تقصي أدوات التماسك المعجمي
في كتاب إدغار آلان بو "القلب الواشي" في الترجمة العربية

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الملخص:

بهدف تقصّي أدوات التماسك المعجمي، تم اختيار قصة قصيرة من الأدب الأمريكي عنوانها "القلب الواشي" للكاتب إدغار آلان بو لتكون مادة هذه الدراسة التي تتبنى منهج هاليداي وحسن (1976) لبحث نوعين رئيسيين من أنواع التماسك المعجمي هما التكرار والمصاحبة اللفظية. ولجعل هذا التقصّي ممكناً، تم تقديم عرضٍ وافٍ لأدوات التماسك المعجمي في اللغتين الإنكليزية والعربية بُغية توضيح أوجه الاختلاف والتشابه بين اللغتين ومناقشة تأثير ذلك المحتمل على الترجمة. وتمّت المزاوجة بين منهجيّ البحث النوعي والكمّي لحساب تكرارات ونِسَب كل أداة في هذه القصّة وفي ترجمتها العربية التي قدمتها "الحلواني" (2015). وتبين النتائج التي تمّ التوصل إليها أن التماسك المعجمي في هذه القصة يقوم على التكرار والترادف والمصاحبة اللفظية، لكن الإلمام غير الكافي بهذه الأدوات من جانب المترجمة أدى إلى تشويه الترجمة.

الكلمات المفتاحيّة: أدوات التماسك المعجمي، المصاحبة اللفظية، إدغار آلن بو، الترجمة الحَرفيّة، التكرار، قصّة "القلب الواشي"

Investigating Lexical Cohesive Devices in Edgar Allan Poe's "The Tell-Tale Heart" in Arabic Translation

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Abstract

With the aim of investigating the lexical cohesive devices, a short story from the American literature; namely, "The Tell-Tale Heart" by Edgar Allan Poe, is tackled as the data of study. The study adopts the framework of Halliday and Hasan's (1976) by which two major categories of lexical cohesion; reiteration and collocation are examined. To make the investigation possible, a full explanation of the lexical cohesive devices in both English and Arabic is presented to have a vivid image of the differences and similarities between them and to discuss their possible effect on translation. A mixture of qualitative and quantitative research method is employed to calculate the frequencies of each device in Poe's "The Tell Tale Heart" and Al-Halawani's (2015) Arabic rendition and their percentages. The results obtained reveal that lexical cohesion in Poe's short story is founded on repetition, synonymy and collocation but the inadequate command of these devices by the translator leads to the distortion of translation.

Keywords: lexical cohesive devices, collocation, Edgar Allan Poe, literal translation, reiteration, The Tell-Tale Heart.

1. Introduction

The short story, as being one of the most familiar and known literary forms, is characterized by text unity and mostly deals with a single event the nature of which is represented in the lexical items that comprises it. In such a kind of texts; "the focus of interest is primarily on the course and outcome of the events, as in Edgar Allan Poe's" (Abrams and Harpham, 2014, p. 364). Poe's short stories are tied together by different cohesive devices on which the interpretation of the whole text depends. In this study, "The Tell Tale Heart" is selected as the source text (henceforth the ST) because of Poe's wide reputation and his idiosyncratic style in which lexical cohesive devices are frequently used and highly motivated (Lotfipour, 1997, p. 190).

For Halliday and Hasan (1976, p.1-2), a text is a unit of language in use with a number of qualities that distinguish a text from just a collection of sentences. One of these significant qualities is lexical cohesion, which occurs when the interpretation of certain lexical item depends on another item so that "textual continuity is created and information is provided about the way lexemes are organized in the discourse" (González, 2010, p. 168). Lexical cohesion includes two main categories; reiteration and collocation, under the former other lexical cohesive device are included: repetition, synonymy, a superordinate or a general word (Halliday and Hasan, 1976, p.278).

As Lexical cohesive devices are deemed necessary to build sentences in a continuum so that each sentence is connected with the other, translators consider them of paramount importance because they help interpret the text within the process of meaning transfer. When translators have a good knowledge of similarities and differences of lexical cohesion between the languages involved in translation, they will produce the equivalent semantic effect. But this equivalence, according to Trosborg (2002, p. 42), "may not be possible because of diverging linguistic systems in source language and target language." As a result, many translation scholars have paid the study of lexical cohesion in translation a great attention (cf. Hatim and Mason (1990); Baker (1992); Blum-Kulka (2000)). Newmark (1987, p. 295) highlights its importance in translation as one of the goals of any translator is to achieve a cohesive target text.

To achieve this goal, translators must understand the purpose behind using these devices in the text because, according to Schäffner (2002, p. 1-2), "there is a general agreement that understanding a text is a prerequisite for translating it, i.e. for producing a target text (TT) on the basis of a source text (ST)." Without taking his/her language conventions into consideration, the final product will be non-idiomatic or redundant, especially when dealing with reiteration. Translators, therefore, are advised to detect these devices in the text in order to avoid the misinterpretation which may result when s/he neglects the context. Hoey (1991, p.8) states that "the text provides the context for the creation and interpretation of lexical relations, just as the lexical relations help create the texture of the text." This means that lexical items in a text cannot be taken in isolation, but should be analyzed with a continuum.

