters.

Translation of horror fiction faces a number of challenges. Clotilde Landaus(2016) identified a number of challenges when it comes to the translation of horror fiction. He applied three translation techniques suggested by Jean-Daniel Braque, who translated King’s works into French. The first is translator’s access to external documentation. For instance, B. an image, needs external documentation to understand the technical descriptions. The second is translator’s keeping of the original culture in the TT and adding a footnote. The third technique is translator’s dropping of TT culture .

The fourth is that translators might try to find a cultural equivalent, such as B. the pacing and compliance of the translation with "the structure of the original text"

and "the preservation of grammar and vocabulary selection and sentence organization of ST. Landais (2016) argued that the strategies are not always possible since a "true equivalent" to a culture is "rare in TL" (p. 26). To conclude, Landais suggests that in order to be successful in translation of horror novels, the above strategies must be carefully considered by the translator.

A number of studies worldwide have examined and explored various linguistic issues (lexical, syntactic, semantic, rhetorical) with particular reference to the effect of terror in novels. For example, Paul Ricoeur (2006) believed that if the choice of translator prevented the reader of the target text from feeling what the author's intended meaning, then the translation would fail from a reception perspective.

The key point here is that the horror effect must meet the desired feeling.

However, other studies were devoted to other aspects of horror. Horror, as a subgenre of speculative fiction, is intended to frighten and disgust its readers by inducing feelings of horror and dread. According to Noel Carroll (1990), horror fiction is based on "distinctive structures, images, and characters of the genre arranged to evoke the emotion of art horror" (p.8). Qiuxia Jiang also believed (2008) that "successful literary translations" rely on "pictorial representation" as opposed to "textual representation" since too many images can spoil the reader's sensibility" (p.863).

Previous studies have focused on translating images at different levels and have showed that images pose a challenge in translating horror fiction to preserve the aesthetic experience from ST to TT. Based on the above, no translator should underestimate the importance of style and imagery. Additionally, careful analysis is vital for anyone tasked with translating horror fiction.

Therefore, when translating the horror subgenre, more attention should be paid to recipients who have little idea of the culture of the original text and what suits them and what doesn't. Determining what is appropriated and what is not depends largely on the knowledge of the translator. For example, onomatopoeia is key to the horror scene in the novel; without onomatopoeia, the effect may be lost when reading. The following example illustrates:

“Storm just bleeew me away,” Pennywise the Dancing Clown said. “It blew the whole circus away. Can you smell the circus, Georgie?”

"العاصفة اطاحااااحت بي تماما" هكذا قال بيني وايز المهرج الراقص ثم اردف "لقد اطاحت بالسيرك كله. هل تشم رائحة السيرك جورجى"

In this example, the translator translates the word “bleeew” according to its meaning; this removes onomatopoeia and sound effect without any connection to the translation and meaning.

2.2 Theoretical Framework

When translating a horror subgenre, the translator must first be aware of the horror genre options and understand the most effective parts to convey the concept in order to be ready to translate these features into the target language. In his communicative and semantic translation approaches, Newmark (1988) addressed the idea of "ensuring equivalent effect." These approaches are widely used to bring syntactic and semantic structures closer together. In this way, the goal of the text, which is to convey horrors, is fulfilled. Therefore, it is necessary to analyze translation strategies in relation to most of the characteristics of horror fiction, namely the effect of reality and suspense.

The reality effect, a key feature, prevents fear from turning into laughter or a shrug. It does so through a plethora of hidden meanings of the real that creates veracity:

descriptions and details to form a familiar or identifiable realm for the reader, precise time and scope of the narrative, coherent identity, and character psychology.

There is a common effect in the dialogues. The situation, age, or social identity of the characters should determine vocabulary and sentence structure. The most important condition for readers to voluntarily quit their disbelief and put themselves in the place of a personality and experience what the character is feeling is a booming reality effect. The readers are put into the story and become excited as a result of suspense. It also creates tension within the story. One of the most important factors to achieve suspense is the language used.

Translators use strategies such as description and dialogue to achieve this goal. Also, the dialogue gives the reader a sense of naturalness and reality, as the atmosphere associated with the character plays a crucial role in shaping the horror genre. The use of dialogue and description helps the author create the characters and atmosphere for the audience. After translating descriptions and dialogue, the translator must employ strategies that do not obscure the true impact of the story. Therefore, translating description and dialogue, as two important components of the horror genre, should not result in an incomplete picture and character of horror fiction.

Translating horror literature is the most fundamental problem for translators due to their expressive and aesthetic functions aimed at affecting human senses, emotions and thoughts. Peterka (2012) pointed out that this genre of popular literature focuses on evoking feelings of fear, anxiety, and tension. The focus of the horror subgenre is not on the structure of different works. Rather, it is about the aesthetic element and the emotions evoked in the readers (fear, horror, anxiety,

etc.), since the main characteristics of horror fiction include the characters and the atmosphere of the stories.

