Leodcræftig, Skilled in Song:
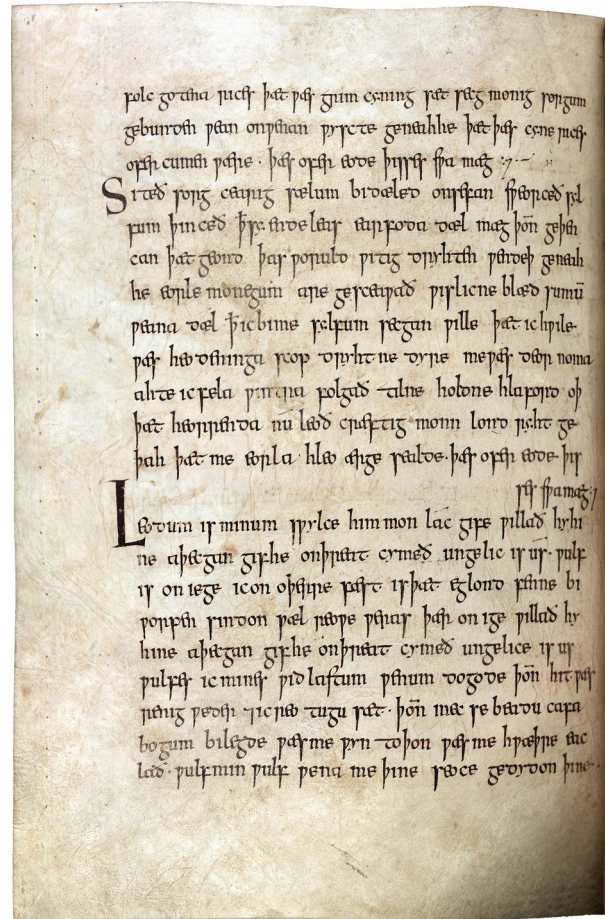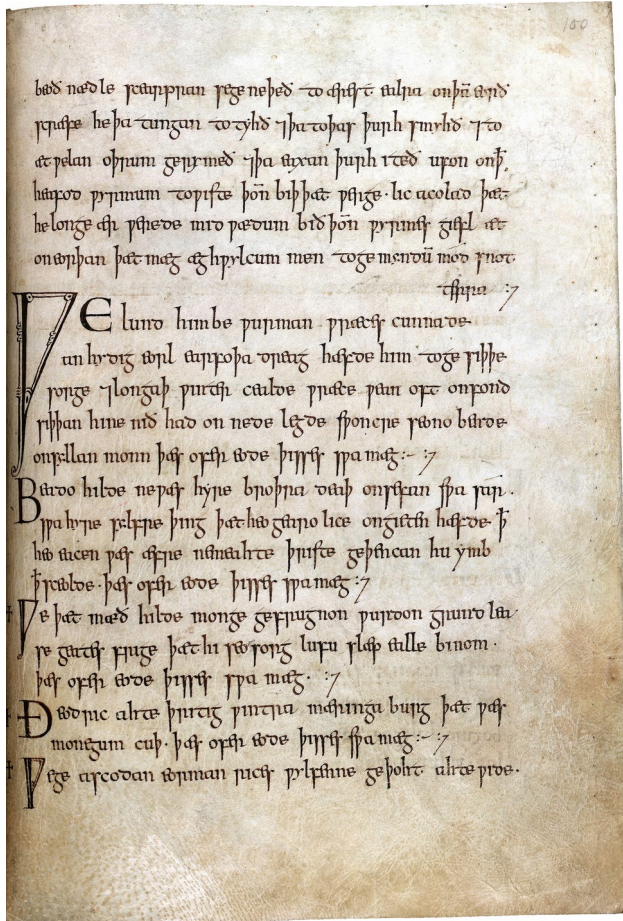
Translating the Old English Deor Into Modern English Verse

MA Thesis English Literature and Culture   MA Thesis Translation in Theory and Practice

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For minum fæder þe ferde on nede
anhydigum eorle on ælþeodignesse

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Introduction

Translation is common practice in Old English philology, a field involving the study of ancient texts which are no longer intelligible to speakers of Modern English. Yet, despite its reliance on translation, philology appears to be mostly untouched by recent developments within the field of translation theory. Since the field's inception, the most common method of translation within philology has been the word-for-word, "literal" method of translation (Lefevere 1975, 27). Literal translation is not only what students of philology are tasked to do in class, but it is also commonly used in academic philological works. In the context of philology, translations are regarded as a means to an end; an aid to understanding the original text, rather than a replacement of it (Tolkien 1967, x). For the study of original texts, philology values translations which convey the sense of each word as closely as possible, and making only the required alterations to sentence structure which are necessary to create grammatically correct modern English sentences. Ideally, there is an almost word-for-word correspondence between the translation and the source text. This method of translation seems to serve its purpose well enough in the classroom, but it has its disadvantages. Word-for-word translations have no regard at all for the stylistic features of the source text, and these are therefore largely lost. For a text which relies heavily on stylistic features, such as poetry, this means that a word-for-word translation can actually be an impediment to a full appreciation of the text.

Philology and its translation methods originated in the nineteenth century, but more recently, starting from around the 60s and 70s of the twentieth century, the field of translation studies has given rise to alternative ways of thinking about translation (Munday 2001, 9-14). A great deal has been written in this field with regards to how best to translate literature and poetry (e.g. Lefevere 1975; Venuti 1998; Low 2003). Translation theory has concerned itself with such matters as how best to maintain stylistic features and which word choice might be the most appropriate given the text as a whole, matters with which philology seems to be less concerned. In other words, translation studies has partly occupied itself with finding ways to translate poetry in such a way that the translation still reads as poetry. However, Old English poems are still often translated for philological purposes using the standard method, preserving few to none of the characteristic features associated with Old English poetry. There are notable exceptions; *Beowulf*, in particular, has seen a number of verse translations which attempt to maintain some of the poetics of the original (e.g Alexander 1973; Heaney 2002). But these translations have often met with controversy and occasionally derision in philological circles, where they may be appreciated as literature in their own right, but are not well regarded as translations (Crane 1970, 332; Shippey 1999).

Thus, it seems that there is an opportunity here for a productive cooperation between philology and translation studies. In order to support verse translations of Old English poetry from an academic perspective, perhaps it is time that the two fields were introduced to each other. Because philology currently only values literalness, it could benefit from the introduction of *skopos* theory. According to *skopos* theory, a translated text should not always be judged in terms of word-for-word accuracy. Rather, the text should be evaluated according to the purpose for which it was translated (Nord 2018, 26). There are other reasons to translate Old English poetry than word-for-word correspondence, and other methods of doing so, and many of these could be quite relevant to philology as well. The aim of this thesis is therefore not only to summarise translation theory which is relevant to the translation of Old English poetry. The aim is also to directly demonstrate the relevance of translation theory by putting it into practice in the translation of an Old English poem bearing different *skopoi* in mind, and showing the consequences this has on the translated text.

The first chapter of this thesis will outline the characteristics of Old English poetry, so as to determine the potential challenges it poses in translation, as well as provide some necessary background for some of the later chapters. The chapter is divided into two sections: the first is an in-depth treatment of the poetic form favoured by Anglo-Saxon poets, the alliterative four-stress line, whereas the second is an overview of common stylistic features as kennings and litotes. All the features discussed in this chapter are illustrated with examples taken from Old English poems. After the first chapter, the foundation has been laid to examine how philology tends to handle the features of Old English poetry. Chapter two examines the attitude philology has towards translation in closer detail, to determine exactly what is lost in common philological translations, and conversely, what is to be gained by alternative methods of translation, in particular using verse translations for verse texts. This chapter establishes a few key concepts, such as what is actually meant by "literal" translation, and also contains a brief explanation of *skopos* theory.

The third chapter deals with general translation theory, with particular attention paid to those aspects which are relevant to the translation of Old English poetry. This includes translation theory concerning literature in general, historical texts, and of course poetry. The chapter is structured around three main translation theorists, André Lefevere, Lawrence Venuti, and Peter Low, each of whom discusses a different aspect of literary (poetic) translation. This chapter also contains numerous examples to illustrate the theory, taken from previous verse translations of Old English poetry. Most of these translations are of *Beowulf*, for the reason that *Beowulf* has been translated so often since the nineteenth century. For this reason, it provides a great way to measure evolving attitudes towards Modern English verse translations of Old English poems. Some of the translation strategies which have been used for previous verse translations also serve as potential examples for

a new translation. Particularly, Ezra Pound's translation of "The Seafarer" is discussed in greater detail, because it represents a key turning point in the translation of Old English poetry.

The fourth chapter deals with the practical application of the preceding translation theory to an Old English poem. It begins with a detailed analysis of the text to be translated, a poem from the Exeter Book known as "Deor". This includes an outline of the narrative of the poem, but also a stylistic analysis and a treatment of the historical context, all of which are relevant to a translation. The second half of the chapter discusses three different translation strategies of "Deor," based on all the preceding sections, keeping in mind different goals for the translations. These are then also put into practice in the form of three annotated translations, in which particular translation problems are highlighted. After the translations, a final conclusion follows in the fifth chapter. The conclusion offers a reflection on and evaluation of the translations. Hopefully, the evaluation demonstrates the applicability of verse translation to the field of philology, and shows how an understanding of modern translation studies can directly benefit other disciplines in practical ways.

