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**“THE FALL OF ARTHUR”: AN ANALYSIS OF DEFORMING TENDENCIES IN THE
TRANSLATED POEM**

**CAMPINA GRANDE
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Trabalho de Conclusão de Curso
apresentado ao Curso de Licenciatura em
Letras – Inglês, da Universidade Estadual
da Paraíba, como requisito parcial à
obtenção do título de Licenciatura em
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Área de concentração: Estudos da
Tradução

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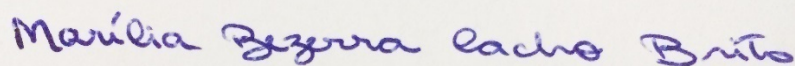
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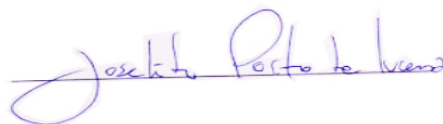
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Aos meus pais, pela dedicação e esforços proporcionados a mim ao longo da vida, sendo essenciais a minha realização pessoal e formação acadêmica, dedico este trabalho.

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“THE FALL OF ARTHUR”: AN ANALYSIS OF DEFORMING TENDENCIES IN THE TRANSLATED POEM

Alessandra Coely Bertulino Cavalcanti¹

ABSTRACT

The social pressure upon literary translations to be judged as adequate and fluid demands strategies by the translator to fulfill the message and emotions provided by the source text into the target language. Translating literature goes beyond a word-replacement task and for that, linguistic specificities based on cultural, historic and economic aspects lead the translation into a complex and subjective work. Based on that, this article is designed for the needs of comprehension related to the translation of literary works within the dichotomy regarding the strategies of translation (domestication and foreignization) and how the deforming tendencies are impacted by them. It provides a different combination of these strategies in the translation of the same text and investigates the operation of the deforming forces presented in the translation of the epic poem “*The Fall of Arthur*”. This work presents observations regarding the translation of poetry, theoretically based on Junqueira (2012). Also, the investigation of the strategies of literary translation marked by the Domestication and the Foreignization, defined by Venuti (1995), as well as the Analytics of Translation based on Berman (2013). The ethnocentrism inherent to a translation task, yet according to Berman (2013) led us to an analysis regarding the Deforming Tendencies operation. Due to that, brief observations concerned on the types of translation (JAKOBSON, 1971) and the translation of names (VERMES, 2003) support our data analysis. The discussion provides an exploratory analysis as a descriptive study through a qualitative research method. The data analysis presents the breaking of the dichotomy emphasizing how the poetic atmosphere and the deforming forces play important roles resulted by the use of hybrid strategies. Finally, the general objective of this investigation was designed to the needs of comprehension related to the translation studies of literary works and may guide beginner translators in acquiring the skills and knowledge necessary to consider the factors that subconsciously concerns to every translation. In addition, the specific aim was designed to help beginner translators to identify the deforming tendencies observed in the translation of an epic poem and visualize what characterizes each one in the poem (such as rationalization, clarification, qualitative impoverishment, quantitative impoverishment, ennoblement, expansion) according to Berman (2013).

Key-words: Translation Strategies. Deforming Tendencies. Literary Translation. Interculturalism.

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RESUMO

A pressão social acerca do julgamento de adequação e fluidez da tradução literária demanda estratégias por parte do tradutor para suprir a mensagem e as emoções provenientes do texto fonte para a língua alvo. Traduzir literatura vai além da atividade de substituição de palavras, e por isso, especificidades linguísticas baseadas em aspectos culturais, históricos e econômicos direcionam a tradução a um trabalho complexo e subjetivo. Baseado nisto, este artigo é designado à necessidade de compreensão relacionada à prática da tradução de obras literárias através da dicotomia em relação às estratégias de tradução (domesticação e estrangeirização) e como as tendências deformadoras são impactadas por estas. Apresentamos uma diferente combinação dessas estratégias na tradução de um mesmo texto e investigamos a operação das forças deformadoras apresentadas na tradução do poema épico “*A Queda de Artur*”. São apresentadas observações a respeito da tradução de poemas, embasadas teoricamente por Junqueira (2012). Além disso, a investigação das estratégias de tradução literária marcadas pela Domesticação e Estrangeirização, definidas por Venuti (1995), bem como a Analítica da Tradução de acordo com Berman (2013). O etnocentrismo inerente à prática da tradução, ainda de acordo com Berman (2013) nos direcionou a uma análise a respeito das Tendências Deformadoras. Devido a isso, breves observações a respeito dos tipos de tradução (JAKOBSON, 1971) e a tradução de nomes próprios (VERMES, 2003) suportam nossa análise de dados. A discussão fornece uma análise exploratória como estudo de caso através do método de pesquisa qualitativa. A análise de dados apresenta a quebra da dicotomia enfatizando como a atmosfera poética e as tendências deformadoras desempenham importantes funções resultantes do uso da estratégia híbrida. Por fim, o objetivo geral desta investigação foi designado às necessidades de compreensão relacionadas aos estudos de tradução de obras literárias e trabalha como potencial guia para tradutores iniciantes na aquisição de habilidades e conhecimentos necessários para trabalhar com os fatores subconscientemente concernentes a toda tradução. Para mais, o objetivo específico visa ajudar os tradutores iniciantes na identificação das tendências deformadoras presentes na tradução de um poema épico e analisar o que caracteriza cada uma no poema em questão (como a racionalização, clarificação, empobrecimento qualitativo, empobrecimento quantitativo, enobrecimento, alongamento) de acordo com Berman (2013).

Palavras-chave: Estratégias de Tradução. Tendências deformadoras. Tradução Literária. Interculturalismo.

1 INTRODUCTION

The translation of a literary work is a task particularly and essentially different from other categories of translation (such as the commercial translation, the technical translation, the juridical translation and so on). The demand to be faithful to the artistic image in the source text, and the subconscious related to what results in the Deforming Tendencies marked by Berman (2013) in a translation process, can be great challenges when translating a poem. Regarded to the obstacles of translating

poetry and the permanence of the idea provided in the source text, observations based on Junqueira (2012) were support for this article.