As far as translation is concerned, Snell-Hornby (1988, p. 69) stresses that in order to transfer meaning adequately, semantic relations between lexical items in a text must be determined according to their function in the text. Broadly defined, these are the relations by which a specific linguistic unit enters, in a particular context, with other a similar unit (Green, 2001, p. 3). Besides, lexical items are part of lexical chains that consist of "cohesive ties sharing

the same referent, lexically rather than grammatically expressed" (Rogers, 2007, p. 17). In translation, they represent a challenge to translators because one lexical item, when being in different semantic relations, may have many translations (Tokowicz and Kroll, 2007, p. 278). Since writers tend to use idiosyncratic style in the ST, this may lead to differences, sometimes to a problem, in the translation of lexical cohesion in the target text (henceforth the TT). Baker (1992, p. 207) adds that the result will be a different function in the TT in a way that leads to meaning differences between the ST and TT.

Moreover, as the main task of translation, according to Bell (1991, p. xv) is "the transformation of a text originally in one language into an equivalent text in a different language retaining, as far as is possible, the content of the message and the formal features and functional roles of the original text," the translator will face different challenges when the two languages involved belong to different contexts. This very fact poses more difficulties to translators when they lack an adequate command of such devices.

As being of paramount importance for both English and Arabic, lexical cohesive devices are chosen for the present study as they play a vital role in the interpretation and translation of a literary text. To the best of the researcher's knowledge, lexical cohesion in Poe's "The Tell-Tale Heart" in Arabic translation has not been investigated. By conducting this study, the researcher hopes to give a new insight as regards the translation analysis of the short story. The discussion will not take grammatical reiterations into account, but mainly focuses on the lexical only. Besides, to make this study generalizable, it is narrowed down to focus on one two subcategories of reiteration; namely, repetition and synonymy, as well as collocation.

Halliday and Hasan's model, presented in their seminal book, Cohesion in English (1976), has gained much respect in translation circles. Baker (1992, p. 180) considers it "the best known and most detailed model of cohesion." By adopting this model, the present study aims basically to (1) investigate the lexical cohesive devices in English and Arabic, (2) identify the lexical cohesive devices in Poe's "The Tell-Tale Heart", and (3) scrutinize how these devices are rendered to the TT. This in turn provides a framework of text analysis whereby the semantic relations between lexical items are detected by those cohesive devices that bind them together. To achieve these aims, the present study attempts to answer the following questions:

1. What types of lexical cohesive devices most frequently used in Poe's short story?

2. To what extent does the translator succeed in rendering these devices in the selected short story?

2. Literature Review

Literature reviews the main aspects of lexical cohesive devices in English and Arabic. These aspects are as follows:

2.1 Lexical Cohesive Devices in English

Lexical cohesion in English is a type of "cohesive effect achieved by the selection of vocabulary" (Halliday and Hasan, 1976, p. 274). It can be achieved through the use of two categories: reiteration and collocation.

2.1.1 Reiteration in English

Reiteration is defined by Halliday and Hasan (1976, p. 278) as "a form of lexical cohesion which involves the repetition of a lexical item, at one end of the scale; the use of a general word to refer back to a lexical item, at the other end of the scale; and a number of things in between the use of a synonym, near-synonym, or superordinate." In literary texts, reiteration is considered a stylistic feature of a writer since it mirrors the distinctive choices made by each writer (Gutwinski, 1976, p. 80). It consists of the following subcategories:

1. Repetition

It occurs when the same word is repeated throughout the text.

2. Synonym

Instead of repeating the exact word, another word having the same or nearly the same meaning is used. Synonym, for Newmark (1981, p.103-104), is used to avoid repetition, expand the horizons of the topic, avoid redundancy and monotony. The translator, therefore, should not give up translating this category make a compromise in order to render the most important units of the text as accurately as possible.

3. Superordinates

They are words which have a broad meaning constituting a category into which words with more specific meanings fall (Flowerdew, 2013, p. 40).

4. General word

It is a word with very general meaning and whose interpretation necessitates referring back to previously-mentioned items (Flowerdew, 2013, p. 40).

2.1.2 Collocation

Some linguists use collocation in lexicology to refer to the "habitual co-occurrence of individual lexical items" (Crystal, 2008, p. 68). For Halliday and Hasan (1976, p. 287), it is "a cover term for the cohesion that results from the co-occurrence of lexical items that are in some way or other typically associated with one another, because they tend to occur in similar environments." From this definition one can infer that this relation depends on the interpretation of one lexical item through the occurrence of another. The same idea is expressed by Baker (1992, p. 49) who argues that "every word in a language can be said to have a range of items with which

it is compatible, to a greater or lesser degree." For this reason, they are considered "most problematic part of lexical cohesion" (Halliday and Hasan, 1976, p. 278) because they "occur freely both within the same sentence and across sentence boundaries" (Halliday and Hasan, 1976, p.287).