Furthermore, the characters in this type of literature are often archetypes, such as vampires, werewolves, zombies, monsters, mad scientists, demons, ghosts, wandering spirits, etc. Also, the atmosphere of these stories is different from that of the modern world and can be set in cemeteries, abandoned palaces, twilight forests, old houses, and other places.

Still, the importance of such imagery in horror fiction can be properly understood by referring to Roland Barthes' concept of "real impact and suspense". One of the ways King builds on real impact is by creating extremely realistic environments in his works.

Reception is essential to horror fiction, making the translation of the subgenre an extremely tricky business. Translating onomatopoeia for literary effects such as slam, splash, bam, babble, warble, gurgle, mumble, and belch is a case in point. The reality and suspense effect must speak from the culture to the target so that the target reader experiences the exact level of concern that the source text author assumes.

To allow the target text reader to perceive the author's intentions, the translator should be carefully selected; otherwise, the interpretation from the perspective of reception would fail, independent of the reception of the reader. The reader of a scary story should experience real thrill and suspense. If he/she didn't live the experience, the scary story would have no purpose. This means the reader would read a normal text without feeling any scary thrills.

The reader of horror fiction should feel reality effect and suspense. To these two ends, to my point of view the horror fiction translators should stick as close as

possible to the structure of the first text and keep some grammar and vocabulary choices intact due to the sentence structure of the offered text.

In this way, the suspense draws the reader into the story and creates enthusiasm. Furthermore, when the reader or listener engages with a story, a linguistic connection is made, and this connection essentially stimulates the audience's desire to know phoneme by phoneme, word by word, and sentence by sentence as an onomatopoeic formation of a word from a sound associated with the named (e.g., cuckoo, crackling). This word actually resembles the sound it makes and we can almost hear these sounds as we read.

After this stage, any situation that increases this desire points to suspense and leads to a certain area of history; he has performed the action of suspending history.

The importance of retaining the impact of reality as a defining element of horror stories is obvious to everyone, and the translator must try to retain this element of post-translation in order to be ready to give the reader the same impact of the delivery text. Therefore, the translator must construct sentences in such a way that arouses emotions in the reader's mind and has an identical impact on the reader's thoughts. Prohászková (2012) stated that horror literature can be understood as literature that actively and predominantly seeks to create a general sense of unease, constantly attempting to evoke feelings and sensations that we normally associate with a sense of something less than a threat would attribute.

The translator is expected to preserve the sole agency of a narrative, the unique cut of paragraphs and sentences. What matters is the translator's ability to create a world in which the characters, atmosphere, and tone of events are believable and easily trusted by audiences. Domestication and foreignization of translation were proposed by L. Venuti in 1995. The terms are derived directly from an article written by the German scholar Schleiermacher in 1813. Schleiermacher

emphasized the inseparable relationship between translation and understanding, pointing out that there are two things in translation. The first is to bring the reader closer to the author while the other is to bring the author closer to the reader. If the reader is aware of the author's context, she will feel the exotic atmosphere.

Furthermore, in the initial dichotomy, Lawrence Venuti (1995) engaged the reader in his choice of strategy. He argued that a translation can bring the reader closer to the author but "alienate" the target text by violating some conventions of the target language. In so doing, the target reader feels the strangeness of the source text. However, the translation can bring the author closer to the reader, by "taming" or "naturalizing" the target text. That is, it can "bring the target text as close as possible to the target reader" (p.45).

Horror fiction translators should make a balance between alienation and domestication. They are in-text translation tools, marginal notes, and exegetical annotations or commentaries. In fact, loss of cultural roots, and accordingly reality-destroying effects, result from super naturalization. In contrast, extreme foreignization can prevent characterization.

Foreignization implies searching for similarities between languages and cultures, which means constantly dealing with differences. However, it will never completely eliminate these differences. The method of alienation can produce a particular characteristic idiom, develop a national language, and influence the global development of a culture. Wang (2014) notes that it is not difficult to state that alienation is currently the inevitable trend in literary translation as it remains faithful to the original works, maintains the local conditions and customs of foreign countries, and meets the readers' expected point of view essential to the process of communication and global cultural formation. According to Venuti (1994), translation is concerned with reproducing, in the receiving language, the closest

natural equivalent to the message of the source language, first in meaning and second in style” (p. 12). Domestication means that the translator has to pull back the curtains of linguistic and cultural differences so that people can even clearly see the meaning of the original message.

Translators should have the ability to reflect the intended reception within the delivery text. The translators of horror fiction can achieve the correct reception of the target text through careful analysis of the narrative and actual experience of writing and its mechanisms. This is the reason why translator’s position or role is so essential in horror fiction. His/her desire to intervene is based on the narrative success or failure in the reader's mind. Finally, in relation to the study, there are four theoretical strategies concerning the translation of the horror effect: the non-equivalence typology of Baker (1992), Newark (1998), I. Venuti (1995) and Daniel Bre`que (2016).