For that matter, through this work, beginner translators will have been given an opportunity to develop their consciousness work to succeed in their community, with the awareness of what composes a literary translation process (having the deforming tendencies as part of it), as well as investigate the types of translation, according to Jakobson (1971). Furthermore, to investigate what leads the presence of the deforming forces in a literary work translation, which is a balance to the creation of a unique work, and according to Nida (1969) must provide the same emotions and responses in the target language as in the source text, to be considered an adequate translation.

Based on recent studies concerning the translation of literary works, what led us to elaborate this work came, mostly, from the observation of how the deforming tendencies operate in a translation of a poem impacted by the strategies of translation (VENUTI, 1995), and how the application of this range of deforming tendencies (BERMAN, 2013) has been forgotten as part of a literary translation process, due to the misconception that translating a literary work is a matter of word-replacement task. Observations related to the translatability of poetry (JUNQUEIRA, 2012) and the systematics of the deformity of the letter (BERMAN, 2013) to the target language was also support of discussion for this work.

Knowing that, the general objective of this work was designed to the needs of comprehension related to the translation studies of literary works and may guide beginner translators in acquiring the skills and knowledge necessary to consider the factors that

[...] concerns to any translation, whatever be the language, at least in the western world (BERMAN, 2013, p. 67-68, my translation²).

Furthermore, the specific aim was to help beginner translators to identify the deforming tendencies observed in the translation of the poem *"The Fall of Arthur"* and visualize what characterizes each one (rationalization, clarification, qualitative impoverishment, ennoblement, expansion) marked by Berman (2013).

1.1 ABOUT TRANSLATION

Translation is an activity inherent to all kinds of society, in which linguistic exchange is performed in different ways throughout time. It is by translation that important values are shared and preserved from one society to another in order to manifest ideological, cultural, historical, and economic principles. Nida (1969) defines literary translation as "the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (NIDA, 1969, p. 12).

Catford (1995) states that "translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)"

² "[...] concerne a toda tradução, qualquer que seja a língua, pelo menos no espaço ocidental." (BERMAN, 2013, p. 67/68)

(CATFORD, 1995, p.20). The aspects related to the textual replacement mentioned by the author concern on the specificities of the source language (SL) and how the reception of a source message will be fulfilled in a different culture, the target language (TL).

Venuti (1995) marks that translation is “a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation” (VENUTI, 1995, p. 17) and aims to

[...] bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects, where translation serves an appropriation of foreign cultures for domestic agendas, cultural, economic, and political. (VENUTI, 1995, p. 18).

This idea is supported by the range of signifiers that reaches the translator’s comprehension of a source text, considering, of course, the translator’s background of knowledge and the target language culture elements. When this range of signifiers concerns literary translation, studies regarding the idea of “correct” realization divide the task of translation into strategies theoretically opposite, discussed in the sequence of this work.

2 TRANSLATION AND LITERATURE

Translating literature is defined by Newmark (1998) as a task that “often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text” (NEWMARK, 1988, p. 5). To go further with the observations provided through this work, it is important to understand the path that literary translation has taken during history.

One of the first literary translations in history was the translation of the Torah, a Jewish sacred book that was translated from Hebrew to Aramaic in the third century b.C. The first versions of ancient translations later became the center of Greek’s studies and at the beginning of the fourth-century a.C., changes began to be manifested in Western Europe, regarding the translation practice. The gradual loss of the Greek language, the end of the Roman Empire (395 a.C.), and the rise of Christianity, were factors that ascended the need for translations, leading humanity to the perspective of globalization and the world we know. Juliane House (2016) mentions that:

In sum, globalization has led to a veritable explosion of demand for translation. Translation is therefore not simply a by-product of globalization, but an integral part of it. Without translation, the global capitalist consumer-oriented and growth-fixated economy would not be possible. (HOUSE, 2016, p. 5).

From its history, it is understood that the place of literary translation in contemporaneity has a role of communicative purposes upon the notion of nationalism, technological advances, and capitalist ideals moving together. House (2016) mentions that “Indeed, translation is part and parcel of all worldwide localization and glocalization processes. [...] Whenever information input needs to be

quickly disseminated across the world in different languages, translations are indispensable.” (HOUSE, 2016, p. 4).

Emphasizing the need for increasing studies of comprehension and the practice of literary translations as something recent in history, whether the simplest of tales or the most complex and ancestral writing, literary translation has been exposed to different theories and studies concerned on its “correct” way of realization, and through decades, the discussion about what composes a “fluid” literary translation has divided perspectives worldwide.

Regarded to the translation of poetry, Junqueira (2012) marks the social demand upon the translator to be also a poet, being expected the ability to fulfill all the peculiarities from a source poem (such as structure, rhythm, rimes, metaphors, and all the different elements that make poetic rhetoric) precisely the same to the target language, delegitimizing the real position of the translator, whose task is to provide the source image and idea of a work rather than simply transcript it.

According to the author, the biggest challenge in translating literature is to interpret the essence of a message and recreate it in another language finding the equivalences in the target language. This misconception and the non-evidence of a translated literature, obfuscating the freedom to provide an adapted message by the translator is marked by Berman (2013) as an ethnocentric and unethical characteristic, and according to Venuti (1995), it is defined as a domestication aspect, further discussed in this work. The need to be familiar with the source language as well as with the target language is socially expected to be evident when translating a poem, even though “[...] when dealing with two languages, the translator is more likely than any other intellectual to be contaminated and to contaminate the language into which he is doing the translation” (JUNQUEIRA, 2012, p. 10, my translation³)

The author marks that translating poetry demands more effort than creating a poem, considering that, besides all the specificities previously mentioned, the translator is exposed to the so-called poetic atmosphere and has to come with a subjective interpretation of the source work, which is a task that goes beyond a word-replacement activity. According to the author,

[...] the translator does not operate at the level of orthonymy, but at the level of synonymy, seeking less for the absolute nomination than the approximate nomination, which is why his status is not of creator, but rather than that, the recreator. (JUNQUEIRA, 2012, p. 12, my translation⁴).