1. Features of Old English Poetry

Old English poetry stems from a long tradition of Germanic poetry, the earliest known example of which dates back to around 400 AD (Momma 2013, 297). Old English poetry has inherited a number of characteristic features from this Germanic tradition, which are quite different from what might commonly expected of poetry in the modern day (e.g. rhyme or regular metre). In order to be able to properly discuss, let alone translate, Old English poetry, it is therefore important to first have an understanding of these features. There are a number of common stylistic features found in Old English poetry, but the most striking characteristic is the metrical form, that of the alliterative line. Because of this, and also because several other stylistic features are partially dictated by the form, it is appropriate to discuss the metre first, after which a short description of other stylistic features will follow.

1.1. Metre

The common metre of Old Germanic verse, and therefore also Old English, is known as the alliterative line, which was first described in detail by Eduard Sievers at the end of the nineteenth century. Since then, others have built on his work, but his system remains "the most familiar and widely taught" method of understanding Old English metre (Bredehoft 2205, 26-28). And though Sievers has not been without his critics, one of them, J. C. Pope, noted that "the descriptive portion of Sievers' work is fundamentally sound" (Pope 1966, 6). To that, Marjorie Daunt added that "the very best work that has been done on Anglo-Saxon verse is unquestionably that of Sievers" (Daunt 1968, 291). Therefore, despite its age, Sievers' analysis at least makes for a good starting point for this discussion.

As Sievers observed, every line of Old English alliterative verse can be subdivided into half-lines (Sievers 1968, 270). "The standard half-line falls into four, more rarely five, segments, two of which are given special emphasis and raised above the rest of the verse" (271). In other words, a half-line normally consists of four or five syllables, of which two are stressed, and the rest is not (although in practice Lewis notes that "any reasonable number" of syllables may be unaccented, the number of accents is solidly fixed at two (Lewis 1968, 307)). Old English metre is thus fundamentally stress-based with a relatively free syllabic structure, as opposed to the more common syllabic metre of today which has a fixed number of syllables per line, but no fixed number of them is stressed. The stressed syllables are called "rises" by Sievers, and the unstressed segments are called "falls" or "dips", although the fall can occasionally also carry secondary stress, which is weaker than the primary stress of the rise (Sievers, 271). The rise is usually carried by a long syllable, defined by Lewis as a syllable containing either a long vowel, or a vowel followed by

more than one consonant (Lewis, 305). But the rise can also fall on a short syllable if it is followed by an unstressed syllable, in a process Sievers calls "resolution" (Sievers, 271).

Bearing all the preceding in mind, Sievers identified five main types of half-line, based on the distribution of the rises and falls along them, which he labelled A through E (Sievers, 273). The first three types contain an equal distribution of rises and falls in each verse foot, two by two. Type A is the "double falling type," which follows the pattern "rise-fall, rise-fall". B is the "double rising type," "fall-rise, fall-rise". C is the "rising-falling type," "fall-rise, rise-fall". The remaining two types have an unequal distribution of rises and falls: type D goes "rise, rise-fall" and E "rise-fall, rise". In both of these types, the fall contains a secondary stress. The types can further be subdivided based on their inclusion of resolution or secondary stresses, and the number of syllables in the falls (273). A line can also contain an unstressed "introductory beat" or anacrusis, which can be used before any of the five types above without modifying them (273). To illustrate the preceding, it may prove illuminating to examine a few lines of Old English. The following lines are taken from a short poem (or song) known as "Cædmon's Hymn". Following a convention used by Lewis, capitals indicate the rises, and a vertical bar divides the two half-lines. The Sievers types are indicated after the line:

NU sculon HERigean | HEOfonrices WEARD	A + E
MEOtodes MEAHte | ond his MODgeÞANC	A + B
WEORC WULDorfæder | swa he WUNDRA geHWÆS	D + B
Ece DRIHTen | OR onSTEALde	A + A
(Baker 2007, 208-209)	

It can be seen that every half-line contains two rises, and that the number of unaccented syllables between the rises is variable. In the third line, there are no unaccented syllables between the first two rises, but there are five between the second and third. Most of the rises fall on long syllables, but resolution can be seen in the second rise of the first line, the first two syllables of "herigean", which are both short. The indication of the types should illustrate how the rises and dips combine into various patterns, even though type C is not demonstrated.

As indicated earlier, two half-lines together combine to form a full line, which the above example also shows. Here, it becomes apparent why this verse form is called alliterative verse, and not for example "stress verse": because the full line is tied together by alliteration across the two half-lines (Sievers, 276). This alliteration is not necessarily between the initial sounds of two sequential words, as it is in our modern understanding of the concept. Rather, the alliterating

syllables fall on the rises, in accordance with the rules of the ancient Germanic poetic tradition. The rules of alliteration are as follows: the first half-line can carry alliteration on either one rise (virtually always the first), or both. The second half-line can only carry alliteration on the first rise. A few rare exceptions exist, but Sievers considers these "mainly a symptom of a declining art" (277). In the example of "Cædmon's Hymn", the alliteration falls always on the rises, and can be either or both of the rises in the first half-line but only the first rise in the second half-line. The fourth line also demonstrates another rule of alliteration: all vowels alliterate with each other in Old English verse, whereas consonants only alliterate with the corresponding consonants (276). Rhyme, so familiar in modern poetry, occurs only occasionally and inconsistently in Old English verse, sometimes within a verse, sometimes at the end of a line, but rarely for an extended portion of a poem (287).

The above is only a rudimentary summary of Sievers' insights on Old English metrics, but it covers the fundamental basics. Others have devised alternative methods of scanning and interpreting Old English metre, but they agree on the basics as just described, i.e. the division into half-lines and alliteration falling on stressed elements. It is only in some of the details that there is still some controversy: for example, Bredehoft notes that Sievers' system provides "the simplest explanation of the data". But another system devised by Rick Russom provides "insight in the poetic system itself," that is, how Anglo-Saxon *scops* might have interpreted and in turn composed the half-lines, because of the way Russom draws the boundaries between the separate feet (Bredehoft 2005, 30). It is not necessary to go into the details of various scansion systems here; Bredehoft also admits that because all these systems are attempting to describe the same corpus of verse, and as such there is naturally "a great deal of overlap" between them (31).

Therefore, unless it pertains to some very peculiar details, Sievers' work still generally suffices. And while quibbles regarding foot boundaries can potentially have consequences for our interpretation (e.g. when the metre dictates that a syllable ought to alliterate when it does not, possibly requiring emendation), the vast majority of Old English metre likely requires no more in-depth knowledge to understand than what has been discussed so far. It is, however, important to note that "none of the scansion systems we use to describe Old English poetry was likely to have been used as a prescriptive system by Old English poets themselves" – they "presumably employed an internalized and instinctive sense of metricality" (Bredehoft, 31). In fact, Bredehoft considers it likely that all these types and subtypes, regardless of the method of scansion chosen, merely describe the "output" of a much less complicated system (29). To understand how such a system might have worked, and in turn, how it could be employed in the modern day, it may be necessary to abandon detailed descriptive classifications and turn to a more general description.

J. C. Pope has already been cited above as saying the descriptive portion of Sievers' work is sound. The existence of the five types, he says, is strongly supported by statistical evidence, and they have been very valuable in the interpretation of corrupted manuscripts (Pope 1966, 6). But while Sievers may have accurately described the formal qualities of the words on the page, Pope argues that he has failed to capture the rhythm of Old English verse when read aloud (7). The uneven distribution of syllables across the five types (or even different instances of the same types), taken at face value, has given rise to the idea that "the ancient Germanic people had a sense of rhythm all their own," a "crude, 'barbarous' rhythm" that was highly irregular and therefore difficult to understand according to the rules of modern poetry (7-8). Pope ascribes this conception largely to the attempt to divide poetry in feet, while he believes it is more appropriate to use the term "measure," which indicates "the interval of time that begins with one principal accent and ends with the next" (11-12).

Attempting to divide Old English poetry into measures, Pope found that a "natural" reading, disregarding the rhythm prescribed by Sievers' system, did produce a regular rhythm (Pope, 39). He maintains the basic structure of the five types, which he considers to be "still useful as descriptions of syllabic sequences" (40). However, he introduces several nuances to the system. The first is that syllabic stress patterns do not strictly determine the rhythm, but rather "indicate roughly the rhythmic potentialities of the syllables" (40). In other words, stressed and unstressed syllables do not have set rhythmic values; these are variable according to the amount of syllables in a measure. For this part of his theory, Pope builds heavily on the work of Andreas Heusler, and like Heusler, Pope assigns a musical time signature to Old English poetry, that of 4/8 (26). This means there are four eighth notes to a measure, or, in other words, a set time interval within Old English verse can fit four notes of a certain length, that is one eighth of a full note. In practice, the syllables in a measure can take on any combination of fourth, eighth, or quarter notes (i.e., longer or shorter notes), and a measure can additionally feature a rest, as long as the end result adds up to a duration equal to four eighth notes.