In light of Osama's translation, the challenges, such as creating the same visual impact, fear, absurdity, ambivalence, tension, and disgust in the source data, are considered in this study. Apart from this study, it is recommended that professional translators be hired to create a successful version of the original text using the most appropriate and innovative techniques. In particular, this study sheds light on the effective use of strategies for translating horror fiction, and also shows how efficiently they are used to meet recipients’ expectations and to what extent recipients respond to them.

2.3 Methodology

This study has been framed in the interpretive paradigm of a qualitative method adapted to the translation of the horror effect due to the complexity faced by the translator. Creswell and Clark (2011) stated that the qualitative method is the only valid method when the quantitative measure does not fit or when the subject of

investigation requires a complex-detailed understanding. The study has used the descriptive and analytical paradigms to achieve its objectives.

However, the factors that make up a literary work are infinite, and all must be taken into account as much as possible by translators who wish to produce a text in an LT that at least approximates the original. Baker (1992) explained that in order to have a really good translation, the translator should carefully estimate the value that a word holds in a given system and set up strategies to address non-equivalence.

Therefore, to ensure its translation into the target language the semantic meaning is one of the most important linguistic aspects which needs careful consideration . However, Newmark, in his communicative and semantic approaches to translation, raised the idea of rendering equivalent effect. His approaches are widely used to reproduce the closest syntactic and semantic structures of the original or to achieve the same effect as the original. Finally, in terms of study, there are two theoretical strategies framed in the translation of the horror effect. These strategies are alienation and domestication. They are discussed in light of the translation by Osama, who translated the novel under study.

Chapter Three

Data Analysis

This chapter is devoted to the analysis of translation strategies used in the translation of various *IT* horror words, using addition, deletion, replacement, omission and tracking. This chapter addresses some important aspects related to terror in several detailed sections. In the first section the researcher tracks the addition of some words specifically taken from the horror scenes. In the second section, she discusses two strategies under two subheadings: elimination and omission. In the third section, she focuses on the literal translation of horror. In the last section, she introduces the functions and effects of calque and explains the types of calques used by the translator in each section.

3.1 Cases Entailing Addition in Horror Fiction

According to Shirinzadeh and Mahadi (2014), addition is “the strategy where the translator uses expansion in the translation of the source language; he/she can use this addition in the body of the target text or as a side note” (p.10). Using the suffix certainly solves many problems for a translator and obviously draws the recipient's attention to the specific context of the source and destination by only adding the relevant information. Newmark (1988) noted that the information added to the translation is usually cultural, "explaining the differences between the culture of SL and LM" (p.91), technical (relating to the subject), or linguistic (what/ which explains capricious use of words).

The optimal use of supplements adds clarity and brings local transformation. Van Dijk (1988) suggests that supplements are used to provide more information about earlier events, context or historical background. . . . For example, "I could have you now if I wanted you to know what he said. But this is going to be too much fun" is translated as add. The thing then said, "You didn't expect to kill now if you

wanted to, but without the right spit it was too much fun." is translated by adding "ثم قال الشيء "كنت استطيع قتلك الان اذا رغبت لكن مرحا كثيرا ساحظى به لا يصح تفويته".

Additions are often unavoidable in translation; however, additions can always do irreparable damage to the text if the balance of gains and losses is overlooked. Rosa Assis (2015) points out that "translators can choose between a variety of translation procedures, namely, omission, addition, retention or modification of such linguistic features and the associated contextual information" (p.7). To solve this problem, translators need to add information or explain the elliptical meaning and apply certain adaptation techniques to the source text. Additional information is manifested using one of the following methods: parentheses, footnotes, extended comment or margin notes, and square brackets. These are qualified as translation devices by AbdulRaof (2001).

Data classification:

The table below is a classification of **addition cases**, and it will be a reference for analysis.

Table (1)*Classification of Addition Cases*

1	He lay on his side, drawing his legs up until he was in a fetal position.	أنهى مايك عبارته واستلقى على جانبه ضاماً ساقيه الى صدره حتى صار في وضع الجنين لف الحزام حول يده اليمنى مرتين ووضع جل تركيزه.	"أنهى مايك عبارته" (p575)
2	He felt as if someone had whopped all the breath out of him	شعر ريتشي بان احدهم شطف كل الهواء من رنتيه.	"رنتيه" (p383)
3	"I could have you now if I wanted you now," it said. "But this is going to be too much fun."	ثم قال الشيء "كنت استطيع قتلك الان اذا رغبت لكن مرحا كثيرا ساحظى به لا يصح تفويته"	"لا يصح تفويته" (p383)
4	Richie saw the mad darkness that must exist over the rim of the universe;	حجم كرتي تنس استطاع ريتشي رؤية دجاجير مسعورة لايد انها تسري عند حافة الكون.	"دجاجير مسعورة" (p383)
5	And yet again he heard his mouth.	ورغم ذلك يسمع صوت لسانه بقرع.	"يقرع" (p383)
6	"Yeah." "Yeah?" "Yeah." "What did it say?"	نعم سمعت سمعت نعم ماذا سمعت	"سمعت" (p385)