From a translational perspective, collocation is understood as "a structured combination of words with compatible semantic components" (Nida and Taber, 1982, p.198). Baker (2006, p.96) deems it a "way of understanding meanings and associations between words which are otherwise difficult to ascertain." So, it represents one of the difficulties for translators as "achieving appropriate collocations in the TL text, has always been one of the major problems a translator faces" (Hatim and Mason, 1990, p. 204-205).

2.2 Lexical Cohesion in Arabic

As the present study strives to investigate lexical cohesive devices in Poe's short story and its Arabic rendition, it is essential to shed some light on lexical cohesion in Arabic in order to build a solid foundation for the discussion.

Early Arab scholars, especially philologists, rhetoricians and grammarians, have recognized cohesion long time ago and paid a great attention to it as a means to understand the Glorious Quran and poetry. Al-Jurjani (d.471 AH/ 868 AD), for instance, deems the close connections between the different parts of text very significant since they are ordered in such a way as to create meaning within a collective process by which one part is closely connected to the other (Al-Jurjani, 1978, p.43).

In modern Arabic studies, Khattabi (1988, p.5), for instance, considers cohesion as one of the fundamental factors contributing to the interpretation of a text achieved by a kind of strong connectedness between its different parts. He calls it "Itisaq". It is to be noted that Arab scholars have given different terms to refer to lexical cohesion in Arabic in a way that reflects variation of perspectives as regards its nature and devices. Table 1, suggested by Hayyal (2011, p.47), exhibits the disparity among Arab scholars concerning this basic concept.

Arabic equivalence	Scholar	Reference
اتّساق (Consistency)	Muhammad Khattabi	Text Linguistics: An Introduction to the Harmony of the Discourse," p. 11
انسِجام (Harmony)	Ahmad Madas	Text Linguistics: Towards a Discourse Analysis Curriculum, p. 83
ترابُط (Interconnectedness)	Khawla al-Ibrahimi	Principles in Linguistics, p. 192

ترابُط (Interconnectedness)	Mohammed Al-Shawish	Origins of Discourse Analysis, 25
ترابُط	Muwaffaq Muhammad Jawad	Foundations of Linguistics of the Text, 151
التضـام (Solidarity)	Ilham Abu Ghazaleh	An Introduction to Text Linguistics, 11
التماسُك (cohesion)	Al-Azhar Azannad	text texture, 15
التماسُك	Sobhi Ibrahim Al-Feki	Text Linguistics between Theory and Practice, p. 93
Attamasuk (cohesion)	Faleh Bin Shabib	An Introduction to Textual Linguistics, p. 93
التناسُق (Consistency)	Bashir Ibrir	From Sentence Linguistics to Text Linguistics, p. 23
الربط (Connectivity)	Nawal Khalaf	Harmony in the Glorious Qur'an, p. 10
الربط اللفظي (Verbal Interconnection)	Azza Shebl Mohamed	Text Linguistics between Theory and Practice, p. 99
الربط النحوي (Syntactic Interconnection	Saeed Hassan Beheiri	Text Linguistics Concepts and Trends, p. 145
السبك (cohesion)	Ahmad Afifi	Toward the text, a new direction in the Arabic lesson, p. 75
السبك (cohesion)	Tamam Hassan	Text, Discourse and Action, p. 103

Table 1. Different Terms of Cohesion in Arabic Books

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Abdullah et al. (2016, p. 421) suggests, in Table 2, another group of terms used by well-known Arab scholars to refer to cohesion.

S	Researcher Name	Year	Cohesion
1	Salah Fadhl	1990	الترابط
2	Saad Mslouh	1991	السبك
3	Mohammed Khitabi	1991	الاتساق، التماسُك
4	Ilham Ghazala and Khalil Ibrahim	1992	التضام
5	Said Buheiry	1997 2009	الربط، السبك الربط النحوي
6	Tammam Hassan	1998 2007	السبك التضام
7	Faleh Al-Ajmi	1999	التماسك
8	Ahmed Afif	2001 2005	السبك، التماسك الربط، الاتساق، التضام، الترابط الرصفي
9	Mahmoud Nehla	2001	الترابط
10	Omar Abu Khurma	2004	الترابط، الاتساق
11	Naaman Bougherra	2007 2009	الترابط، الاتساق

Table 2. Different Cohesion Terms in Arabic Books

Since the present study is concerned with lexical cohesive devices according to Halliday and Hasan's (1976) model, this model can be followed in Arabic as a result of its all-inclusiveness and applicability to all languages. As lexical cohesion in Arabic is fulfilled by means of "two basic cohesive devices, namely, reiteration and collocation which are characterized by their interconnectivity on the lexical level" (*Al-Hindawi* and Abu-Krooz, 2017, p. 14), a similar classification the lexical cohesive devices is followed in Arabic including reiteration and collocation presented as follows:

2.2.1 Reiteration in Arabic (*At-Tikkrar*)

In Arabic, reiteration is of a high significance as it is used "to provide far more than ornamental intensification in Arabic prose; it is the key to the linguistic cohesion of the texts and to their rhetorical effectiveness" (Koch, 1983, p. 47). It also achieves other functions such as "didactic, playful, emotional, artistic, ritualistic, textual and rhetorical" (Al-Khafaji, 2005, p. 6).