As an example, consider once more the first line of "Cædmon's Hymn": "NU sculon HERigean | HEOfonrices WEARD". This line could be divided into four measures of equal length, subdividing each half-line into two. The first measure covers "nu sculon"; the rise corresponds to a quarter note, and the remaining two unstressed syllables fill out the measure with two eighth notes. The second measure, "herigean", is likely two eighth notes on the rise, followed by a quarter note. The third measure, "heofonrices", is straightforwardly four eighth notes. The final measure, "weard", would have to consist of either a half note, or perhaps more likely, a quarter note followed

by a quarter rest. As this example demonstrates, the duration of the notes fits neatly onto the length of the syllables in normal speech. But the division into measures has one advantage.

In contrast with Sievers' system, Heusler's produced "consistently metrical variations of a single basic pattern" (i.e., the standard measure) (Pope, 22). However, it still failed to properly integrate many apparently extrametrical verses, particularly, those with anacrusis (the "introductory beat"), which could run up to five syllables (36). To account for these, Pope postulates what he considers "the most significant feature of the new theory," the possibility of an "initial rest" which falls on the down-beat of a measure (40). Though rests fall naturally at certain points in a sentence, they are invisible in normal writing. But the introduction of this initial rest allows for many verses to be read naturally according to a regular measure without the need for extrametric anacrusis or awkward hastening or lengthening of the syllables (48-9). Pope uses an example from *Beowulf* to demonstrate this: in the half-line "hu ða æðelingas" (*Beowulf* line 3a), the first measure is comprised of the two syllables "hu ða", and the second measure of four syllables, "æðelingas". Without an initial rest, the regular rhythm of 4/8 would require that the two syllables of the first measure both take the length of a quarter note to fill out the measure, which gives them "almost ludicrous prominence" compared to the more important word that follows (48). If a quarter rest is allowed to introduce this measure, however, the remaining syllables can be read as eighth notes, which is in line with the second measure (49).

Pope admits, though, "that the substitution of a rest for the down-beat of a measure, frequent as it is in music, is very rare in the verse with which we are familiar" (Pope, 50). Indeed, it can be difficult to detect an initial rest if the verse is not accompanied by some other measure of time. For this reason, and for the fact that Old English poetry itself makes frequent reference to poetry being accompanied by a harp, Pope concludes that Old English poetry was in all likelihood meant to be sung by the performer (90). When he put forth this theory, Sievers and Heusler had already asserted that this was probably not the case for any of the poems which survive today (88). The references to the harp would then be merely traditional, just as the metre itself. Yet, if the metre itself requires musical accompaniment, as Pope has argued, then it is plausible to assume this tradition persisted. It should be noted that the Anglo-Saxons themselves made little distinction between poem and song, treating them as synonymous (Momma, 288).

Pope's description of a steady rhythm reinforcing the Old English metre, founded upon a sense of naturalness of the spoken language, comes close to a potential description of the underlying principles that resulted in that metre. But when it comes to the syllabic patterns themselves, Pope, like Sievers, is content to merely describe them, rather than explain them. One possible explanation is provided by Marjorie Daunt, who argues the "importance […] of the spoken language" (Daunt

1968, 289). Daunt emphasises that Anglo-Saxon poetry began as an oral tradition, a form of the contemporary spoken language which was "arranged for remembrance," which would be "achieved […] better if the shape of the spoken language was kept than if it was much distorted into 'metre'" (290). Much like Pope, then, she seems to consider a strict, artificial metre to have been an unlikely framework for the Anglo-Saxon poets to compose in. Instead, she proposes that "Old English verse is really conditioned prose" in which the words are "specially arranged with alliteration," but "in a way that does no violence to the spoken words" (290). This is similar to Pope's starting point of a "natural" reading.

Also like Pope, Daunt accepts Sievers' five types as a description of the patterns found within Old English poetry. But she adds the distinction that they are "language patterns, not metrical patterns", that is, there is no peculiar poetic significance to these patterns, but they are the same patterns found in everyday speech (Daunt, 291). Sievers classified his types in order of frequency, type A being the most frequent. Daunt points out that the reason this type is the most frequent is "because it is the shape of nouns and adjectives grouped together, and nouns and adjectives occur most frequently in the spoken language" (291-292). She has found some empirical evidence to support her theory. Firstly, an analysis of 100 lines from *Beowulf*, in which type A is indeed the most frequent pattern, and among the A types, the combination of adjective and noun is also the most frequent. Several other combinations were found as well, such as noun-noun or noun-finite verb, but all of these, Daunt notes, "could not be any different in prose" (292). Furthermore, the different types appear to correspond to different linguistic structures, with e.g. type B being composed of largely "whole or part sentences or clauses, all ending with a preterite singular of a strong verb," and C-types containing "prepositional groups" and "part or whole sentences or clauses (only one of which contains a strong preterite singular)" (292). This strongly suggests that the patterns observed are not so much chosen for stylistic reasons, as they are the standard rhythmic pattern associated with a certain speech element in English.

The other evidence Daunt provides is a metrical analysis of some Old English prose which "has […] been suggested as colloquial or near it," scant though it is (294). Examining first the conversation between the poet Cædmon and an Angel which serves as the preface to "Cædmon's hymn," and afterwards part of the recorded conversation between King Alfred and the traveller Ohthere, Daunt finds that Sievers' five types fit almost perfectly onto colloquial Old English (294-295). But, partly in light of the sparseness of available evidence from the Old English, Daunt goes one step further and applies the same analysis to a number of colloquial Modern English texts, reasoning that the speech rhythm of Old English may have survived (296-297). Examining an advert, a newspaper article, and a letter, it once again turns out that Sievers' five types hold up

remarkably well (297-300). It therefore seems likely that the speech patterns of Modern English are essentially similar to those of Old English. If those speech patterns are then also the building blocks of Old English metre, the implication for translating Old English poetry into Modern English is that its metre could be retained relatively easily.

Daunt's findings are corroborated by C. L. Wrenn, who notes that "the basic grammatical structure of the [English] language has not changed […] [n]or has its system of stress altered fundamentally" (Wrenn 1958, 50), and by A. J. Bliss, who writes "there is no reason to suppose that the rhythm of English has changed substantially since Anglo-Saxon times; and evidence has been collected to show that is has not" (Bliss 1962, 31-32). Bliss in particular argues that not only do the speech patterns of modern spoken English correspond closely to those of Old English, so too do those of Modern and Old English poetry. Or, at least, that a line of Old English verse and modern English pentameter "overlap to an extent that seems hitherto not to have been suspected" (33). He explains this correspondence by noting that, though it is true that in Old English verse the metre is dictated by the speech patterns while in Modern English the speech patterns tend to be dictated by the metre, "in each case the natural speech-rhythms are the materials of which the verse is built" (Bliss, 30). And, comparing a line of iambic pentameter to a standard Old English verse line, he finds that they both contain 10-11 syllables and 4-5 stresses (although in the case of the Old English, this is merely on average rather than dictated by the form) (33). He then proceeds to prove his point much as Daunt did, by finding Old English lines which fit the pentameter structure, and modern pentameter lines which could be Old English lines, complete with alliteration (34-35).

Bliss does not intend to imply that both verse forms are interchangeable, however. He explicitly emphasises the "fundamental difference" between them, noting that "[t]he majority of Old English lines are too short or too long to be pentameters, or have stress-patterns which diverge too far from the pentameter norm". Likewise, "in the majority of pentameters the cæsura divides the line too unevenly to give two acceptable Old English verses," and even among those which are acceptable, the distribution of the metrical patterns (Sievers' types) differs significantly from those found in genuine Old English lines (Bliss, 35). The coincidences found by Daunt and Bliss which show the commonalities between Old English and Modern English verse serve mostly to underline the similarities between the languages that both verse forms make use of, rather than between the verse forms themselves.

In this discussion of metre, a number of possible descriptions of the Old English metre have been put forth, each of which approaches the metre from a slightly different angle. The scansion methods which build on Sievers' work attempt to categorise the data, find patterns, and distil a possible underlying ruleset from them which could explain how the observed verse lines came into

existence. Pope emphasised the steady rhythm of music which, in his view, must have underpinned the verses. And Daunt and Bliss noted the similarity in speech patterns between Old English verse and the common spoken word. None of these approaches are necessarily in conflict with one another, but it could be wise for a translator to keep the different views in mind. Translating Old English poetry as if it has a strict metre might require a very different translation strategy than translating it as if it consists of colloquial speech.

1.2. Other Stylistic Features

Old English poetry has several more distinctive features, which might be less contentious than its metre, but are equally distinctive. First among these is a particular poetic vocabulary. Much like the use of "thee" and "thou" in Modern English is now chiefly poetic, so too did Old English have a large selection of words which were "literary," "elevated," and "recognised as old" (Tolkien 1967, xvii). Even when these poems were first composed, "[m]any words used by the ancient English poets had […] already passed out of colloquial use for anything from a lifetime to hundreds of years"; in fact, "[s]ome words had never, in the senses given to them by the poets, been used in ordinary language at all" (xvii). Haruko Momma notes that many of these senses are derived through such common poetic devices as metaphor (e.g. *iren*, "iron", for sword) or synecdoche (e.g. *ecg*, "edge", also for sword), while yet others are simply synonyms which are used exclusively in poetry (Momma, 291).