The translator used a number of translation techniques such as addition. For example, the phrases "he is a main phrase", "he saw", "لا دجاجير", "لا يصح تفويته", "دجاجير", "لا", "يقرع", "مسعورة", "يسمع صوت لسانه", "يقرع", "سمعت", "سمعت", "نعم", "ماذا سمعت" are not part of the ST language; they are added to the TT. However, these additions affect the text in many ways, as they must be observed in the TT. When not feasible in the texts, they may be kept in parentheses, annotations, or footnotes, and this additional information is considered additional explanation of the culture-specific concepts and is required for fairness and understanding.

In the sixth example, the word "سمعت" is added for reasons of comprehension, since the reader of TT cannot establish a connection between what is heard and what is

meant. The addition of the lexicon “سمعت” after the pronoun “نعم” lets the reader or listener realize that there is a connection between the rhetorical function and contextual meaning. The rhetorical devices that give his / her utterances their wonderful style is to make the reader or listener feel as if it is about to happen.

These statements have illocutionary powers that cause them to convey specific functions or purposes that the novel's translators are expected to examine, understand, and explain in translation. By adding these notes and negotiating meaning with the text, the addition remains linguistic and to some extent functional. Although these notes do not fulfill all of the rhetorical functions of the statement, they do evoke the idea in the readers' minds and cause them to seek out the rhetorical goals that the statement entails.

3.2 Cases Entailing Deletion and Omission in *IT*

Ivacovoni (2009) pointed out that “omissions mean the omission of words, which generally occurs when there are no equivalent words in the target culture, and the omission of a word or words from SL while the translation is being performed” (p. 55). However, according to Van Dijk (1988), "deletion is an efficient routine, and decisions to delete information are based on external or internal considerations" (p. 80).

Omission would hide superfluous content in SL texts. Deletion would be removed, as explained by Al-Daragi (2016). He makes an important distinction between the two terms by "noting the use of the terms 'deletion' and 'omission'. ... indistinct in a wide range of literature ... with no clear distinction between them" (p.63). Furthermore, Al-Daragi (2016) argued that "deletion refers to actual text or language units that are deleted" while omission refers to "the loss of meaning or the semantic load of various aspects through the use of different methods or strategies of translation, such as generalization, standardization and

transliteration” (p.119). Al-Daraj adds that “suppression happens at four levels: word, sentence, paragraph and passage. To illustrate this, he provides examples of omissions: translation of character names, dialects, CSI, expressions. manner not presented in the source text” (p.162).

Data classification:

The table below is a classification of deletion cases; it is used as a reference for analysis.

Table (2)

Classification of Deletion Cases

1	Daddy, I didn't do it! his mind screamed. Someone else	لم افعل ذلك شخص اخر قد.	”daddy”	(p637)
2	I think Henry did the job on you! Want a balloon, Mikey? Want a balloon? How you doon? Hello there!	انت؟ اظن ان هنري انجز مهمته معك؟ اتريد بالونة يا مايك؟ اتريد بالونة؟ كيف حالك؟ اين انت؟	Mikey and hello there.	(p598)
3	Mike's eyes turned up to the face of the grandfather clock	التفت عينا مايك الى ساعه الحائط ساعه مولر.	grandfather clock.	(p598)
4	Except that the hands inside those gloves felt like paws	كان القفازان مخليين.	” Except that the hands inside those”	(p403)

Osama (the Egyptian translator) used different translation techniques such as elimination امثلة اخرى. For example, "dad", "Mikey", "hello", "grandfather clock", and "wait for the hands to go in" were all the target of a deletion strategy. It is argued that they should not be removed to ensure the originality of the original texts, and the translator should not assume the role of censor is not to delete or modify passages or just to please the reader.

These deletions affect the text, it affects the subject and the subject's entire context. Many scholars, such as Baker (1992), Nida (1964), Nida and Taber (1969) and

Newmark (1988) are cautious about using the elimination strategy (Al-Daragi, 2016) because it has “negative effects” or implications for translation in terms of meaning and coherence of the text as part or as a whole” (p.68).

3.2.1 Treatment of Stuttering in the Translation of *IT*: Deletion As Translation Strategy

Stuttering is a language disorder characterized by the repetition of sounds, syllables, or words; lengthening of sounds and pauses in speaking are called blocks. (*International Statistical Classification of Diseases and Related Health Problems*, 10th Revision (ICD-10), 2010)

A stuttering person knows he has a problem, but has difficulty producing normal fluent speech. Stuttering in *IT* is classified as neurogenic stuttering that can occur after suffering from a stroke, head injury, or other type of brain injury. In neurogenic stuttering, according to the National Institute on Deafness and Other Communication Disorders (NIH), the brain has difficulty coordinating the different brain regions involved in language, resulting in difficulty producing clear, fluent speech.