Junqueira (2012) marks the possibility and the need of translating poems, even when personal or mystic experiences are related in a source work. The author marks that even though

experiences like these cannot be repeated with us, who belong to another language and another culture. They are strictly inimitable, and a man of a different race, of other historical backgrounds and other personal

³ “[...] ao lidar com duas línguas, o tradutor está mais sujeito do que qualquer outro intelectual a contaminar-se e a contaminar o idioma para o qual está fazendo a tradução.” (JUNQUEIRA, 2012, p. 10)

⁴ “[...] o tradutor não opera no plano da ortonímia, e sim no da sinonímia, buscando menos a nomeação absoluta do que a nomeação aproximativa, razão pela qual o seu estatuto é não o de criador, mas antes o de recriador.” (JUNQUEIRA, 2012, p. 12)

experiences could not manage to create them, neither for himself nor for others. But it is here that the *homo ludens* [...] intervenes, and the *ludus* he practices is the element of free will in poetry. (JUNQUEIRA, 2012, p. 13, my translation⁵).

In regards to this, Jakobson (1971) distinguishes 3 different ways of interpreting a translation: the intralingual; the interlingual and the intersemiotic translation, being defined as: interpretation of signifiers in the same language; interpretation of signifiers from a different language; and interpretation of signifiers through nonverbal systems, respectively.

Knowing this, based on Jakobson (1971) who marks translation as a transposition also of poetic forms, observations regarded to the interlingual type of translation will be further observed in this work. The translator faces choices that process on the plane of significant and signifiers (related to semantic, phonetic, syntactic, metric, and so on). The division of the types of translation marked by Jakobson (1971) conceives the idea that translating poetry is not only possible, but further than that, it allows peoples from different languages and cultures to understand even inimitable messages provided in a source one.

3 INTERCULTURALISM IN LITERARY TRANSLATION

Considering the subjectivity of each literary work and the historic background of each language, the idiomatic expressions studies cannot be separately discussed from the studies of cultural translation theories and methods. The subjectivity inherent in each language's expressions and lexical constructions are part of a culture, which is responsible for sharing each society's beliefs, creations and linguistic transmissions. According to Lee (2006) culture refers to:

society and its way of life. It is defined as a set of values and beliefs, or a cluster of learned behaviors that we share with others in a particular society, giving us a sense of belongingness and identity. Because of this, cultural understanding is becoming even more important because of the call to interact with many individuals from other countries and other cultures (LEE, 2006, apud LEBRÓN, 2013).

Knowing this, we see culture as everything that characterizes a society, from the habits, the behavior, the laws and the economy; until the very particularities of a language.

One of the general cultural characteristics concerned with the language is the need of telling stories or creating human experiences, which commonly are transferred from one culture to another. Nida (1964) defends that the target language work must provide a reaction and reception similar to the ones in the source language, even having each language its peculiarities.

⁵ “[...] experiências como essas não se podem repetir em nós, que pertencemos a outra língua e a outra cultura. São elas a rigor inimitáveis, e um homem de outra estirpe, de outros antecedentes históricos e de outras experiências pessoais não poderia chegar a fabricá-las, nem para si, nem para os outros. Mas é aqui que intervém aquele *homo ludens* [...], e o *ludus* que ele pratica é o elemento de livre-arbítrio na poesia.” (JUNQUEIRA, 2012, p. 13)

The presence of the idiomatic expressions (IE) is part of what may affect the meaning and the reception of a message. Each language has its own expressions and these, related to what is culture, provide the IEs. According to Alvarez (2011

[...] One of the important elements of expressiveness of the lexicon are the idioms (also known as IEs), which, in addition to constituting one of the individual means of achievement of a speaker in the group, are a real social identification mark, its use breaks formalities, favors interactions between the interlocutors making them identify, either by humor or irreverence. (ALVAREZ, 2011, p. 123, my translation⁶).

The translator must be familiar with the target language to be able to keep the meaning from the source message through the IEs of the target language, and this can be associated with the domestication presence, marked by Venuti (1995). That is especially reflected by the cultural differences and the subjective experiences inherent to the individuals, resulting in inevitably different IEs presented in each language, leading the text to an inherent domestication method of translation.

When it comes to the paradigms related to what makes an adequate literary translation, Venuti (1995) reports that the literary translation task is under influence of the reviewers and institutions such as the publishers. They are responsible for using political, economic and ideological values from the source language to limit the translator to a work with linguistic boundaries, where interests and principles from the source language must be kept in the target language work. According to the author, the idea of fluidity created and judged by these institutions is characterized by the invisibility of the translator and the target language's cultural values and characteristics.

For this invisibility, Venuti (1995) divides the literary translation into two cultural translation strategies: domestication and foreignization. The first one is defined by the author to emphasize when the translation work is "domesticated", obfuscating the translator's voice and the source language's specificities. According to the author, domestication is

[...] an illusionism produced by fluent translating, the translator's invisibility at once enacts and masks an insidious domestication of foreign texts, rewriting them in the transparent discourse that prevails in English and that selects precisely those foreign texts amenable to fluent translating. (VENUTI, 1995, p. 17).

It is important to consider that Venuti (1995) mentions the prevalence of the English Language due to its global language status, though any other one can fit in the example given.

On the other hand, therefore, the author presents the term foreignization, refers to the foreign cultural marks kept on the target language work, keeping the strangeness of the source text and the foreign culture. Venuti (1995) defines this strategy as a "[...] practice of translation that resists dominant target-language

⁶ “[...] Um dos elementos importantes de expressividade do léxico são as expressões idiomáticas (doravante também IEs), que, além de constituírem um dos meios de realização individual do falante no grupo, são uma verdadeira marca de identificação social, seu uso quebra formalidades, favorece interações entre os interlocutores fazendo com que eles se identifiquem, seja pelo humor ou pela irreverência.” (ALVAREZ, 2011, p. 123)

cultural values to signify the linguistic and cultural difference of the foreign text." (VENUTI, 1995, p. 23).