In Arabic, two types of reiteration are found; the first is the complete repetition by which the same lexical item is repeated. The second is the partial repetition by which lexical items which

are semantically related are repeated to express the same meaning, which is called synonymy in Halliday and Hassan's (1976) model.

Different purposes of reiteration in Arabic are recognized by Az-Zarkashi (1980, p. 6-11):

1. To emphasize meaning.

2. To direct the addressee in order to accept the propositional content.

3. To repeat what is said before avoiding the obliviousness.

4. To threat.

5. To aggravate.

6. To wander.

7. To show correlation.

2.2.2 Collocation

According to Al-Hindawi and Abu-Krooz (2017, p.15), this category received a great deal of attention in the Arab classical and modern cohesion theory since it creates cohesion by combining lexical items. Al-Jurjani (cited in Al-Rawi, 1994, p.80), for instance, defines it as the phenomenon by which utterances are likely to occur within the same context by matching the meaning of a word with the meaning of the word that follows or in a similar way that is expressly stated. It has various subcategories. They are as follows:

a. Antithesis or *Opposites* (*Al-Muqabalah*)

It can be explained as two words with similar form and different meanings.

b. Congruence (*Al-Mutabaqa*)

It can be explained as the use of two contrasting words within the same class.

c. Lexical Harmonizing of Peers (*Mura'at ilnadheer*)

It can be explained as associating two or more items, which are lexically and contextually related.

2.3 Review of Related Literature

The aim of this section is to shed some light on previous relevant studies to show how the present study differs from them.

Al-Janabi (2013) studied lexical cohesive within reiteration and collocation. In his study, he investigated the reliability of cohesion in Arabic, not only in English as Halliday and Hasan

(1976) suggests. He found that the ratio of reiteration in Arabic literary texts is higher than in English literary texts and the recurrence of Arabic words repetition is higher than that of English.

Hassan (2015) examined thematic structure in the translations of Edgar Allan Poe's "The Tell-Tale Heart", among other stories by other writers. The study's main aim was to discuss the problems arising from the differences between English and Arabic in the degree of reliance on thematic structure. The study utilized Thematic Structure Theory to analyze the marked sentences in the translations of this literary text.

Astuti et al. (2017) studied types of lexical cohesion in "The Tell-Tale Heart" by dividing it into three word classes; namely, repetition of pronoun, repetition of noun and repetition of verb. In this study, grammatical repetitions of noun, adjective, and adverb were taken. They have found out that the most frequently category in Poe's short story is repetition, especially the repetition of the pronoun "I", which occurred 106 times.

Heni et al, (2018) explored types of lexical cohesive devices in two different genres, narrative and exposition texts. Their results reveled that types of lexical cohesive devices which prevailed in both of the genres were reiteration, especially repetition. They also concluded that repetition is mostly used by authors to create a cohesive text.

Alsahafi (2020) employed a narrative discourse analysis of "The Tell-Tale Heart", at two levels; the macro and the micro to analyse the macrostructure and microstructure aspects of the story. He concluded that Poe uses different lexical devices with the aim of creating a well-formed and a coherent text that has the ability to achieve its purpose and make its intended effect on the reader.

3. Methodology

3.1 Data and Methodology

Data Description

The data used in this study is a short story by Edgar Allan Poe which is about a man who appears as mentally disturbed. For seven nights he stalks an old man in his room to kill him on the eighth night and "**cut off the head, then the arms and the legs**" because he hates his "**vulture eye**", which makes his "**blood ran cold**" whenever "**it falls upon him**". This crime does not relief him as he keeps hearing the beating of the old man's heart that drives him crazy to the extent that he confesses his murder to the policemen when they came to investigate him after getting a call from a neighbor. In the end, he discovers that the beating heart he hears is not the old man's, but his own.

This short story is chosen because of its prestigious literary rank that made it a source of inspiration for modern writers (King, 2008, p.190) as well as its unique gothic-horror style with a terrifying effect on the reader (Sun, 2015, p. 96). Edgar Allan Poe (1809 - 1849) is considered one of the greatest writers and the forefather of the gothic-horror short story genre (Clark, 2015, p. 10). This story, taken from *The Complete Tales & Poems of Edgar Allan Poe* (2015), is translated into Arabic by many translators (cf. Said (1984); At-Timimi (2007); Al-Halawani (2015) Al-Khanbash

(2016); Al-Lami (2019); Amer, (2019)). Al-Halwani (2015) is selected as the TT because it is the newest version issued by a very important publishing house, *The National Council for Translation*/ Egypt.

Methodology

A text, in Halliday and Hasan's (1976, p. 1) view, is "any passage, spoken or written, of whatever length, that forms a unified whole," even if it contains one sentence or more and is context-bound (Aziz, 2000, p 11). For Newmark (1988, p. 66–7) "all lengths of language can, at different moments and also simultaneously, be used as units of translation in the course of the translation activity." Thus, each paragraph, of the story's 18 paragraphs, will be taken as the unit of analysis. The researcher adopts the manual analysis of data in order not to ignore those lexical items that, although semantically related, do not co-occur.