The impact of stuttering on life can affect self-confidence, spontaneity, job performance and social interactions. According to Joseph Klein (2004), the simple gag is "the oldest and most basic depiction of stuttering in films and novels" (p. 33). The stuttering in *IT* takes the form of a repetition of consonants or vowels, a lengthening of sounds, but it is also the total absence of sounds.

Stuttering, according to Marcel Wingate (2006) is “a language disorder and goes no further.” He added that the large number of definitions of stuttering is a problem within the field itself. He argued that people suffer from stuttering for at least three reasons: nervousness, shyness and insecurity. Stuttering is a mental disorder and

stuttering people are less intelligent or able, and stuttering itself is due to suffering from emotional trauma" (p.364).

In *IT*, King introduces stuttering in a different way. Bill Denbrough, the protagonist in *IT*, lives in a world of realism and horror. King portrays Bill as both a victim of bullying and a hero commanding a group of kids to victory over an evil entity (the evil *IT* clown).

Unlike the case in Arab culture, as the study indicated, stuttering is neither used as a sign of weakness, incompetence, or dishonesty, nor is it used as a tool to win sympathy for or infantilize Bill Denbrough. Stuttering is not a metaphor for fear that needs to be overcome. Bill Denbrough stutters from start to finish; stuttering is part of his identity and one of his distinguishing features.

The collected data is based on the frequency of Bill's stuttering and the words and letters he stutters when he utters them. Bill stutters 65 times. His first line "Don't be a coward"(p. 44), is addressed to his brother Georgie. Bill stutters while asking his brother not to faint. This can be considered ironic. The following table lists the words Bill Denbrough stutters throughout the novel. The repetition occurs in the novel, which the translator stutteringly translates in the same way as the source text, with one exception: he translates it with the repetition omitted.

Table (3)*Stuttered Words*

Word Stuttered		
wuss	Richie	Wants
vomit	We'll	You're
float	quarry	That's
she's	just	Mrs. K
boats	Your	swear
dick	I'm	We
Barrens	stay	take
missing	cant't	It
Suck	pick	Beverly
thrusts	was	stick
posts	poetry	should
posts	Losers	so
could	saw	sorry
show	Georgie	sorry
It's	thing	she
Georgie	forgotten	what
public	Georgie	Swear
backyard	That's	You
Georgie	Georgie	6 times = Georgie
Georgie	fucking	3 times = posts
You	thrusts	2 times = sorry
supplies	posts	2 times = swear
thanks	ghosts	2 times = thrusts

In the Arabic translation, stuttering is produced as a normal sentence without repetition of the sound, since the translator avoids repetition and translates it as one word. The examples below illustrate this process:

“Be c-c-careful!” He heard himself shouting. His words echoed flatly. “It drops off here! Eh-

Eddie! Where a-a-are yuh-you?”

سمع نفسه يصيح **كن حذرا** تردد صوت كلماته طويلا

اين اأأأأ أنت

(p. 655)

Osama translates the stutter while omitting the repetitive sound. This leads to a loss of meaning and effect of the horror scene in the novel. Additionally, the omission creates a misunderstanding of the message King is trying to convey to his audiences through the ratings. The stutter removal makes the horror subgenre effect disappear as if nothing happens in the scene.

The main purpose of suppression and omission is to establish a certain type of association between ST and TT. The nature of the correspondence was referred to as "loyalty" and "loyalty", or more commonly as the term "equivalence", but the translation is not clear enough. This leads to a negative horror effect on the second language reader.

As illustrated, stuttering is a violation of communication expectations. It is challenge to social norms regarding the fluency and rhythm of the language. Burgoon (2015) argued that "positive injuries can lead to desirable outcomes" (p.1).

3.3 Cases Entailing Literal Translation of Horror

Literal translation is the translation of a text from one language to another "word for word" rather than giving the meaning of the original. This leads to the loss of the semantic meaning of the word. This section presents the most appropriate translation strategy into which the term falls, followed by a presentation of Baker's semantic translation strategy. The meaning is inseparable from the function of understanding the meaning of the words. The translator has to pay attention to the meaning and its different layers.

Data Classification

In *IT*, there is a repetition of the word "float" but this word carries different meanings depending on context in which it is used. King used the word "float"

around 120 times. “float” is a Cambridge dictionary verb that represents the state of an object (such as a balloon or a tree trunk) resting or moving on the surface of a liquid or air. To "float" like Pennywise pretends to float in Deadlights.