Many of these poetic terms are compounds consisting of a base word with some added descriptor, such as *beadumece*, lit. "battle-sword" (291). Magennis notes that among the names used to describe the Danes in *Beowulf* are "Spear-Danes," "Bright-Danes," "Ring-Danes," "North-Danes," "East-Danes," "West-Danes," and "South-Danes," and the distinction "seems to be purely down to the requirements of alliteration" (Magennis 2011, 36). In this way, the alliterative metre and the abundance of compounds seem to be intertwined, as it is an easy way for the poet to fit a word into the metre when the narrative requires it. Compounds are also useful for their brevity, Tolkien notes, which allows them to pack a large amount of meaning in a short space, another useful quality with regards to the metre (xiv). The need for alliteration could explain the large variety of synonyms as well. Many of them stand in for "simple and much used words," such as *beorn*, *ceorl*, *guma*, or *freca* which are all among the words used to mean "man" in Old English poetry (xvii). The large selection allows the poet some freedom in his word choice when the metre calls for alliteration.

A special category of compound found in Old English poetry is what is known as a "kenning," an Icelandic word which means "description" (Tolkien, xxv). Kennings are entirely

metaphorical compounds (or sometimes short phrases) (Momma, 291), and their meaning is not always immediately transparent. They provide a "partial and often imaginative or fanciful description of a thing" (Tolkien, xxv), which gives Old English verse "something of the air of a conundrum" (xiv). An example provided by Tolkien is that of the *swan-rad*, or "swan's riding," i.e. "the region which is to the swimming swan as the plain is to the running horse or wain" (xiii). The solution to this compact compound riddle is "the sea". Kennings fit well into the Old English poetry, as regular compounds do, but their metaphorical dimension adds something beyond what is required by the constraints of the metre. In Tolkien's words, "the kenning flashes a picture before us, often the more clear and bright for its brevity, instead of unrolling it in a simile" (xxv). Even if they are not obvious, kennings give an impressionistic sense of recognition due to the wealth of meaning packed in such a short phrase. Kennings can be a way for the poet to showcase his creativity, but some kennings are also attested in multiple poems, which shows that they likely belonged to a "common stock" of poetic terms (Baker, 133).

Another feature of Old English poetry which highlights its compactness is variation, which in this context refers to "[t]he juxtaposition of two or more references" by "repetition of sentence elements within a clause" (Momma, 293). The repeated sentence element is reworded so that the referent ends up being described in a variety of ways. In this way, variation is basically apposition, although the appositive elements can be quite far apart. As an example, Momma cites the following lines from the Old English poem *Judith*:

<div style="text-align:center">Genam ða wundenlocc</div>

scyppendes mægð　|　scaepne mece,

scurum heardne...

(77b-9a)

In her translation, this reads "[t]hen the Creator's maiden with curly hair took a sharp blade, hard from battles" (292). In this passage, *wundenlocc*, "with curly hair", and *scyppendes mægð*, "the Creator's maiden" both describe the same person. Similarly, *scæpne*, "sharp", and *scurum heardne* "hard from battles" are both descriptions of the blade. Variation "allowed Old English poets to increase the semantic density of their work without complicating sentence structure"; additionally, "variation must have helped Old English poets not only to pack synonyms into a small textual space but also to slow down the progression of the narrative as desired" (293).

The final characteristic of Old English poetry which needs to be discussed here is its use of formulas, which is related to its origin in an oral tradition, which created a need for remembrance which Daunt postulated were also a factor in the development of the alliterative metre. Donald K. Fry defines Old English poetic formulas as follows: "a group of words, one half-line in length,

which shows evidence of being the direct product of a formulaic system" (Fry 1967, 204). This appears to be fairly tautological, but what it means is that an Old English poetic formula is a group of words which follows a standard pattern which can be identified across multiple different groups. These formulas allow for some variation within a set framework (Momma, 295-296); some components within a formula can be substituted for others, as the situation requires. Examples are the half-lines *eorðan bearnum* ("children of the earth")and *ylda bearnum* ("children of the age"), both of which as products of the formulaic system "genitive noun + *bearnum*". Both half-lines also alliterate on the same sound and fall into the same metrical pattern, which allows them to be substituted for one another (296).

Another example is the word "maþelode," as in "Hroðgar maþelode" ("Hroðgar spoke)" or "Unferð maþelode" ("Unferth spoke") (*Beowulf* ll. 456a & 499a respectively), which is used to introduce speeches within the narrative. The word "maþelode" itself is also an example of exclusively poetic vocabulary (Bosworth 2017). Baker further points out that this half-line is then often followed by an epithet describing the speaker in an example of variation which could also said to be formulaic due to its consistency (137), although it does not conform strictly to Fry's definition which restricts a formula to a single half-line. Baker also identifies common themes in Old English poetry which could conventionally be deemed formulaic, such as the "beasts of battle" (raven, eagle, and wolf) which are commonly mentioned in Old English poetry whenever a battle occurs (139-140). Themes such as these are not necessarily expressed in formulaic phrases, but they show that there were perhaps broader systems at work as well which coupled certain themes with their associated imagery as a matter of course.

In contrast with the metre of Old English poetry, there are no competing theories with regards to their stylistic features. At most there is some slight disagreement about which feature is the most distinctive or defining aspect of Old English poetry. For example, Momma agrees with Frederick Klaeber when he identifies variation as "by far the most important rhetorical figure, in fact the very soul of the Old English poetical style" (Momma, 293), whereas Baker, slightly less hyperbolically, considers the kenning "one of the most striking features of Old English poetry" (Baker, 133) while giving no such consideration to variation at all. It stands to reason that a rhetorical figure that is important to the source text should be reflected in some way in the target text, but which feature takes prominence, if any, may be up to a translator to decide after examining an individual poem.

2. Philology and Translation

Most Modern English translations of Old English poetry which exist today have been made by scholars of Old English for purely academic purposes. For this reason, such translations are often done "literally", i.e. according to a translation strategy which emphasises "fidelity" to the source text and achieving an equivalence in meaning in the target text through "sense equivalence" (Lefevere 1975, 27). Indeed, as Lefevere notes, this form of translation rose to prominence alongside the field of philology in the nineteenth century, although it is by no means confined to this field. In fact, it seems to correspond rather well to what House refers to as the "everyday understanding of translation," that a translation is "a text which is a sort of 'reproduction' of a text produced in another language, where this reproduction is somehow of comparable value," a notion she deems "linguistically naïve" (House 2006, 344). Lefevere (1975) also writes that translation, before the advent of translation theory, was regarded as a skill "acquired more or less accidentally if one took the trouble to study foreign languages" and that translations ought to be "relegated to the classroom as a necessary but rather tedious teaching-aid, or to the study of various hack-writers" (1).

As Lefevere and House's attitudes indicate, the concept of "literal" translation has come to be regarded as somewhat problematic within the field of translation theory. Indeed, the debate surrounding the appropriateness of literal translation, or even what "literalness" entails with regards to translation, has raged for centuries before the advent of translation studies as an established discipline: Cicero, in the first century BCE, already made the distinction between translating as an "interpreter" who renders a text "word for word" versus translating as an "orator", which involves "keeping the same ideas and forms, or as one might say, the 'figures' of thought, but in language which conforms to our usage" (qtd. in Munday 2001, 19). The "word-for-word" method of translation is what is commonly understood by "literal" translation; the corresponding "free" translation method could be said to render a text "sense-for-sense" instead (Munday, 19).

Other famous commentators throughout history include St. Jerome and Martin Luther, both of whom favoured "sense-for-sense" translation because they felt this was better able to represent the message of the source text (20-3). Writing in the sixteenth century, Etienne Dolet also holds as one of his principles of translation that "[a] translator should avoid word-for-word renderings", and in the seventeenth century, John Dryden likewise disparages word-for-word translation, which he terms "metaphrase" (as opposed to the freer paraphrase) (25-6). Although they all wrote before the advent of translation theory and had therefore no formalised methods or terminology to fall back on, and though they are separated in time by centuries, these authors seemed to be in agreement on at least one thing. They all rejected the common conflation of "literalness" with "accuracy" or

"faithfulness" in a translation context, and, in fact, consider literalness to be a detriment to a faithful translation more than anything.

As Lefevere shows, the low opinion of literal translation has persisted into contemporary translation studies. Nevertheless, that does not mean that the debate can be considered settled in favour of free translation, as demonstrated by the fact that it has flared up so many times over the centuries. For example, even in their days Jerome and Luther had their detractors, because they were bible translators, and so the issue of accuracy in the translation was inextricably connected to the threat of heresy (Munday, 22). Dryden, too, was responding to colleagues who employed literal translation (25). And even today, outside of translation studies, literal translation is still commonly held to be accurate, as House's remark above indicates. However, within translation studies, the debate might be considered not so much settled, but rather moot, as the field has largely moved on to other issues.