In France, Antoine Berman (2013) proposes the ethnocentric and the hypertextual translation as strategies of translating a text, leading the translation studies to new perspectives of investigation. Starting from the ethnocentric translation, Berman (1985) emphasizes that

[...] it brings everything to its own culture, its norms and values, and considers what is outside of it - the Foreigner - as negative or, at most, good to be attached, adapted, to increase the richness of this culture. (BERMAN, 2013, p. 39, my translation⁷)

The author mentions that "the ethnocentric translation is necessarily hypertextual, and the hypertextual translation, necessarily ethnocentric." (BERMAN, 2013, p. 40, my translation⁸). Through the idea of hypertextuality, the author marks that the translator is not responsible for a mere conversion of the source work to the target language and that translating literature is not a word-replacement task, but rather than that, an interpretation of the source message and a language experience to keep the meaning of the 'letter' from the source work, to lead the target culture reader to a source message.

The translation practices marked by Berman (2013) and Venuti (1995) have their similarities, considering that both divide literary translation into two possibilities of realization. The division may provoke the idea that only one of each strategy could be possibly used: domestication vs foreignization; ethnocentric translation vs translation of the letter. This idea of division inevitably places the literary translation to an invalid concept of right or wrong methods and strategies of translation.

Based on this perspective of right or wrong translation, we relate Berman's (1985) premise that a translation must respect and morally value the foreign aspects of a text, so the translation must keep the strangeness of the other culture, having the objective of "[...] recognizing and receiving the other as the other" (BERMAN, 2013, p. 95, my translation⁹). The author proposes a translation faithful to the letter of the original, in which the strangeness of the foreign culture would be kept in the target language, leading the reader to the source culture.

Berman's opposition to the ethnocentrism can be associated to Venuti's opposition to the domestication idea, observing that even though the task of translation is a domestication practice itself, the tradition of valorization of target culture and the invisibility of the translator are related to the idea that the reader is reading an original work instead of a translated one, is an ethnocentric violence, and cultural and geological aspects of the foreign should be part of the translated work.

Despite the support of valorization of the foreign aspects and the source culture as part of the ethic in translation, it is possible to observe that both authors relate that the domesticated strategy and the ethnocentric translation are dominant. According to Venuti (2004),

⁷ Etnocêntrico significará aqui: que traz tudo à sua própria cultura, às suas normas e valores, e considera o que se encontra fora dela — o Estrangeiro — como negativo ou, no máximo, bom para ser anexado, adaptado, para aumentar a riqueza desta cultura. (BERMAN, 2013, p. 39)

⁸ "A tradução etnocêntrica é necessariamente hipertextual, e a tradução hipertextual, necessariamente etnocêntrica." (BERMAN, 2013, p. 40)

⁹ "[...] reconhecer e em receber o outro enquanto outro" (BERMAN, 2013, p. 95)

A foreign translation [...] can be a form of resistance against ethnocentrism and racism, against narcissism and cultural imperialism, in favor of democratic geopolitical relations (VENUTI, 1995, p. 20, my translation¹⁰)

Berman (2013) problematizes the ethnocentric method by questioning the character of change that it provides in a translated work, defending the translation of the letter “where the game of the deforming forces is freely exercised” (BERMAN, 2013, p. 63, my translation¹¹). The author points to the deforming actions carried out in this mold, which work by affecting in many different ways the letter through the system of deformation, leading his studies to an analytics of translation (AT) resulting in the deforming tendencies of the letter.

4 ANALYTICS OF TRANSLATION

The term “analytics of translation” was created by Berman (2013) as a definition to the analyses of how the deforming forces operate to what he calls “the letter”. By using the term “the letter” and analyzing the aspects that deforms it, the author makes reference to the text itself and to the contexts in which the words chosen are affected by cultural, historical or social influences, respectively.

In the book *La Traduction et la lettre ou l'Auberge du lointain*, Berman (2013) emphasizes the translation process with the deformities in the literary genre of prose. For this work, his studies were supported for our analysis related to the literary genre of poem. It is important to mention that the term “analysis” that the author shares is related to the process of identifying and understanding each deforming force in a translation of a literary work, as well as the analysis (in its real meaning) of the subconscious process that is part of every literary translation process and involves the deforming tendencies.

When recreating a literary work, the translator is responsible for keeping the essence of the source text faithfully, and for that, the permanence of the meaning to the target language specificities intrinsically comes with different linguistic aspects (idioms, assonance, rhythm, etc). The use of these different aspects of the language is inherent to the domestication strategy, proposed by Venuti (1995), as previously mentioned. Berman (2013) emphasizes that the deformities become inevitable in the translation of the letter, considering that beyond the word-replacement task, intercultural specificities must be part of the process of translation.

Berman (2013) marks that the use of the deforming tendencies does not simply vanish once the translator gets to know the whole process of this method. According to the author, from one language to another, the translation of a literary work inevitably has the deforming forces operating on it, and even when the translator is conscious about the operation of the forces, they are still part of the translation process.

Considering that, Berman (2013) associates one of the definitions of AT to psychoanalysis, once the deformities presented on every literary work translation is a subconscious task, part of a whole process. For that matter, the AT aims to focus on

¹⁰ “A tradução estrangeirizante [...] pode ser uma forma de resistência contra o etnocentrismo e o racismo, contra o narcisismo e o imperialismo culturais, em favor de relações geopolíticas democráticas” (VENUTI, 1995, p. 20)

¹¹ “[...] onde o jogo das forças deformadoras se exerce livremente” (BERMAN, 2013, p.63)

what the deforming forces are and how they operate as a part of every literary translation. About the AT, Antoine Berman (2013) mentions that:

It is illusory to think that to undo these forces simply by becoming aware of them. Only an “analysis” of its activity allows to neutralize them. It is only by submitting to “controls” (in the psychoanalytic sense) that translators can expect to partly free themselves from that system deformation, which is both the internalized expression of a long tradition and the ethnocentric structure of each culture and each language as a “cultured language. (BERMAN, 1991, p.63, my translation¹²).