The Deadlights in the novel is a location deep in the macro verse where he originally came from, filled with orange light. King conveys to the reader two forms: his physical form on earth and his cosmological form in Deadlights. The translator's job is to identify the two meanings of “float”. This is presented when Georgie (the boy) talks to Pennywise (the clown) in the first chapter: “After the Flood 1957”.

George said, looking into the storm drain, “And a balloon? I’ve got red and green and yellow and blue. . .” “Do they **float**?” “**Float**?” The clown’s grin widened. “Oh yes, indeed they do. They float! And there’s cotton candy. . .” George reached. The clown seized his arm.

قال جورج وهو ينظر اسفل مصرف الامطار بالتاكيد اريده وماذا عن بالونة

معاه؟ لدي بالونات حمراء وخضراء وصفراء وزرقاء

هل تطفو في الهواء

تطفو اتسعت ابتسامة المهرج اوه اجل بالطبع انها تطفو ويوجد أيضا غزل بنات

اقترب جورج و مد يده فقبض المهرج ذراعه.

The literal meaning of float is "يطفو". Pennywise tries to convince Georgie to go with him to a world of circus and balloon. As Georgie refuses to listen to a stranger, Pennywise says, “Let’s float there, like a balloon floating in the air. The word “**float**” as “يطفو” is clear but does it convey another aspect of meaning? Penny Wise uses “float” in the following examples:

“You’ll **float** down here with your friends, Beverly, we all **float** down here,

لسوف **تطفين** هنا مع اصدقائك بيفرلي كلنا **نطفو** هنا

The verb “float” means “to die” with the other children. After killing Georgie, Pennywise uses the dead children to deliver a message to the seven children: “They will all die”. The translator translates the word literally, but it means to die. This shows the lack of gender effect on the reader as the meaning was intended to be "They will die and come back with the rest of the boys".

One can conclude that the target terms used in the translation have many different meanings, but they do not have the meaning of “float”. They are different from the term of the source text, which has two totally opposite meanings. For a better understanding and production of a more acceptable translation for a reader in the target language, the translator can amend and refine the source text.

Even if the source word had a target equivalent, it would not result in the intended meaning, so illustration translation might be an option. In this context, Baker (1992) suggests that illustration translation is a “useful option: when the word that lacks an equivalent in the target language refers to a physical entity that can be represented, especially when space is limited and the text must be short, concise, and direct” (p.42). Another suggested translation might be to paraphrase or omit. The best solution for translation is to translate “float” as "يطفو" when needed and as "استموت" when needed to die.

3.3.1 Cases Entailing Literal Translation of Horror: A Special Case in Onomatopoeia

In *Cinematic Storytelling*, Jennifer Van Sijll (2005) highlighted the importance of sound. Its importance springs from telling the reader about character, and the setting: place and time. Furthermore it informs and moves us in ways that images

cannot because certain combinations of sound and images can evoke what neither can be alone. Sound is also important because it can help determine what we see or hear when we read certain words.

This is where the term onomatopoeia comes from. According to the *Oxford Dictionary of Phrases and Fables*, onomatopoeia is "the formation of a word from a sound associated with the named". "Gram. Cuckoo and crackle" are examples of onomatopoeic words. It is also a word that actually resembles the sound it makes, and we can almost hear those sounds as we read." Onomatopoeia is used for literary effects. Examples of onomatopoeic words include slam, splash, bam, babble, gurgle, gurgle, murmurs, and burps.. It's all about artificial sounds and in what process. The following are translation methods used by the translator to translate the onomatopoeic words found in *IT* .

Onomatopoeic words are considered difficult to handle. According to Shinta Kusma (2019), translators "will not always find the equivalent of a particular onomatopoeic word of the source text in the target text" (p. 1). This is because onomatopoeia is closely associated with the culture of the respective language.

A word can appear one time or more than one time in the same sentence. It can have a fixed meaning throughout the sentence, or each repetition of the word can indicate a different meaning. In *IT*, the sound effect of water falling out of the washing machine is described in two ways: literary (transliteration) and the other through its meaning, as described in the examples below.

The meaning of plink is dripping Plink is adapted from Sarah Gibben (2018): "It's the sound of water droplets falling one after the other, perhaps from a dripping faucet or a cracked ceiling. It's the kind of noise that can keep you up all night" (p.10). The rhythm of language and events in this novel is the verbal equivalent of ragtime and the rhythm of historical change.

Data Classification

For instance, in Chapter “**Six Phones Calls**” the word “**Plink**” was transliterated to the target text:

It was only the sound of dripping water. **Plink** . . .

pause. **Plink** . . . pause. **Plink** . . . pause. **Plink** . . .

وكان صوت ماء يقطر بلينك صمت بلينك صمت بلينك صمت بلينك

The literal translation of the word “plink” creates confusion and the loss of the affected sound. What does بلينك mean in Arabic? What causes the loss of rhythm equivalence effect? Also, in another example involving the sound of the wind, the translator translates the meaning without using literal translation.