This movement was largely prefigured by Schleiermacher in the nineteenth century, who introduced a few key distinctions. The first is that between two types of translator: those who translate commercial texts, and those who translate scholarly and artistic texts (Munday, 27). The second is between two types of translation: that is, translation that "moves the reader towards the writer," i.e. a deliberately "alienating" approach that renders the target text understandable but still markedly foreign; and correspondingly, translation that "moves the writer towards the reader" by naturalising the target text as much as possible (28). Both of these distinctions were later further developed in translation studies. The first, which recognises that texts with different purposes may require different approaches, is best represented today by Vermeer's *skopos* theory. The second is reflected in Venuti's distinction between "foreignising" and "domesticating" translation. Both of these authors will be discussed later in greater detail.

However, it appears that translation theory has made little headway in the field of philology, which seems to have maintained its notions of accuracy and literalness since the nineteenth century. This is corroborated not only by Lefevere, but also by Michael Alexander two decades later, who notes that scholars tend to prefer originals over translations. Translation is regarded by scholars "as an evil, except when done by their students, when it is merely bad" (Alexander 1994, 69). Indeed, some scholars, he notes, prefer not to deal with primary sources in translation at all, although translations are apparently permissible for secondary sources and background reading, in order to better understand the primary source. In the eyes of scholars, it seems, translations are at worst "pretty but useless," when they attempt to render the original in a form acceptable to modern readers, and at best "inferior but useful," when they function as a means to accurately convey the

sense of the original (69-70). Neither view seems to reflect a very positive opinion on the practice of translation.

So it appears that the opinions of philologists with regards to translations have remained fairly constant throughout the years. Similar views are also expressed by J.R.R. Tolkien, in his prefatory remarks to Clark Hall's translation of *Beowulf*. There, Tolkien offers a defence of the translation practices of his colleagues. Such a defence is necessary, in Tolkien's eyes, because this translation renders into "plain prose" what was originally a poem (Tolkien ix), which is quite naturally the end result of a "literal" translation of poetry. He regards it as a "plain fact that no attempt can be made to represent [*Beowulf*'s] metre, while little of its other specially poetic qualities can be caught [in translation]" (ix-x). Therefore, the prose translation is "not offered as a means of judging the original, or as a substitute for reading the poem itself"; instead, "the proper purpose of a prose translation is to provide an aid to study" (x), that is, a study of the contents of the poem, rather than its formal or stylistic features. Not only is a prose translation suited for those who wish to acquaint themselves with Anglo-Saxon culture and the names of their heroes, Tolkien says, it is also a useful companion to those who are "engaged in the more laudable labour of trying actually to read the original poem" (x-xi). The translation serves as a "general guide," or, occasionally, as a "welcome relief" to the scholar who tirelessly tries to make sense of the original (xiv-xv).

Tolkien does not, therefore, view translation in overall negative terms, and he does in fact speak highly of Clark Hall's translation. But he obviously views translation as serving a specific purpose, subservient to the study of the source text. A translation is explicitly considered a "companion" to the original, and not a "substitute" for it. For this reason, it is perhaps unsurprising that scholars prize "accuracy" or "literalness" in translations. Fidelity to the source text, according to Tolkien, distinguishes those who "translate" from those who "rewrite" (xvii). Interestingly, Lefevere has come to consider all translation a form of rewriting (Lefevere 1992, vii). The difference of opinion between Lefevere and Tolkien is no doubt predicated on their respective attitudes towards literalness and accuracy. A similar sentiment to Tolkien's is expressed by Crane in his evaluation of available translations of *Beowulf*, when he typifies the verse translations by Raffel and Morgan as having "more relevance to a study of poetics than to a student […] interested in an Old English poem called *Beowulf*" (Crane 1970, 332). Yet, when evaluating Thorpe's translation, which he considers "as literal as possible" (as it was evidently done by making a word-for-word selection from the dictionary), Crane notes that it "*cannot* be read" (emphasis in original), and that while it might be of use to the "weary translator," "it can also stifle the creativity and definitely the interest of anyone who relies on it too long or too exclusively" (331-332). Clark Hall's effort, by

contrast, represents a "delicate balance between literal accuracy and a smooth, clear flow," which "makes no pretense [sic] to majesty, preservation of mood, [or] original syntactical order," a "preservation of what the original poet has said, rather than the duplication of how he has said it" (332).

Crane has hit upon a problem related to the limitations of a "literal" translation, which Tolkien noticed as well: "[n]o translation that aims at being readable in itself can, without elaborate annotation, […] indicate all the possibilities or hints afforded by the text" (Tolkien x). Tolkien proceeds to give a number of examples, such as recurrent words in the source text which may be rendered by a variety of words in the target text (x), or the loss of certain connotations (xi). As an example of a specific translation problem he names the Old English word *sundwudu*, a kenning for "ship" which literally means "flood-timber" or "swimming-timber" as translated by Tolkien (xiii). He acknowledges "ship" as an inadequate translation, yet also "often the best available"; another rendering by Clark Hall is "wave-borne timbers," which renders the image more explicit in order to make it more understandable to the modern reader. The question arises, which translation, if any, is the more "accurate" rendition of the source text? Or, perhaps more to the point, can a translation be said to be literally accurate when it renders the same words in different ways at different points in the text?

Lefevere (1975) fulminates at length against the literal translations favoured by philologists. He considers literal translation a "fiction" predicated on the untenable premise of sense equivalence (Lefevere, 28). Since "the semantic map of each language is different from those of all other languages," sense equivalence can never truly be attained, and therefore literal translators are constantly forced to betray the principle of literalness in various ways (28). Finding no direct equivalents in their target language, they may be tempted to resort to archaisms, which are marked at best, but at worst can completely obfuscate the translator's intended meaning, if the sense is no longer in widespread use (28-29). Literal translators are also vulnerable to the etymological fallacy, using words that are related as equivalents and thereby ignoring any shifts in meaning the word has undergone. Lefevere considers philologists to be especially prone to the "temptations of etymology" due to their training (29). To the credit of philologists, though, Tolkien also warns against the etymological fallacy (Tolkien xx). Lefevere not only considers such etymological translations "intellectual laziness" (29), they also tend to miss what he terms the "communicative value" (roughly, the connotation), even if they are equivalent in sense (or, denotation) (30).

These terms might require some elaboration. Lefevere draws on the definitions given by Leech. Leech distinguishes between seven types of meaning, of which the sense, or "conceptual meaning" is but one. "Connotative meaning" is another, but it is grouped together with stylistic,

affective, reflected, and collocative meaning in a group called "associative meaning," or roughly what the "connotation" of a word refers to in its broadest, non-specific sense. The final type identified by Leech is thematic meaning, which depends on the organization of information. The "communicative value" of a word technically refers to the sum of all these types, including the denotative sense (Leech 1974, 26-27). To these, Lefevere adds that a word also gains communicative value by being "unexpected, though still acceptable" in context or by occupying an unusual position in its context (Lefevere 26-27). He does not typify these as Leech did, but the former could perhaps fall under associative meaning, with the latter appearing to be a form of thematic meaning.

To compensate for losses in communicative value, the literal translator is continually forced to further compromise the principle of literalness. Because in order to make their meaning clear to the reader, the translator must resort to explicating the sense of the chosen word in the target text by the addition of short explanatory comments (Lefevere 30). Though it may seem obvious that such concessions are sometimes necessary for the reader to understand the text, it nevertheless demonstrates that the idea of "accuracy" based on sense-for-sense translation is untenable, because the sense of the word is not clear on its own. Furthermore, Lefevere remarks, this tendency to explain can easily turn into a tendency to improve upon or interpret the source text by expanding on it with comments which are far less necessary to a proper understanding of the text (31). This is part of what Lefevere calls a "consciously literary" attitude on the part of the translator, who is, after all, aware that what he is translating is literary, and tries to convey its literariness in the target text. The end result, however, "often reads like a parody of the current literary style in the target language" (32). Lefevere enters into some more detail when discussing the further shortcomings of "literal" translations, but it may suffice to cite his conclusion regarding these: "[b]y insisting on sense equivalence the literal translator […] succeeds only in distorting the sense, the communicative value, and the syntax of the source text; he completely fails to make that source text available as a literary work of art in the target language" (37).

Arguably, this condemnation of literal translations is a little harsh. Indeed, some of the shortcomings of literal translation mentioned by Lefevere have already been addressed by Tolkien in his "Prefatory Remarks". It merely seems that Tolkien is willing to accept these shortcomings as inevitable, and any translation, however skilfully made, as inherently flawed. If, however, one is willing to overlook these flaws, the translation can still serve some useful purpose to academics and students. In this view, literalness is perhaps recognised for the unattainable ideal it is, a guideline that informs the translation but cannot always be strictly adhered to. And Tolkien does show a degree of awareness of this when discussing some of Clark Hall's translation choices. Not just in

the example of the kenning given above, but also when it comes to the poem's diction, which Tolkien considers much improved in the revised edition for which he writes (Tolkien xv). He does not judge the emendations on their ability to represent the original; not only does he consider this "difficult or impossible fully to achieve" (xv), but also, as Lefevere has pointed out, from the literal translator's perspective, "one equivalent is as good as another" (Lefevere 28). Instead, Tolkien praises Clark Hall's ability to offer "an [sic] harmonious choice of modern English words" which avoids "unnecessary colloquialisms" and other "oddities" (Tolkien xv). In fact, when Tolkien discusses the appropriateness of an archaic vocabulary and word-order "artificially maintained as an elevated and literary language" to the translation (xvi), on the grounds that the language of Beowulf is archaic and literary in Old English as well (xvii), he seemingly approaches Lefevere's preference for translating the communicative value, rather than merely the sense, of a word.