A mixture of qualitative and quantitative research method is employed in the present study. The qualitative method is adopted in order to describe the translation accuracy as regards the lexical cohesive devices and how the translator copes with their differences and challenges. As for the quantitative method, it is employed to calculate the frequencies of each device in Poe's "The Tell Tale Heart" and Al-Halawani's (2015) Arabic rendition and their percentages. Furthermore, to demonstrate the extent to which lexical cohesive devices contribute in building the meaning of the data and how they are tackled by the translator.

The linguistic analysis for investigating lexical cohesive devices in the data is guided by Halliday's and Hasan (1976) framework. A thorough reading, analyzing and comparing of the selected ST paragraphs, which are eighteen in number, with that of the translation is followed in this study to see how the translator tackles the lexical cohesive devices. This story is composed of 18 paragraphs in 132 sentences with 2,219 words. After reading each paragraph, sentence by sentence in the ST and TT, lexical cohesive devices are first checked in the ST then in the TT to see how they are translated and if there is any mistranslation.

4. Results and Discussion

The researcher analyzed the data according to Halliday and Hasan's (1976) cohesion theory to detect the lexical cohesive devices in Poe's "The Tell-Tale Heart" as investigated in the theoretical part. For Károly (2017, p. 30), "without a comprehensive theoretical framework it is impossible to compare the results of empirical research across the various kinds of texts and one cannot gauge to what extent the traits identified in the description of a particular group of text are valid or not."

According to the definition of lexical cohesion proposed by Halliday and Hassan (1976, p.274), as being a semantic criterion that creates a cohesive effect through the selection of vocabulary, this effect in Poe's story is caused by the selection of certain lexical items as being related to other lexical items within a specific continuum.

In order to determine the frequency and percentage of the occurrences of the lexical cohesive devices in Poe's story and Al-Halawani's (2015) Arabic rendition, each category is counted and displayed in Table 3 as follows:

Lexical Cohesive Devices	Frequencies	Percentages	Frequencies	Percentages
	English (ST)		**Arabic (TT)**	
Repetition	173	78.6%	189	85.9%
Synonymy	19	8,6%	6	2.7%
Collocation	28	12.7%	4	1.8%

Table 3. Frequencies and Percentages of Lexical Cohesive Devices Occurrences in Poe's The Tell-Tale Heart & Al-Halawani's (2015) Arabic Rendition

In Table 3, it is evident that repetition is used in both the St and TT, but with different number of frequencies. Poe depends heavily on repetition as a prominent lexical cohesive device for achieving cohesion across the different parts of story.

From the first paragraph, Poe uses repetition, "**nervous, very very dreadfully nervous**" in order to, first, hook the reader and to create a mood of insecurity. These repetitions are rendered by as "**عصبي... كنت عصبيا جدا جدا، عصبية مخيفة**". In the TT, "**nervous**" is repeated for three times not twice as in the ST. It does not sound purely Arabic to say "**كنت عصبيا جدا جدا**،". It could have been rendered as "**عصبيا فوق ما تتصور**" in order to avoid the unnecessary repetition in Arabic. By repetition, Poe emphasizes the idea of the narrator's insanity when the narrator repeats

The lexical item "mad" in paragraphs 1 and 12, for instance. While he keeps asking "**how, then, am I mad?**", "**ماذا، أمجنون أنا؟**" paragraphs 1, in paragraphs12 he says "**If still you think me mad, you will think so no longer**" which is translated as "**إذا مازلت تظنني مجنونا، فلن تظنني كذلك**". In the Arabic rendition, the translator repeats the item "**تظنني**" in a monotonous way despite the importance of the impression the reader gets narrator's insanity from the reference he makes to being "mad". The translator could have omitted this repetition to render it as " <u>إن كنتم ترونني مجنوناً،</u> <u>سيزول اعتقادكم هذا</u>".

By repeating certain lexical items, Poe depicts narrator as a psychopath who suffers from some psychological disorder. The lexical item "mad" is deliberately repeated across the story to show the reasons behind his insanity. In paragraph2, for instance, "it was his [the old man's] eye! yes, it was this! One of his eyes resembled that of a vulture," " **كانت عينه! نعم، كان هذا السبب! عين من** " "**عينيه تشبه عين النسر**". As the narrator views the old man and his eye, he repeats words to increase the tension and to create fear within the reader. In the TT, one notices that the translator omits one of the repetitions of "eye" by saying "**هذا السبب**" while it should be translated as "<u>**نعم، إنها عينه**</u>"

because Poe repeats the descriptions of the eye across the story to generate suspense and to create a terrifying mood as the story's overall theme is founded on the victim's eye. Bedside's, the literal rendition of "**عين من عينيه**" instead of "**إحدى عينيه**" sounds non-natural to the Arab reader as Arabic and English belong to different language spheres, "each language will, of course, have its own range of devices which can be used for cohesion" (Dooley and Levinsohn, 2001, p. 27).

In paragraph 9, Poe repeated the item "spot" in "I had directed the ray […] upon the damned spot". This text is translated as "**وجهت الشعاع [...] إلى البقعة الملعونة**". Omission of the repeated "spot" is very necessary as the writer was talking about the "eye". Thus, it could be translated as "**لم أكن أرى سوى هذه العين اللعينة**" with the addition of "eye" to the TT. This item, "spot", is repeated in paragraph 13 in "no stain of any kind—no blood-spot". It is rendered in Arabic as "**لا لا لطخة، لا بقعة**". The translator could have avoided redundancy by saying "**بقعة من أي نوع، لا بقعة دم**".