The onomatopoeia of the horror subgenre is a key to the novel's horror scene; without onomatopoeic sounds, the effect of reading can be lost. The following example illustrates how the translator used literal translation "I was blown away by the storm," said Pennywise the dancing clown. “He blew up the whole circus. Can you smell the circus, Georgie? "The storm just blew me away," said Penny Wise, the dancing clown. “I brought down the whole circus. Do you smell a Georgian circus?”

The translator here used literal translation and deleted the onomatopoeia and sound effects. Baker (2020) argues that "a translator may use a 'more neutral/less expressive word' such that both examples continue to translate lexical repetitions without paying attention to their intended function in the source text" (p. 200).

Although exact textual equivalence is not easy to achieve, it can be suggested that equivalence might be achieved when a translation contains a meaning that is similar or as close as possible to that of the original text. Another strategy, as

suggested by Newmark, is to use loanwords plus explanation. He calls this translation pairs, where the words “plink” and “blew” are explained in detail in parentheses . Plink (أصداء الأصوات), and blew (من الرياح تتحرك)

3.4 Cases Entailing Calque in Horror Genre

A calque could be a word-for-word translation from one language to another. The term calque is borrowed from French and derives from the verb calque, which suggests repetition and tracing. Chambers (1981) gives "tracing or tracing: copying by rubbing the back with color mat and then outlines with a blunt tip" (p. 55).

The use of calque once speaks in relation to borrowing a word or phrase from another language and its parts to create a substitute lexeme in the target language. Translators suggest good methods to deal with tracing in literature, especially in the horror fiction. These strategies stand for foreignization or domestication.

The choice of one of the two options depends not only on the form and performance of tracing, but also on the translator's perspective and the consideration of the TT and ST.

Data Classification

The table below is a classification of calque cases:

Table (4)

Classification of Calque Cases

1	“...although I’m sure some people would say that would only be adding to what was already there. ”	رغم انني متأكد ان بعض الناس سيقولون انني لم افعل شيئاً سوى ان ازددت بعض الطين بللا يمكنني الاشارة الى فمك لتجد لسانك السليط هذا يغرق.	” Adding to what was already there” (383)
2	“I can point at your mouth and your stupid flapping tongue will turn into so much running pus . I can do it, Richie. Want to see?”	بعض الطين بللا يمكنني الاشارة الى فمك لتجد لسانك السليط هذا يغرق في القيح والصدید. استطیع فعل ذلك ياريتشي اتريد ان تجرب؟	“running pus” (p383)

Garnier and Saint-Dizier (2009) classified calque into the following types: lexical traces (e.g., wrong preposition), lexical choice traces (e.g. similar forms with different meanings), structural traces (e.g. wrong preposition). (e.g. incorrect structure) and basic style pursuits (e.g. incorrect transient use). In *IT*, lexical choice calques of similar forms with different meanings are used. Furthermore, in LT they were not natural, but the intelligible ones were excluded in the sense of communicative equivalence; tracings were given to show why it is inappropriate to translate them as such. At this point, it should be remembered that these alternatives do not claim to be exhaustive.

Osama employs methods of domestication and alienation in his translation of horror in *IT*. For example, domestication is used to "add to what was already there" in "سوى ان زادت الطين بله". The situation is similar to the alienation in the colloquialism "as streaming pus" in "يغرق في القيح والصدید". A good combination of domestication and foreignness is believed to preserve ST's uniqueness while

producing a readable text. Foreignization, an elementary formula, introduces the target reader to a new form of expression that is not part of ST.

Calque respects the grammatical conventions of the TT while attempting to retain the form of the ST whether this is often the result of grammatical or lexical factors. The lack of idiomatic expression betrays the origin of the ST and underscores its strangeness and uniqueness.

On the other hand, the expressions preserve the essence of the oral tradition, which is used in most cases to emphasize the excellence and uniqueness of the explicit culture. A decent copy might gain credit insofar as Dickins, Hervey, and Higgins (2017) illustrate that "sometimes it actually becomes a standard TT cultural equivalent to its ST equivalent" (p. 37).

The standardization of tracing in the TL does not mean that it becomes part of the TT. In comparison, a bad trace can corrupt the message and affect the readability of the TT.

Chansou and Santoyo (1984) have published research on tracing. Their research, unlike previous research, is more positive. They focused on "the neologizing power of the tracing mechanism as a way of transferring new concepts to new ones to reach target audiences and to enrich the vocabulary of the receiving language." In their work, they defined calque as the very strict translation into a TT, using forms of TT, in forms of ST.

The study of arithmetic errors in translators is of interest on many entirely different levels. It highlights the contrasting choices within the two languages and raises questions about the nature of the skill in both languages and about their linguistic awareness as highly experienced users of each language.

It has been found that lexical choices of similar forms with different supplied meanings not only appear unnatural, but also distort the meaning of the source material, thus misleading the target audience. Some of the structural castings are known to occur by default. However, translators should check the objective sense before choosing this method.