Even though the range of the deforming tendencies is something inherent to the translation process of literature, the acceptance of these deformities is related to the readers’ appreciation of the linguistic choices made by the translator, which are directly related to intercultural aspects of the target language. About the particularity of the process of a translation task, Jonathan D. Culler (1975), an American literary critic and professor of English and Comparative Literature at Cornell University, mentions in his book “Structuralist Poetics” that:

If languages were simply a nomenclature for a set of universal concepts, it would be easy to translate. [...] Each language articulates or organizes the world differently. Languages do not simply name existing categories, they articulate their own. (CULLER, 1975, p. 21).

5 A RANGE OF TENDENCIES

With the analytics of the literary translation process, Berman (2013) shares the definitions and the purposes of the deforming forces, which he divides into 13 different ones, considering the eastern translation as we know it. Some of the tendencies may converge or derive from others and may or may not be known. According to the author:

This analytics starts from locating some deforming tendencies, forming a systematic whole, the purpose of which is the construction, not less systematic, of the letter of the originals, only in benefit of ‘sense’ and ‘beautiful form’. (BERMAN, 2012, p. 37, my translation¹³).

The deforming tendencies according to the author are: 1. rationalization, 2. clarification, 3. expansion, 4. ennoblement, 5. the qualitative impoverishment, 6. quantitative impoverishment, 7. homogenization, 8. destruction of rhythms, 9. destruction of networks underlying signifiers, 10. the destruction of textual systems, 11. the destruction (or exoticization) of networks of vernacular languages, 12. the destruction of phrases and idiocy, and 13. the erasure of superimpositions language

¹² É ilusório pensar que poderia se desfazer dessas forças tomando simplesmente consciência delas. Apenas uma “análise” de sua atividade permite neutralizá-las. É apenas ao submeter-se a “controles” (no sentido psicanalítico) que os tradutores podem esperar libertar-se parcialmente desse sistema de deformação, que é tanto a expressão interiorizada de uma longa tradição quanto da estrutura etnocêntrica de cada cultura e cada língua enquanto “língua culta”. (BERMAN, 1991, P. 63)

¹³ “Esta analítica parte da localização de algumas tendências deformadoras, que formam um todo sistemático, cujo fim é a destruição, não menos sistemática, da letra dos originais, somente em benefício do ‘sentido’ e da ‘bela forma’”. (BERMAN, 2013, p. 37)

lessons, and each one has specific characteristics that help the identification through the target language text.

For this work, the focus was the deforming tendencies found in Ronald Kyrmse's work, a translation of the book *"The Fall of Arthur"* written by J. R. R. Tolkien. The deforming tendencies analyzed in this work were: rationalization, clarification, expansion, ennoblement, qualitative impoverishment and quantitative impoverishment, once these are the most evident in the chosen excerpts extracted from the long poem. The definitions that follow are based on Berman (2013):

- Rationalization: re-composes the phrases and sequences of phrases to arrange them according to a certain idea of the order of a speech; (BERMAN, 2013, p. 68, my translation¹⁴)
- Clarification: concerns the level of sensitive "clarity" of words, or their senses, and happen from rationalization; where the original leaves something implicit, the translation tends to make explicit; (BERMAN, 2013, p. 70, my translation¹⁵).
- Expansion: the translation tends to be longer than the original and that it occurs, in part, due to the first two trends exposed; (BERMAN, 2013, p. 71, my translation¹⁶).
- Ennoblement: tendency to make the translation "more beautiful" (formally) than the original. The translator uses, for example, an extensive vocabulary and "elegant" phrases even though that kind of vocabulary and phrases don't exist in the original; (BERMAN, 2013, p. 74, my translation¹⁷).
- Qualitative Impoverishment: refers to the replacement of terms, expressions, etc., from the original by terms, expressions, etc., which do not have the wealth significant, or iconic, of the former; (BERMAN, 2013, p. 75, my translation¹⁸).
- Quantitative Impoverishment: refers to a lexical loss; there is less significant in translation than in the original; (BERMAN, 2013, p. 76, my translation¹⁹).

¹⁴ "A racionalização re-compõe as frases e sequências de frases de maneira a arrumá-las conforme uma certa ideia da ordem de um discurso." (BERMAN, 2013, p. 68)

¹⁵ "concerne ao nível de "clareza" sensível das palavras, ou seus sentidos, e acontecem a partir da racionalização; onde o original deixa algo implícito, a tradução tende a explicitar;" (BERMAN, 2013, p. 70)

¹⁶ "a tradução tende a ser mais longa do que o original e isso ocorre, em parte, devido às duas primeiras tendências expostas;" (BERMAN, 2013, p. 71)

¹⁷ "tendência a tornar a tradução "mais bela" (formalmente) do que o original. O tradutor utiliza-se, por exemplo, de vocabulário rebuscado e frases "elegantes" mesmo que esse tipo de vocabulário e frases não existam no original;" (BERMAN, 2013, p.74)

¹⁸ "remete à substituição dos termos, expressões, etc., do original por termos, expressões, etc., que não têm a riqueza significativa, ou icônica, dos primeiros;" (BERMAN, 2013, p. 75)

¹⁹ "remete a um desperdício lexical; há menos significantes na tradução do que no original;" (BERMAN, 2013, p. 76)

6 METHODOLOGY

This work shares a case study analysis that was based on the studies of the theory of the Deforming Tendencies (BERMAN, 2013), focusing on the book *“The Fall of Arthur”* written by J. R. R. Tolkien and translated by Ronald E. Kyrmse, having Portuguese as its target language. A case study is

[...] an in-depth, multifaceted investigation, using qualitative research methods, of a single social phenomenon. The study is conducted in great detail and often relies on the use of several data sources” (FEAGIN; ORUM; SJOBERG, 1991, p. 2).

This exploratory analysis is a descriptive study, which according to L. R. Gay (1992):

Descriptive research involves collecting data in order to test hypotheses or to answer questions concerning the current status of the subject of the study. A descriptive study determines and reports the way things are. Descriptive research is scientific research that describes about event, phenomena or fact systematically dealing with certain area or population. (GAY, 1992, p. 217).