From a translational perspective, Newmark (1988, p. 84) warns against the unnecessary repetition because he considers such a practice as a sign of poor translation. In addition, various studies have argued that avoiding repetition is one of the translation universals. Toury (1991, p.188), for instance, stresses that avoiding repetitions is "one of the most persistent, unbending norms in translation in all languages studied so far."

When taking the Arabic rendition into consideration, it is clear that unnecessary repetition is the salient feature of Al-Halawani's (2015) translation. Many lexical items have been repeated in the TT, either within the same paragraph or across the short story, in a way that caused redundancy. In paragraph 2, "when I had made an opening sufficient for my head" is translated as "**عندما أفتحه فتحة تكفي راسي**" which created monotony and affected cohesiveness in the TT as the repetition of "**أفتحه فتحة**" is unnecessary because it could have been rendered as "**افتحه بما يكفي لإدخال رأسي**" Another redundant repetition resulted in mistranslation is in paragraph 3 where "closed, closed" in "I put in a dark lantern, all closed, closed" is rendered as "**أغلق المشكاة، أغلقها تماما**". This repetition is created a very poor TT as it did not take any of the functions of repetition in Arabic into consideration. The intended meaning should have been rendered as "**سراجاً مُغلقاً بإحكام**" in order to avoid redundancy.

In paragraph 8, "how stealthily, stealthily" is repeated in the TT as "**بخلسة، خلسة**" which could have been avoided as "**بخفة شديدة**". In paragraph 9, "It was open—wide, wide open" is mistakenly repeated in the TT as "**كانت [عينه] مفتوحة على وسعها، مفتوحة على وسعها، على وسعها**". This repetition should be deleted because in Arabic, it is more natural to say "**كانت عينه شاخصة تحدّق بي**". In the same paragraph, "I examined the corpse. Yes, he was stone, stone dead" is rendered as "**تفحصت الجثة، نعم كان ميتا، ميتا تماما**". This rendition does not sound natural in Arabic as it is redundant and non-natural. It is better to say "**تفحصته، كان جثةً هامدة**".

In another example, "beating" is purposely repeated throughout the story. The function of this repetition may be seen as achieving a double objective; i.e., stylistic and text-building. In paragraph 10, this function is lost in translation as "beating" in "it increased my fury, as the beating of a drum stimulates the soldier into courage" is rendered as "**لقد زادت من غضبي كقرعات طبلة تحث الجندي على الشجاعة**". "**قرعات**" lead to the deletion of an important repetition which has been

" in order to create cohesiveness Poe built the theme of his story on the دقات الطبولtranslated as "
beating of the old man's heart. As repetition is one of the highly-valued stylistic devices in literary
texts (Károly, 2017 p. 61; Kalimi, 2018, p. 118), it is used by Poe amplify the conflict in order to
make the reader anxious and uneasy. Accordingly, "beating" in "grew quicker and quicker, and
louder and louder" is repeated after few lines as "louder! louder! louder! louder!". These
repetitions are intended to build a creepy and grim atmosphere and to convince the reader that the
narrator still hears the beating of the old man's heart despite being dead. In TT, the former is
monotonously rendered as " غدا أسرع وأسرع، أعلى وأعلى" and the latter as "أعلى أعلى أعلى أعلى" . The
literal rendition of the translator distorted meaning and created a monotonous TT that could have
avoided had she translated the former as " كان يتسارع شيئاً فشيئاً ويعلو في كل لحظة" and the latter as
"أخذت دقات قلبه بالتصاعد حتى علت وارتفعت". This rendition led to the distortion of repetition as the
writer deliberately uses the lexical item, 'beating,' to create different semantic relations; the first
with the item 'heart' and the second with 'drum'. The repetition of this item did not only aimed to
perform a cross-reference function between different sentences, but also to create well-knitted
cohesion at inter-paragraph level. In paragraph 11, "the hellish tattoo of the heart increased. It
grew quicker and quicker, and louder and louder every instant" is mistranslated as " كان الإيقاع
الجهنمي للقلب يزداد". The addition of repetition here, as "تضاعفت دقات قلبه الجهنمّية", seems very
necessary in order to be connected with the former and latter examples of "beating" to help create
cohesiveness in this a scary atmosphere and intensify the cohesive meaning make it more real to
the reader.

Synonymy in "The Tell-Tale Heart" is utilized as a semantic relation for establishing a
similarity of meaning among different lexical items. In the first paragraph, for instance, the
narrator seems proud of committing the crime and Poe stresses this boastful behaviour when he
says "how healthily—how calmly I can tell you the whole story". The synonym, "**how healthily--
how calmly**, is of a high significance to emphasize the plot on the one hand and to build
cohesiveness throughout the story, on the other hand. From a translational view, Newmark (1988,
p. 84) stresses that a translator should not give up translating synonymy. When taking the Arabic
rendition into consideration, the translator omitted this synonymy in the TT as translated into " لاحظ
كم أستطيع أن احكي لك القصة كلها بهدوء". With this rendition, the reader cannot get the impression of
pride as it is deleted from translation. It could have been rendered as "بهدوء وعقلانية".