Overall, though, Tolkien seems relatively unbothered by either the lack of strict literalness, or the arguable lack of literary quality of the translation. This attitude seems to hinge on several factors. Firstly, as Lefevere notes: "[l]iteral translation has […] all too often been identified with translation as such, so that what is true in itself, namely that there cannot be a fully exact translation, has increasingly been used as an argument against all translation" (Lefevere, 96). While Tolkien does not go that far, he nonetheless seems to hold similar views, grounded in the emphasis placed by philologists on literalness; that this literalness is shown to be unachievable is seen as a flaw inherent in all translations. The reason that Tolkien is less bothered by this than Lefevere is probably because, secondly, to a philologist like him, the source text and target text exist to be read side by side, with the source text receiving primacy. The literary qualities of the source text can be admired in the original, with the translation serving as a guide, or potentially as a reference work for the mere facts of the narrative.

At this point, it may prove instructive to formally introduce *skopos* theory, which has been briefly alluded to before. The word *skopos* is taken from Greek, and means "aim" or "purpose" (Nord 2018, 26). *Skopos* theory builds on functional approaches to translation, which hold that the function of a text should determine the translational approach. The main contribution of *skopos* theory is the assertion that the function the target text has to the target audience, that is, its *skopos*, need not be the same as the function the source text originally had to its audience (28). The same text might thus be translated in different ways for different purposes, and each translation might be considered "adequate" with regard to its *skopos*, if it fulfils its purpose within the target culture. Adequacy is the main criterion by which a target text is judged in *skopos* theory; "equivalence" is only relevant when the *skopoi* if the target text and the source text are in alignment (munday, 80). As for the relationship between the source text and the target text, *skopos* theory only holds that the

information contained within the source text, as interpreted by the translator, should be encoded within the target text (ibid.).

Through the lens of *skopos* theory, the problem with literal translation for philological purposes might seem to melt away. After all, are "literal" translations not adequate for the study of Old English texts? To this, two arguments can be brought to bear. The first is supplied by Lefevere, who notes that the "pseudo-literary elements" like archaisms, interpretations, and embellishments which litter literal translations suggest that they are "intended to be some form of literature" (Lefevere, 97). For the sake of a literary appearance, the literal translation strays from the demand of literalness which lends it its purpose and supposedly justifies its many deformations, yet this same demand prevents it from achieving any true literary merit. It exists as a "hybrid creation," "forever vegetating on the boundary between the literary and the non-literary" (97). And, according to Lefevere, even a freer prose translation (as Clark Hall's might be styled), which acknowledges the limitations of literal translation, "distorts the sense, communicative value, and syntax of the source text" (49), albeit to a lesser extent than an attempt at a truly literal translation. Again, "[i]t fails to make that source text available as a literary work of art in the target language" (49). The *skopoi* of literary merit and usefulness as an academic tool are at odds with each other. Rather than getting the best of both worlds, such a hybrid creation risks inadequacy in both regards.

The second argument is that, even if philologists are able to work with the translations they have despite their imperfections, it may still be worthwhile to consider alternative translation strategies which concentrate more on literary merit. "Most translational actions allow a variety of *Skopoi* [sic]," Nord notes, "which may be related to each other in a hierarchical order. The translator should be able to justify their choice of a particular *Skopos* in a given translational situation" (28). Embracing literary merit does not have to exclude good scholarship. As Lefevere indicated, there is already some literary consciousness even among philological translators, lurking below the surface, and perhaps embracing rather than rejecting this may render the source text more accessible. A shift towards this attitude can perhaps already be perceived in the field. For example, Crane describes Thorpe's *Beowulf*-translation as "a product of the nineteenth century, valuable in its day" but also notes "its day, frankly, has been seen" (Crane 1970, 332). He values Clark Hall much more, not only as an academic resource, but also as a work of literature, as contradictory as it may seem.

Clark Hall's literary merits are not universally praised, however. Michael Alexander, who would publish his own verse translation of *Beowulf* in 1973, a few years after Crane's time of writing, remarks of Clark Hall's *Beowulf*: "[t]he archaic style and values of Anglo-Saxon poetry," he says, "look archaeological and dead through the colourless medium of what E. V. Rieu called 'readable modern English Prose'" (Alexander 1994, 71). More recently, Seamus Heaney's verse

translation of Beowulf (1999) met with great critical acclaim from poetry critics, and, "for the most part, Anglo-Saxon scholars approved of the translation too" (Magennis 2011, 161), although e.g. Tom Shippey still criticises it on grounds of inaccuracy to the source text (Shippey 1999). Even more recently, Brookman and Robinson note that verse translations may not just allow students to make more "meaningful connections" to the source text (Brookman and Robinson 2016, 297), such translations may in some respects better represent the "alterity of a strange language" than the "*too* readable" idiomatic translations which seem to displace the original [emphasis in original] (277). Perhaps, then, verse translation needs to be considered as a serious alternative to prose, not merely for a lay audience, but also in an academic setting. By abandoning the unattainable and undesirable goal of word-for-word correspondence and focusing on literary merit, which is already appreciated in translations, verse translations are able to convey aspects of Old English poetry that are neglected in prose translations.

3. Translation Theory and Earlier Translations of Old English Verse

As shown in the previous chapter, there are quite a few issues with the "literal" style of translating favoured by philologists, at least when it comes to representing verse. At the core of the problem is the fact that the principle of literalness, of fidelity to the source text, is an unattainable illusion because the idea that "a satisfactory sense equivalent for each and every word in the source language exists in the target language" is untenable (Lefevere 1975, 28). But this realisation is only the first step on the road to a more comprehensive view on translation. For if sense equivalence is not the way to properly represent the source text in the target language, the obvious question arises: what is? Over recent decades, a number of translation theorists have contributions which might help to answer this question. To illustrate some of the points made, examples have been taken from existing translations of Old English poetry. For although verse translations may not be very useful from a philological perspective, that does not mean that such translations have not been made.

Several translations of *Beowulf* have already been mentioned above. Many more exist, perhaps unsurprisingly, considering the status that *Beowulf* has acquired as "incomparably the largest achievement in Old English poetry" (O'Donoghue 2011, 18). Already in the nineteenth century, it had been characterised as "the Epic of our [i.e. the English] Ancestors" (Magennis 2011, 68). However, for most of its translation history, Magennis notes, "it was essentially scholars and their students who had knowledge of the poem," and perhaps for this reason, early verse translations typically read as "laboured and uninspired" (66). Early translators naturally did their best, and the fact that they opted for a verse translation at all shows that they were at least trying to engage with the text as poetry, but their efforts were likely hampered by the fact that they were scholars in the first place, and poets in the second. It should also be noted that they were working in the absence of any formal translation theory.

It is only over the course of the twentieth century that *Beowulf* gains wider recognition as a work of literature, thanks largely in part due to Tolkien's influential 1936 lecture "*Beowulf*: The Monsters and the Critics," which presented "[a] turning point in the criticism and appreciation of the poem" (Magennis 2011, 73). Not just *Beowulf* enjoyed a rising popularity during this time: Old English poetry exhibited a remarkable attraction to the Modernist poets of the period, and "[s]ome Old English poems […] are amongst the most widely translated items in the twentieth century" (O'Donoghue, 7). Many poets, however, are perhaps not in the first place scholars, and e.g. Pound's rendition of "the Seafarer" has been the subject of much "scholarly indignation" on account of its perceived translation errors (Corbett 2001, 160).

So there have actually been many previous verse translations of Old English poetry, and *Beowulf* in particular. However, the quality of these translations tends to vary in terms of literary

value, as many of them were made in the nineteenth and early twentieth century, a time when, in Lefevere's words, translation was "considered a mere useful skill" of no particular interest to scholars (Lefevere 1975, 1). In the absence of any underlying translation theory with regards to how to properly approach such a task, these translations exhibit a wide range of translation strategies. The field of translation studies has since made some strides towards a better insight on how literature might best be translatable, though there is by no means a definitive answer. For the purposes of this thesis, the scope shall be mostly limited to translating poetry in particular, while occasionally straying into related topics from the domain of literary translation at its most general, and concentrating on poetry written in dead languages (such as Old English) at its most specific. The examples are mostly drawn from *Beowulf*, which makes for an excellent point of comparison due to its long translation history, as well as its status within the canon of Anglo-Saxon poetry. However, a few other translated poems merit closer inspection as well.

3.1. Lefevere

Enough has been said thus far of Lefevere's criticisms of literal translation, but this is not the only method of translating poetry he has critically examined, nor is he solely concerned with pointing out the weaknesses in certain methods of translation. He actually offers a rather comprehensive overview of different methods that have been tried before, identifies their common pitfalls as well as potential strengths, and ultimately attempts to distil from them a few general guidelines pertaining to the translation of poetry. As some of his observations have already been discussed, it seems only natural to begin this chapter by retracing his other steps as well, and see what lessons may be learnt from them.