The method used in this work is qualitative, that according to Krasi (2009) is the method which deals with ‘subjective’ experiences. This work gathers information from previous materials and aims to analyze subjective experiences of literary translation. Cultural and linguistic elements were also highlighted as important aspects seen in the studies for this work, especially considering that the literature presented on it is a heroic poetry, and there is the presence of words that are no longer used, considering the time the legend was created.

The epic poem *“The Fall of Arthur”*, written in the middle of the 14th century, will be used in this article as a source for examination and discussion of this work. The poem tells the story of England's greatest mythical hero, King Arthur. In the legend, the king was a leader during the battles against the Germanic migration to Western Europe, peoples considered as invaders and judged by their beliefs in the so-called “old gods”.

The author, John Ronald Reuel Tolkien, known internationally as J. R. R. Tolkien, is famous for works like *“The Hobbit”*, *“The Lord of the Rings”*, and *“The Silmarillion”*. Tolkien received the title of Doctor of Letters and Philology from the University of Liège and Dublin in 1954. The poem *“The Fall of Arthur”* was one of the author's many unfinished works and was completed by his third son, Christopher Tolkien, known as the editor of his father's posthumous works.

The translation which we will analyze in this work was written by Ronald E. Kyrmse. Professor, engineer and inspector of finances, Kyrmse is also a researcher and propagator of Tolkien's world in Brazil. The translator fulfills the role of guide for the Brazilian reader to Tolkien's works.

Based on the studies so far discussed, brief comparisons and notes were made and separately observed in the sequence of this work. Excerpts from the source text were taken from the poem, as well as excerpts from the translated work. Divided in enumerated tables, the first column of each will have a section referring to the original work and will be symbolized by the author's surname (Tolkien) and the section referring to the translation, by the surname of its translator (Kyrmse), followed by the number of the page, respectively. The deforming characteristics were marked

in **bold**, then described and compared to the target language, respectively, as in the example below:

Table 1:

Tolkien (p. 14)	Kyrmse (p. 15)
Hither have I hardly hunted riding on the sea pursued to your side hastened , treason to tell you. Trust no Mordred!	Montado enfrentei ostáculos , muitos , nas tormentas do mar consume minhas forças , da perfídia te falo. Não te fies em Mordred!

Source: Elaborated by the researcher, 2021.

The discussion about the translation will follow each table and each deforming force will also be signalized in bold, followed by the observations related to them.

This division will help the beginner translator to identify what and where the deformities occur and understand how they operate in the studied work. The theories and the structure of each verse will also be discussed, based on the studies so far discussed.

7 DATA ANALYSIS

In the translated writing of the poem “*The Fall of Arthur*”, the translator had to emerge in a British narrative and folklore, working with the archaism of a theme from a medieval British legend. The history that inspires the poem is not part of the Brazilian translator’s culture, though Kyrmse makes use of the strangeness of the theme in the target language.

The source work provides an Old English vocabulary, a strong characteristic of the time in which the legend had supposedly passed. For that matter, the translator makes use of words no longer used in the target language such as “*priscas*”, “*butim*”, “*alcácer*”, etc, in order to keep the reference of an epic work of the English saga, maintaining the idea of heroism and glory. Nevertheless, the translator uses the domestication of the terms, marked by Venuti (1995), due to the fact that an epic saga with a variety of archaic English words is a strong characteristic in the source work, observed in the translator’s choice refers to these by the archaic and rarely used Portuguese words.

It is important to mention that the style and the rhythm of the poem are notorious foreign characteristics kept by the translator. It was written in alliterative verses²⁰, common in European poetry, which consists in the consonants providing the sound by being repeated in the very same verse. In old traditions in Europe the poems were written in such a way to be strongly claimed and proclaimed the sagas

²⁰ Found in the Germanic languages old literature, it consists in the use of alliteration verses, marked by the consonant sound as a metrical structure, common in Europe through the culture of proclaimed heroic stories.

and great heroic narratives. In this aspect, the translator makes use of a foreignization aspect (VENUTI, 1995).

The translator was exposed to the poetic atmosphere (JUNQUEIRA, 2012) of the epic theme of the source work, as well as the structure of proclaimed poem to keep this characteristic in the translated work. Considering that the Latin Culture makes use of rimes with the repetition of vowels at the end of each verse, commonly used in Brazil and usually for artistic purposes (to provide position of speech, culture and appropriation), differently from what is presented in the source work culture, Kyrmse chooses to keep the alliterating verses characteristic, even not common in the target language, successfully repeating consonant sounds.

Table 2:

Tolkien (p. 2)	Kyrmse (p. 3)
Thus the tides of time to turn backward	Pra voltar atrás do tempo a maré
and the heathen to humble, his hope urged him,	a esperança o carrega, os hereges derrotar
that with harrying ships they should hunt no more	que com naus inúmeras nunca mais assediem
on the shining shores and shallow waters	as praias compridas, as priscas águas
of South Britain booty seeking.	nem tenham butim da Bretanha, sua ilha.

Source: Elaborated by the researcher, 2021

When reading the translated poem out loud, the reader can hear and feel how the alliterating verses kept by Kyrmse provide a strong emphasis on the sound of the consonants, confirming the idea of a told heroic saga. This characteristic might have influenced the translator's lexical choices, once the sound of the consonant in the words had to rhyme. This hypertextual characteristic, marked as an "imitation-generated text" (BERMAN, 2013, p. 40, my translation²¹) can be observed and related to the interlingual type of translation, which according to Jakobson (1971) is the interpretation of signifiers from a different language. It is important to emphasize the foreignization (VENUTI, 1995) presented by the maintenance of the alliterated verses in the target language work, as previously mentioned, is not common in the target language.

Among the Deforming Tendencies pointed by Berman (2013), in the excerpt from the table above (2), it is possible to identify a **rationalization** aspect in the first and the second sentences of the translated work by the changing in the sentences' lexical order. This change can be observed as a translator's choice of emphasis in the sound of the consonants in a more perceptive and stronger way ("t" sound and "r" sound) respecting the idea of alliterating verses.