In the next paragraph, Poe builds suspense by slowing down the action with the use of
synonyms in order to control the pace of the story while creating tension and horror for the reader.
Consequently, "**how healthily—how calmly**" in "by degrees—very gradually—I made up my
mind to take the life of the old man" is translated as " وهكذا على مراحل، تدريجيا تماما، قررت أن أنهي حياة
الرجل العجوز". The synonymy "على مراحل، تدريجيا" could have better translated as "ببطء وبالتدريج" had
the translator taken the intended meaning into consideration.

Moreover, the selection of a certain lexical item to be synonymous with another lexical
item is dependent on Poe's viewpoint to his theme. In paragraph 3, "boldly and courageously" in
"I went boldly into the chamber, and spoke courageously," as related in meaning to each other,
they are employed by Poe as a type of synonymy to strengthen the mood of the story and to
convince the reader of the writer's idea. This synonymy is rendered into Arabic as " أذهب إلى غرفته و

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to denote "**بوقاحة أدخل إلى غرفته وأتحدث إليه بجرأة**" while it is better to be translated as "**أتحدث بشجاعة**" the immoral behaviour of the narrator.

In paragraph 13, "so cleverly, so cunning" are another example of synonymy in "I then replaced the boards so cleverly, so cunningly" is rendered by the translator as " **بذكاء شديد، بمكر** **شديد**". The repetition of """ has defected the synonymous representation of the idea in a way that led to an incohesive text. It could have been presented as "**بمنتهى البراعة والمهارة**" in a way that achieves the function of synonym in Arabic as a means of strengthening the text and avoiding redundancy.

From the above examples, it is evident that Al-Halawani (2015) adopts literal translation strategy to the extent that her rendition preserves the original text word for word in a way that complies with Newmark (1988, p, 45) who states that word-for-word translation in which the TT is a replicate of the ST in everything. She did not realize that the writer employs this device to fulfill a smooth transition from one sentence to another and to show how sentences and paragraphs are related to each other. The literal rendition distorted the function and reason behind using this lexical device.

Various examples of synonymy in Poe's short story are neglected. "Crying out- scream- yell- shriek" for instance, despite having almost the same meaning, it seems that the Poe used them on purpose to accentuate that the character experiences a very scary moment. They are translated into as "**أصرخ** or **صرخة**". In paragraph 11, the text, "I refrained and kept still," includes an important synonymy for the plot, when repeated after few lines as "for some minutes longer I refrained and stood still." This example of synonymy is lost in translation when rendered as "**أحجمت عن التقدم ووقفت ساكناً.**" The translator could have added the required synonymy had she translated the first example as "**امتنعت عن فعل شيء ولزمت السكون**". In the same paragraph, another synonymy is distorted. The narrator says, "with a loud yell, I threw open the lantern and leaped into the room. He shrieked once" is translated as " **بصرخة عالية رميت المشكاة مفتوحة وقفزت إلى الغرفة،** **وبصرخة مدوّية اندفعت الى**". "Yell-shriek" could have been translated as "**صرخت مرة واحدة، مرة واحدة فقط** **داخل الغرفة لم تصدر عن العجوز سوى صيحة واحدة.**" The reader can feel the scary atmosphere with this synonymy, "**صرخة ـ صيحة**" by which the writer build his text cohesively and create a strong semantic relation.

Moreover, it is of great importance to distinguish between synonymous items by pointing to certain implications and shades of meaning that must be taken into consideration in translation. "Vehemently-with violent gesticulations" in "I talked more quickly—more vehemently […] I arose and argued about trifles, in a high key and with violent gesticulations" for instance, is used in paragraph 17 as synonymous lexical items. They are translated as "**تحدثت بسرعة أكبر وبحماسة أكبر**" […]**نهضت وجادلت في أشياء تافهة بنبرة عالية وحركات عنيفة**" In Arabic, "**عنيفة**" and "**بحماسة**" are not synonymous as the former denotes something negative while the latter positive. This text should have been translated as "**بغضب وعصبية.**" These synonyms are intended by Poe to achieve cohesiveness and build connections between similar meanings as the next text refers to this mood when the narrator says "I foamed" which is mistranslated as "**زبدت**" while the intended meaning is "**استشطت غضباً**" in order to be closely related to former and latter lexical items in the story.

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Other instances of collocation are also found in the original story that deserves the translator's attention. In paragraph 2, for instance, she translated 'fell upon me' into "**وقعت علي**". In Arabic, it is not accurate to say "**وقعت علي**" when refereeing to the eye. Instead, it is possible to say '**رمقتني**'. The same applies to 'my blood ran cold' that she translated as "**يبرد دمي**" while in Arabic, it is more collocational to say "**يقشعر لها بدني**" as a result of not regarding the context in her translation. Besides, she did not succeed in translating the ST collocation of 'disturb-sleep' as she rendered it into "**أزعج نوم**" while in Arabic there is the collocation of '**قضّ مضجع**'. "**العين مغلقة**" is another example of collocational mistranslation as the correct expression is '**العين مغمضة**. "Lying awake", in paragraph 7, is rendered as "**يرقد مستيقظا**" without considering the difference between these two unrelated items. It is illogical in Arabic to say that as "**يرقد,**" as meaning "asleep", and "**مستيقظا,**" meaning "awake". This means that the translator misinterprets collocation as she confuses the collocational pattern of English and Arabic. This process of misinterpretation leads her either to a mistranslation or a non-natural rendition.