3.1.1. Blank Verse Translation

Blank verse, consisting of unrhymed iambic pentameter, is "the preeminent dramatic and narrative verse form in English" (Encyclopedia Britannica). In English, blank verse is associated with Shakespeare's plays and Milton's *Paradise Lost*. Such associations are undoubtedly attractive to any translator who wishes to bestow a sense of gravitas on his translation. But, if they are not careful, the restrictions imposed by their chosen verse form may undermine any gravitas the source text had. Any writer of blank verse, according to Lefevere, must maintain a careful balance, between "the obligation to adhere […] to the metrical system, whether traditional or self-imposed" on the one hand, and "the no less strict obligation to try to escape from the deadening regularity which that same metrical system tends to impose on the poem as a whole" (Lefevere 1975, 61). This balance is maintained through the careful application of metrical variations, although Lefevere

warns that overuse of them might "reinforce what they are supposed to weaken" (ibid.). Failure to maintain the balance results in a text that is not so much a poem as it is "arbitrarily cut up prose" which tends either towards the "relatively formless" or the "heavily rhythmical". A translator writing in blank verse faces the additional problem of having to adhere to the source text, which severely limits his freedom, and thus, his ability to maintain balance.

Blank verse was the medium of choice for the first (partial) verse translation of *Beowulf* into Modern English, by John Josias Conybeare in 1826 (Magennis 2011, 48). The blank verse carries a "classical feel" and "renders the original poem acceptable to an early-nineteenth-century audience" (49). Conybeare himself does not seem to have had a very high opinion of Old English, referring to the "barbarisms and obscurity of the language", a not altogether unusual view at the time. At the same time, he did consider *Beowulf* to contain many "genuine elements of poetic expression", which is why he sought to bring it to the attention of his contemporaries, though with the necessary concessions to account for nineteenth-century tastes. Thus, one contemporary commentator who recognised that a "literal version of primitive poetry soon ceases to be poetry" was content to read Anglo-Saxon poetry in "the cadences of Milton" instead (ibid.).

Lefevere identifies several shortcomings of blank verse translations, however. The first is related to two common devices used to fill out the metre: elision of unaccented syllables, or conversely, accentuating normally unaccented syllables (Lefevere 1975, 62). While these are generally acceptable in blank verse, blank verse translators in particular are forced to rely on them more heavily than an original writer of blank verse would, to the extent that it becomes conspicuous enough to detract from the text. Take, for example, the following lines taken from Conybeare:

> Deep in her hold all the bright gear of war,
> Armour and arms, were stow'd, as fitted best
> The willing purpose of their way. -- And now
> By favouring winds propell'd, e'en as a bird
> She cut the waves that foam'd around her prow[1]

In these five lines, there are four examples of elision, two of them adjacent. The number of elisions rises to five if one takes into account that the second syllable in "favouring" probably needs to be rushed over as well in order to fit the metre, though it is not indicated as the other elisions are. This

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[1] All translations of *Beowulf*, unless stated otherwise, are taken from the website BeowulfTranslations.net, which contains "excerpts from over 100 English language translations of the epic poem *Beowulf*", and somewhat confusingly, can be found at the URL http://www.paddletrips.net/beowulf/. It unfortunately does not list line numbers.

sort of elision "on the sly" is one technique identified by Lefevere to try to reduce the over-reliance on elision as such (62), but it is still audible in the reading.

Another trusty tool of the blank verse translator is the modifier, which can both help to fill out a line and serve as what Lefevere calls a "mildly innocuous kind of ornament, designed, no doubt, to add to the 'poetic' value of the line 'enriched' in this manner" (Lefevere 1975, 63). Needless to say, Lefevere does not consider this poetic value to be very great. From the perspective of accuracy, there is also the objection that such additions are interpretations by the translator at best, and entirely superfluous at worst (ibid.). And so Conybeare tells us for example that Beowulf had his men prepare a "goodly ship of strength" where the original reads "ýðlidan gódne", or simply "a good ship" in Clark Hall's "literal" translation, l. 198b-9a. Clark Hall's claim to literalness might be slightly questionable in this instance, because it renders the kenning "ýðlida" as "ship" instead of something more literal along the lines of "wave-traverser". Nonetheless, the point here is to note that there is only one modifier in this phrase, that is "gódne" or "good". The "goodly ship of strength" is therefore redundant, with the latter descriptor only being there to add two more feet to the line. Similarly, in "[f]ull swift address'd them to that enterprise / His loved associates," the addition of "full swift" is not present in the original, and seems intended only to fill out the metre. Additionally, these lines have a very unusual syntax, which probably serves to position the "loved associates" at the beginning of the line in order to receive emphasis. Again, an acceptable technique in blank verse (Lefevere, 74), but here it seems to be pushed to an extreme. The inaccuracies in Conybeare's translation are sometimes also compounded by the fact that understanding of Old English was much less advanced than it is now (Magennis 2011, 49).

But strict adherence to metrical regularity was not the only requirement of blank verse. It must be balanced against the need to break up the monotony of a regular beat. Because the translator is not free to restructure the text as he pleases, trying to break free from the metrical scheme often results in a distortion of the sense (Lefevere 1975, 70). Still, Lefevere mentions a number of techniques one can use to "superimpose a different pattern on the metrical scheme" (70-1). These are: alliteration, assonance, internal rhyme, and run-on lines/enjambment (70-3). As usual, Lefevere warns against their overuse by overeager translators. But of these techniques, he considers the run-on line to be the "least dangerous way" to escape the metrical scheme, because it does not require much rearrangement of the words or lines of the source material. Therefore, he does not mind its extensive use, even when the source text does not warrant it (72-3). Enjambment and alliteration also seem to be particularly relevant to translations of Old English poetry, and both are applied by Conybeare unobtrusively, though not with any regard for the Anglo-Saxon poetic form. The line "Thrice five bold champions chose the dauntless chief" is one of the sparing examples of

alliteration provided by Conybeare. Whilst the distribution of stresses and accented syllables are not quite like a genuine line of Anglo-Saxon verse, it makes for a perfectly acceptable line of blank verse.

Though Lefevere is primarily concerned with pointing out where translations fail, he does not consider blank verse translation to be without merit. Though blank verse translations are not free of distortions brought about by the restrictions of the form, Lefevere regards blank verse as having greater accuracy with regards to the source text, and a greater claim to actual literary merit compared to the other types of translation he examines (76). And although Conybeare's choice to translate Old English poetry with blank verse seems largely informed by the tastes of his time, the characteristics of the two do occasionally coincide. And, due to its Miltonian associations, there is certainly something to be said for the choice of blank verse in translating an epic poem such as *Beowulf*, whatever else its shortcomings. However, it is precisely such highly literary associations which could make blank verse less appropriate to the translation of shorter poems, where it might quickly come across as bombastic or overwrought.

3.1.2. Phonemic Translation

One curious method of translation Lefevere examines is the "phonemic" translation, in which "[f]idelity to the source text means […] fidelity to its sound, to the near exclusion of all other elements" (Lefevere 1975, 19). What this means for the translation is that not even the sense of the words is consistently carried over by the translator. There are unfortunately no suitable examples of consistently phonemic translations from the Old English, so one of Lefevere's own examples must suffice to illustrate: the Latin line "tum Thetidis Peleus incensus fertur amore" ("then Peleus, they say, was inflamed with love for Thetis," tr. Lefevere) is rendered in a phonemic translation as "T'my Thetis this Peleus incandesced fair thru his armor" (Lefevere, 20). It is not necessary here to expound on Lefevere's more in-depth analysis of this line to note that this translation does not very accurately capture the sense of the Latin original. But neither, he points out, does it actually render its sound. Rather, it merely gives an "approximation to the sounds of the source text as filtered through the 'phonemic grid' of the target language" (20). Nor does phonemic translation, despite the translator's best efforts, often result in acceptable English sentences, placing some demands on the reader to puzzle out the intended meaning (25-6). Phonemic translation therefore works best when it translates least: when it translates etymologically related terms, proper names, or onomatopoeia (22-3). While it could perhaps be permissible in very specific instances, if used exceedingly sparingly, phonemic translation seems to be no serious option at all for any sustained translation of poetry.

3.1.3. Metrical and Rhyming Translations

Metrical translation is "not rigorously bound by either sound or sense," but only copies the metrical form of the source text (Lefevere 1975, 37). Lefevere analyses syllabic metre, rather than the stress metre favoured by the Anglo-Saxons, but some of his remarks may still be relevant. Most generally applicable is the comment lifted from Holmes, that "no verse form in any language can be entirely identical with a verse form in any other, however similar their nomenclatures and however cognate the languages" (Holmes in Lefevere, 38). Lefevere illustrates this claim by pointing out the crucial differences between "the classical quantitative system of versification" and "its accented English counterpart" (37), despite their apparent similarities. The gap between Old English and Modern English verse, however, may prove less of an obstacle than that between Latin and Modern English, in light of the findings of Daunt, Bliss, and Wrenn, cited above. Indeed, C.S. Lewis has proposed a return to "our own ancient system, the alliterative line" in reaction to the "foreign, syllabic metres" (Lewis 1968, 305) suggesting that this verse form, while less practised nowadays, is still native to the language.