²¹ "[...] texto gerado por imitação" (BERMAN, 2013, p. 40)

Through the whole poem, it is possible to observe the **qualitative impoverishment** related to the rhymes of the poem, provided through the alliterating verses, even though Kyrmse's work follows the hypertextuality marked by Berman (2013). This deforming tendency is a consequence of the translation itself, inevitably associated with the domestication of the words to the target language, as marked by Venuti (1995) and, according to the author, is an inherent characteristic of every translation.

Yet followed by the **qualitative impoverishment**, Kyrmse makes use of the term "*herege*" in the target language to make reference to the heathens. The Portuguese word is related to people who doubt the Christianity ideals and beliefs and were humiliated as a way of punishment. Meanwhile, the English word refers to pagan people and it is not a matter of doubting the "prevailing" religion, but rather than that, it is a definition to a people and their different beliefs. This is marked as an ethnocentric (BERMAN, 2013) and a domesticated (VENUTI, 1995) characteristic due to the change of meaning of the signifier, meanwhile, it emphasizes the sound of the word ("h") marked by Venuti (1995) as a foreign characteristic (alliterated verse).

In the third sentence of the translated excerpt, we could observe the **ennoblement** characteristic when Kyrmse makes use of "*naus inúmeras*" refers to the ships. The word "*naus*" is rarely used currently in Brazil and the translator uses it as a way to approach the reader to the archaism of the theme, as previously mentioned, providing a domesticated characteristic, marked by Venuti (1995).

Within a **qualitative impoverishment** aspect in the fourth sentence, Kyrmse relates the "shining shores", which makes reference to the appearance of the beaches to the notion of size in the target language by using the word "*compridas*". This is defined as something big or long. The use of the word "*priscas*" makes reference to old waters, and not to the depth of the waters. The richness of significance is changed, so the "image" of the beaches differs from one language to another. Not only an ethnocentric characteristic (BERMAN, 2013) of a familiar image to a target language reader, but also, a domesticated (VENUTI, 1995) choice of words, providing a different image from the source work.

Qualitative impoverishment is part of the last sentence, once the translator uses the expression "*nem tenham butim*", which we observe as substitution of terms. Instead of seeking for something, refers to not having delegitimized products. The deformities previously mentioned are characterized as domesticated and ethnocentric aspects, once the Portuguese words chosen by Kyrmse are rarely used, so the idea of the epic was kept through them.

In the last part of the table, when emphasizing the English island by using "*sua ilha*", Kyrmse evidences a foreign information by **clarification**, which consequently provides an **expansion** and **rationalization** of the letter, in an attempt of explanation of the island, resulting in a domesticated characteristic. The translator attempts to highlight the place by emphasizing the source message, and not simply replacing it with a Brazilian island. Even with the non-evidence of ethnocentrism characterized by the maintenance of reference of the foreign island, the translation itself is an ethnocentric aspect, which according to Berman (2013) occurs when "the meaning is captured in the language to which translates" (BERMAN, 2013, p. 45, my translation²²).

²² "O sentido é captado na língua para a qual se traduz." (BERMAN, 1985, p. 45)

Table 3:

Tolkien (p. 6)	Kyrmse (p. 7)
<p>Thus at last came they</p> <p>to Mirkwood's margin under mountain-shadows:</p> <p>waste was behind them, walls before them;</p>	<p>Atingem por fim</p> <p>a riba cerrada da Floresta das trevas:</p> <p>solidão atrás paredões à frente;</p>

Source: Elaborated by the researcher, 2021

In table number 3, Kyrmse uses **rationalization** to organize the sentences into a familiar Portuguese narrative. Nevertheless, the translator uses the **qualitative impoverishment** to change the meaning of significances. He starts by obfuscating that there is a margin of the forest in which the mountain-shadows prevail. Those he translates as “*riba cerrada*”, referring to a small elevation over a river instead of a forest. Marked as ethnocentric (BERMAN, 2013) and domesticated (VENUTI, 1995) aspects through the description of a common Brazilian idea of unpleasant scenery.

Highlighting the names of the characters, it is possible to observe the translator's choice of keeping the original names from most of the characters and places provided in the source text, though not common in the target language culture. We can observe this as a translator's choice of keeping a foreign characteristic to the text, based on Venuti (1995).

About the name of the king that Kyrmse decided to change from “Arthur” to “Artur”, the translator makes use of the substitution marked by Vermes (2003). The substitution is when the name in the source language has a conventional correspondence in the target language. In this case, Artur is a name commonly seen in Brazilian culture. At this point, we can observe both ethnocentric (BERMAN, 2013) and domesticated (VENUTI, 1995) aspects, consequently.

Regarding the forest of “Mirkwood” which became “*Floresta das Trevas*” (table 3), the translator had used the same name for the same forest in other translation works from Tolkien, such as *The Lord of the Rings* and *The Hobbit* so the reference was kept. Kyrmse, then, makes use of the modification (VERMES, 2003) when the name of the forest, even related to the one in the source language, is different in the target one, presenting a clear ethnocentric characteristic by domestication.

All the other characters' names were kept the same as in the source poem (Lancelot, Guinevere, Gawain, Gareth, Bedivere, and others) even not commonly seen in Brazil. According to Kyrmse, the meaning of the names become more explicit when kept the same as in the source work, also providing a foreignization characteristic (VENUTI, 1995) in the translated work. It is possible to observe how the translator makes use of both translation strategies marked by Venuti (1995) when working with names.

The choice of keeping the characters' names is marked by the transference, yet based on Vermes (2003). Through the transference, the names do not change, even though they are not commonly seen in Brazilian culture, as in the poem investigated.

Table 4:

Tolkien (p. 38)	Kyrmse (p. 39)
In the South from sleep to swift fury a storm was stirred, striding northward over leagues of water loud with thunder and roaring rain it rushed onward. Their hoary heads hills and mountains tossed in tumult on the towering seas.	No sul, passando do sono à fúria, monta tormenta, caminha para o norte sobre amplas águas, com alto trovão e cheia de chuva agita-se e avança. Os morros e montes de espumantes topos remexem-se em tumulto nos mares revoltos.