Related to the concept of lexical cohesion, it is important to note that the mistranslation of other lexical items which are repeated in Poe's short story reveals the translator's failure to capture the differences between English and Arabic in a way that distorted the ST intended meaning. For instance, 'lantern' is rendered as "**مشكاة**" while it is "**سراج**" as "**مشكاة**" is translated in English into "niche." In another example, 'crevice' in 'shot from out the crevice' is mistranslated as ' انطلق من الشقة in a distorted and misleading way that may mean something else as the precise meaning of 'crevice' in Arabic is '**فتحة**. In another example, "**خنفساء الموت**," as an equivalent for 'death watches' in paragraph 6, is not found in Poe's story and was added and repeated by the translator. This addition, "**خنفساء تنقر الخشب وتحدث صوتا متكتكا كان يعتبر نذيرا بالموت**" badly affects the texture of the story as it, first, inserts an irrelevant situation to the story and disconnects Poe's repetitions of this lexical item; i.e. 'the watch,' in his short story which he deliberately uses to serve an emphatic function. These renditions miss an important function of the category of reiteration across Poe's short story; namely, the linking up of varied meanings that would seem otherwise unrelated. Besides, she has not managed to render other lexical items in the original short story to ensure some kind of accuracy in translation. In paragraph 3, for instance, she mistranslated the repetition of the 'old man' as she rendered it as "**أبي**". The addition of this lexical item badly affects the meaning because there is no mention of a father in the original story. This addition also distorts the plot as it adds another character to the text.

Finally, "if translation is ever to become a profession in the full sense of the word, translators will need something other than the current mixture of intuition and practice to enable them to reflect on what they do and how they do it. They will need, above all, to acquire a sound knowledge of the raw material with which they work: to understand what language is and how it comes to function for their users" (Baker, 1992, p. 4).

Conclusion

The main purpose of the present study was to investigate the lexical cohesive devices in Edgar Allan Poe's "The Tell-Tale Heart" as translated into Arabic. Findings show that repetition

is the most frequent lexical cohesion category identified in both the ST and TT, while collocation is the least frequently used category in the TT. Although Arabic and English have similar cohesive devices in terms of Haillday and Hassan's (1976) framework, there are also other differences that appear in the frequency of their occurrence. But the translator's heavy tendency towards literal translation did not show any differences as the TT is presented as a replicate of the ST.

Repetition is used heavily as a prominent lexical cohesive device for achieving cohesion across the story, not only to perform a cross-reference function between different sentences, but also to create a creepy and grim atmosphere and to convince the reader with the plot. Some repetitions are employed as an effective tool in an emotional context that strikes the reader. These examples did not sound redundant or monotonous in the original story as it reflects the writer's idiosyncratic style. In that way, a lexical device is created between many repeated items resulting in text cohesiveness.

Synonymy, in contrast, is used as a semantic relation thanks to similarity of meaning among different lexical items. It is purposely employed by Poe to create some connections between lexical items and to achieve smooth transition from one sentence to another, and from one paragraph to another, on the one hand, and to show how each sentence is related to other sentences, on the other hand. The function of synonymy in Poe's text reveals that it has a significant role to play, such as establishing close relationships among different lexical items. Moreover, the selection of a certain lexical item to be synonymous with another lexical item is used to emphasize Poe's style that draws the readers' attention and provides texture between the lexical items.

As for collocation, it plays a vital role in building texture and establishing semantic links and connections within a text. It is creatively used by Poe in this short story for creating cohesiveness by the co-occurrence of lexical items that are closely related to each other. Accordingly, certain lexical items are combined together in a specific way by which their meaning should be deduced from the context.

Taking Al-Halawani's (2015) translation into consideration, it is clear that her inadequate command of lexical cohesion in Arabic resulted in translation distortion. Her decision of being literal is the prevailing translation choice that can be attributed to the word- for-word translation strategy in a way that affected the quality of translation. As she was more faithful to the ST categories of lexical cohesive devices, her Arabic rendition falls short of transmitting one important stylistic aspect of the original text. Accordingly, in all the paragraphs, unnecessary repetition is the salient feature of the Arabic rendition as most repetitions are reproduced in the TT without any change in a way that did sound as redundant and monotonous as she did not recognize the reason behind repetition in Arabic. Various examples of synonymy, on the other hand, are neglected, lost in translation or even mistranslated as the translator did not take the importance of shades of meaning which are intended by Poe to achieve cohesiveness and build connections between similar meanings. As for collocation, it is the least used as cohesive device in the TT because the translator lacks knowledge of the differences between the ST collocation framework and how to be rendered into the TT. This process of misinterpretation resulted in a text that either mistranslated or does not sound natural.

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