Chapter Four

Conclusions and Recommendations

4.1 Conclusions

This study has used Venuti (1995)'s domestication and alienation theory as a framework to analyze and evaluate the translation of horror words from English into Arabic to demonstrate their effectiveness in producing an optimal impact on the audience or reader. This theory and the theory of text analysis were tested to analyze the translation and evaluate its efficiency. The work of the translator, especially when it comes to translating horror words, as purposeful and guided with the communicative intentions and contextual assumptions to be achieved in the end, is very important. In this way, we know what to select from the source text and what similarity we are looking for between the source and target texts.

This study has focused on the effect of translating horror fiction into Arabic when it has the same effect or impact on the reader of the horror novel. This study is based on the analysis of the translation strategies of different examples of horror words in King's *IT*. The researcher addressed the use of onomatopoeic words and the challenges facing the translator when rendering them into Arabic. These are adding, deleting, replacing, omitting and calque. The researcher found a semantic loss after their translation as well as failure in the translation of the words of terror.

In addition, the researcher found that translating horror novels follows specific strategies to convey meaning and create the same impact on the reader as it does on the listener: meaning that both English and Arabic readers get the same shock when they feel the heavy impact of horror words.

Literal translation of the horror fiction was also found to be quite challenging for the translator to leave a strong emotional impact on the reader or audience.

Stuttering and onomatopoeia in King's novel are a case in point. The translator is expected to follow specific criteria to produce meaningful impact on the reader. In the light of these findings, the researcher arrived at the following conclusions:

- Literal translation is not the best way to translate certain horror terms.
- The powerful emotional impact of stuttering in translation and onomatopoeia are the best ways to translate horror effects and get the same impact of horror scenes.

4.2 Recommendations

Venuti's theory of domestication and alienation provides applicable and valid rules that help improve the quality of translation of horror words and make the translation more successful in achieving its communicative intentions. Without the image-based horror experience, the target text can differ significantly from the source text if the correct horror translation principles are applied. In the light of the study findings, the researcher recommends the following:

- The translator of horror words into Arabic should be aware of the different uses of words when switching between the two language systems. This means that some words can lead to different interpretations; the intended meaning is likely to be different from the expected one.
- The strong emotional impact of translation stuttering and onomatopoeia of horror are the best way to achieve relevance and lead the audience to the translator's intended conclusion or contextual impact.
- The translator should be aware of the eloquent style of scary words and the functions that such styles carry or imply.
- The main goals of translators should be the preservation of the effect of terror. The style of the source text should remain clear to the listener.

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جامعة النجاح الوطنية
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ترجمة روايات الرعب إلى العربية: رواية ستيفن كينج "الشيء" أنموذجاً

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قدمت هذه الرسالة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة بكلية الدراسات العليا في جامعة النجاح الوطنية، فلسطين.

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الملخص

تُستخدم ترجمة الرعب بشكل كبير في الروايات المرعبة لقدرتها على إثارة مشاعر الخوف والرعب بين الناس. تهدف هذه الدراسة إلى تسليط الضوء على إحدى هذه الأساليب لمدى فعالية استخدام الرعب انما الهدف الرئيسي هو استكشاف المواقع الإشكالية في الترجمة التي أدت إلى فقد جزء من المعنى.

خلال العقد الأخير، كان الرعب يشق طريقه الخاص إلى الخيال والأفلام، وأصبح موضوعاً لنظرية الترجمة. خاصة النظريات المتعلقة بتأثير التكافؤ الدلالي الذي قدمه مؤلفون مثل بيكر ونيومارك. تسلط هذه الدراسة الضوء على تأثير ترجمة الرعب إلى اللغة العربية خاصة في تأثيرات الرعب، وتهدف إلى التحقق من أهمية هذا الأسلوب الفريد والآثار المترتبة عليه والاستراتيجيات التي يستخدمها المترجمون المختارون عند التعامل مع مثل هذا الأسلوب. نوع من تأثيرات الرعب. تُستخدم ترجمة الرعب بشكل كبير في الروايات المرعبة لقدرتها على إثارة مشاعر الخوف والرعب بين الناس.

تستند هذه الدراسة إلى تحليل الترجمة الحرفية والمحاكاة الصوتية. إن غياب هذا الأسلوب عن بنية اللغة العربية هو سبب هذه المشكلة في الترجمة، تهدف هذه الدراسة إلى تسليط الضوء على إحدى هذه الأساليب لمدى فعالية استخدام الرعب انما الهدف الرئيسي هو استكشاف المواقع الإشكالية في الترجمة التي أدت إلى فقد جزء من المعنى ويجب توفير استراتيجيات التعويض للحفاظ على الشكل وكذلك وظيفة مثل هذا الأسلوب الجمالي.

الكلمات المفتاحية: روايات الرعب، رواية ستيفن كينج، الشيء.