Source: Elaborated by the researcher, 2021

In the last table (4) the translator makes use of the **rationalization** aspect when he changes the order of the words in the first sentence. Kyrmse keeps the sound of the verse related to the vernacular order of words organization and the prevalence of the alliterating verse's sound ("m"). The translator combines a foreign characteristic of the verses with the domesticated aspect of lexical sounds in the target language, also marked by an ethnocentric characteristic.

In the second sentence, Kyrmse makes use of **ennoblement** when the translator decides to use the term "*tormenta*" to make reference to a storm. It is a word rarely used in the target language to make reference to the natural phenomenon. Also, Kyrmse uses "*monta*" relating to the storm, in order to provide de image of a damaged risk storm, making use of **qualitative impoverishment**, once the idea of stirred is of a strong storm. These aspects mark an ethnocentrism (BERMAN, 2013) and the domestication (VENUTI, 1995) of the letter.

In the sequence, the translator makes use of the **quantitative impoverishment** refers to the amplitude of the waters. He decides to use a simplistic term of "*amplas*" instead of emphasizing that the waters run for leagues. Regarded to the following deformity, Kyrmse changes the order of the words, providing the **rationalization** tendency: "loud with thunder" becomes "*com alto trovão*". Both previous deforming tendencies are characterized as domesticated aspects, based on Venuti (1995).

When the translator uses the term "*cheia de chuva*", he makes reference to the quantity of water instead of making reference to the strength of it, as in "roaring rains", to keep the alliterated sound of "ch" marked as a domestication (VENUTI, 1995) aspect. That provides the **qualitative impoverishment** tendency.

In the fifth sentence, Kyrmse works with **rationalization** once he changes the lexical order of the words and generalizes "their hoary heads" by using "*os morros*" to make reference to any hills, and not to "theirs". A **quantitative impoverishment** is resulted by the previous deforming aspect in this passage of the poem. Also, an **expansion** occurs as a consequence of the **ennoblement** and **qualitative impoverishment** of the usage "*espumantes topos*" to make reference of lather tops instead of ancient ones. An ethnocentric (BERMAN, 2013) characteristic is seen

when the translator chooses not to keep the mystic idea of a “belonging and observed forest”, but rather that than, Kyrmse makes reference to the mountains in a general way, providing the domestication of the letter, marked by Venuti (1995).

In the last sentence of the table, the translator makes use of the **quantitative impoverishment** when the image of instability of a view becomes an image of something that moves, by the usage of “*remexem-se*”. This is marked as a domestication characteristic, according to Venuti (1995).

Finally, we could observe the permanence of spaces between words in each verse, making allusion of pauses during the speech. This is characterized by the strangeness of the other marked by the translator, once the structure is not part of the target language’s culture. This peculiarity is marked by Venuti (1995) as foreignization aspect, once it is not familiar in Brazilian culture.

Supported by Junqueira (2012), we observe through this analysis that the translation of a poem is not only possible, but rather than that, the respect of the poetic atmosphere related to the time and the language used can be part of translated literature. The translation of poetry is not a task of transcription; it allows the translator to provide the target language peculiarities to take part in the source message.

Through the excerpts presented and the investigation supported by the theory discussed in this work, it is possible to observe that the poem had its structure kept from the source work: the spaces providing pauses, the alliterating verses guiding the rhythm and the rhyme of the poem, characters’ names that did not change and the strangeness of the theme (a British epic legend). These characteristics are inherent to what Venuti (1995) marks as foreignization.

At the same time, the translated words to the target language mark the inevitable ethnocentrism proposed by Berman (2013), and an inherent domestication (VENUTI, 1995) of the work, in order to provide a reception and a comprehension of the message to the target language reader.

The observation of the data so far discussed, leads the translator to a conscious visualization that the strategies of translation cannot be divided or opposite to one another. The translation of the letter is inherent to the use of the deforming tendencies, inevitably setting the text into an ethnocentric perspective. Nevertheless, the translation itself is characterized as a domestication task, once foreign information is brought to a target culture to be understood, even though foreign aspects remain in the translated literary work.

8 FINAL CONSIDERATIONS

The present work investigated the operation of the deforming tendencies in the translation of the poem “*The Fall of Arthur*” having the Portuguese as its target language (“*A Queda de Artur*”). For that, analysis concerning the strategies of translation and the dichotomy regarding their use were investigated, supported by Berman (2013) and Venuti (1995).

Starting with definitions about translation, this work presented the relation between translation and literature throughout history, followed by the observations regarding the translation of poetry, supported by Junqueira (2012). The idea of literary translation as a tool of communication, resulted in globalization was followed by the discussion related to interculturalism and literary translation, having the

Idiomatic Expressions (IEs) as part of it, emphasizing the use of the strategies previously mentioned.

The topic about the analytics of translation aimed to discuss how the use of the strategies occur, resulting in the operation of the deforming tendencies, discussed in the sequence.

Through this work, the deforming forces could be pointed and discussed in each specific situation, supported by the theory previously mentioned in this work. Furthermore, observations regarding the translation of names based on Vermes (2003) and the alliterating verses presented in the source work, combined to the translator's linguistic choices keeping foreign aspects from the translation work, but at the same time making use of these deformities, provide a domestication strategy and an ethnocentric characteristic.

Knowing that, this investigation led us to a closure regarding a hybrid system of translation, breaking the dichotomy regarding the strategies of translation. Both foreignization and domestication can occur in the same text as well as the ethnocentrism characteristic, respecting the foreign peculiarities, and providing a message through the target language specificities.

Finally, it is observed the ethnocentrism of the translation (BERMAN, 2013) providing the presence of the domestication strategy combined to the foreignization strategy (VENUTI, 1995) in the very same text. It is important to mention that the theories discussed were not contradicted, but rather than that, combined with one another, providing a few discussed but in fact common hybrid strategy of translation, within all the elements discussed through the theories, as part of it.

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