Lefevere's main observation with regards to metrical translation is that "[i]f one is committed to a certain number of feet in a line, […] one is not as free in one's choice of words as one would like" (Lefevere 1975, 38). Stress metre, with its variable number of syllables, may be less restrictive in this regard than syllabic metre. But it nevertheless imposes a restriction upon the translator, and thereby exposes him to the same consequences, if likely to a lesser degree. In order to make the words fit the metre, the metrical translator is often forced to either truncate parts of the text, or, more often, add to it. Sometimes, the translator may merely add or omit a single syllable, but in many cases, they are forced to go to great lengths to pad out the line (39). To provide the material for this padding, the metrical translator then often resorts to the sort of improvement or interpretation already mentioned as downsides of literal translation above (39-40). Additionally, even if a perfectly metrically fitting equivalent can be found for the source text, this can come at the expense of having to choose not-quite-synonyms, including the archaisms and "etymologisms" which are familiar from literal translation (38). Even in a relatively non-restrictive metre, such issues can be expected to crop up.

Related to the metrical translation is the rhyming translation, which also often makes use of a metre. Though it is not necessarily the metre of the source text, the metre is nonetheless a restriction to the translator, to which the requirement of finding fitting rhyme-words is added. The rhyming translator is not as free to select his material as he would be for an original composition, and as a consequence, the rhymes tend to be rather poor more often than not. Moreover, the need for a rhyme often leads to unusual or archaic word choices, or, worse, the distortion of entire lines in

service of finding a rhyme. Even more than the merely metrical translation, the rhyming translation is vulnerable to superfluous additions, made for the sole reason that they rhyme. In fact, Lefevere notes, both metre and rhyme, "though dissimilar in nature, produce effects that are sadly similar" (55-6). When the two are combined, the effects are only compounded. Whereas the metrical translator added words to pad out the lines, the rhyming translator often adds entire lines, often as commentaries, paraphrases, or explanations of the preceding line, but which ultimately add little beyond providing a rhyme-word. The end result reads neither as a good translation nor as good poetry (Lefevere 1975, 49-61).

One rhyming translation of *Beowulf* was made by A. Diedrich Wackerbarth in 1849 (Magennis 2011, 52). Writing for a nineteenth-century audience, Wackerbarth believed his *Beowulf* would make for an "amusing tale for [his] little Nephews and Nieces" (Magennis, 53). Correspondingly, his translation does not aim for high literary merit. Magennis characterises his translation as "jaunty," "wreaking havoc" on the sinister tone of certain passages. For consideration, here is a passage from the fight between Beowulf and Grendel:

> His harden'd Hide was little speed.
> But Higelác's bold kindred Thane
> Doth him within his Grasp detain, –
> In Life was each to other Foe, –
> The foul Wretch waits the mortal Blow,
> His Shoulder wrench'd a Fissure shows,
> The Sinews crack, the Joints unclose,
> Success attends the Geát

Apart from arguably trivialising Beowulf's moment of triumph with its up-beat tempo and insistent rhyme scheme reminiscent of children's rhymes, this passage displays many of the detriments of rhyming verse translations mentioned by Lefevere. The rather unusual "speed" in the first line quoted is obviously chosen to rhyme (not very successfully) with "Geát", at the end of the passage. Likewise, the line "The foul Wretch waits the mortal blow" does a poor job of representing the original ("lícsár gebád / atol aéglaéca", rendered "the horrible monster suffered deadly hurt" by Clark Hall, ll 815-6). Lumsden's rhyming translation (1881) seems to have tried slightly harder to capture the tone of the poem, but in striving for greater faithfulness, he may have felt the restrictions of his chosen medium all the more, and the end result fares little better:

Still of his hand the valiant thane of Higelac kept hold.

Hateful to each the other's life: sore pangs the monster tholed;

Soon on his shoulder yawned a wound, atwain sprang sinews riven,

Sundered was flesh-- and joy of war was to Beowulf given!

These lines, while perhaps somewhat closer to the original passage in tone, are even further removed from the phrasing of the original, in addition to being rife with archaisms (e.g. "sore pangs," "tholed," "atwain").

    In contrast with the metrical rhyming translations, translations which attempt to capture the original metre of Anglo-Saxon poetry might be more successful. Towards the end of the nineteenth century, translators are starting to recognise "the need to adopt a stress metre in an age in which syllabic metre dominated" (Magennis 2011, 55). Stress metre would indeed become the dominant choice for *Beowulf*-translators, although in the nineteenth century it still manifests in various forms as translators grapple with the unfamiliar verse form and attempt to reconcile it with the more familiar. Some early examples of metrical translations inspired by the Anglo-Saxon verse form are e.g. Garnett's translation (1882), which employs a stress-based metre but for the most part eschews alliteration and still attempts to translate word for word, or Hall's (1892) which does include alliteration but combines it with syllabic metre (both discussed in Magennis 2011).

    The shifting attitude towards Old English verse can be exemplified by Brooke, who rejects blank verse as an appropriate form for translating Old English poetry specifically because of its associations with Shakespeare and Milton, which "takes the reader away from the atmosphere of early English poetry", as well as prose, which "gives no impression whatever of that to which the ancient English listened", or any other modern verse form (Brooke in Magennis, 54). "Translations of poetry are never good," he writes, "but at least they should always endeavour to […] obey the laws of the verse they translate". Brooke seeks to "bring the reader to the poetry of the original rather than […] the other way around" (Magennis, 54). Brooke translated only a few excerpts himself, in 1892, but one of these will suffice demonstrate some of the characteristic features of Old English verse that he managed to include:

From his bridal-bower   did the Ward of hoards of gold

Mighty, march in glory;   mickle was his troop.

Known by worth he was   and, with him, his Queen.

With a many of her maids   measured down the meadow-path

(Brooke 1892, 55)

The metre is clearly stress-based, with an alliteration pattern that approaches that of Old English verse, though the number of alliterating beats is not always correct. In addition, there are some compounds (bridal-bower and meadow-path) which are taken more or less directly from the Old English (*brýdbúre* and *medostigge*, respectively). The archaic "mickle" is no doubt also intended to give a sense of the Old English (corresponding to *micle* in the source text), but in the Modern English text it is rather marked compared to the surrounding words. Magennis characterises Brooke's translation as "pedestrian and limited in its expressive capacity" though Brooke himself apparently had a reputation for eloquence (Magennis 2011, 55); a testament to the difficulty these pioneering translators had with adapting Anglo-Saxon verse to Modern English, even if they saw it as the only proper way to translate Anglo-Saxon verse.

3.1.4. Versions and Imitations

In addition to translations in the strictest sense, Lefevere has also included in his overview some comments on two related forms, those of the version and the imitation. The difference with a translation, he says, "lies in the degree of interpretation":

> The translator proper is content to render the original author's interpretation of a theme […] accessible to a different audience. The writer of versions basically keeps the substance of the source text, but changes its form. The writer of imitations produces, to all intents and purposes, a poem of his own, which has only title and point of departure, if those, in common with the source text. (Lefevere 1975, 76)

While on the one hand it may seem odd to include such works in an overview of translation methods, such works naturally invite comparison to their originals by their derivative nature. However, because versions and imitations have no qualms in straying from the original, and they might perhaps best be compared on their merits as original works on the same theme.

Such a task requires a more in-depth comparison than the scope of this thesis allows, though examples can certainly be found for *Beowulf*, such as Frederick Rebsamen's *My Name is Beowulf*, which retells the story in first person and contains many additions based on other Old English poems (Magennis 2011, 205). As it is so substantially altered from the original, it can hardly be judged on a line-by-line basis, and must be evaluated as a whole. Instead of judging the changes made to the text, it is perhaps only relevant to give Lefevere's conclusion regarding the reason

behind those changes: the re-writing of a text indicates that the writer can only get the theme of the original work across to a modern reader "through fairly substantial changes in both the structure and the texture of the source text". The version reflects how the author believes the original "should be rewritten" for the modern day (Lefevere 1975, 84). It is easy to see why a translation theorist might take umbrage with such an attitude. In addition to the implied lack of respect towards the source text, it also shows a rather defeatist attitude with regards to the ability of a translation to render a text accessible to another culture. Though the motives behind a version might be more innocent than Lefevere here seems to assume, it still remains that versions and imitations seem to offer lazy solutions to problems of translations. In fact, because they largely circumvent such problems by simply not bothering to represent the source text, they can hardly be said to offer real solutions at all. Suffice to say, if the intent is to create a translation, one must avoid substantially rewriting the original.

3.1.5. Time, Place, Tradition

Equally as important as the language in which a text is written are the culture-bound elements related to the time, place, and tradition in which that text originates. Just as the language needs to be translated in order to make it accessible to a new audience, so too do elements of the text belonging to a different time, place, or tradition than the target audience is familiar with, because they can form just as big an impediment to the understanding of the text (Lefevere 1975, 19). These elements can consist of cultural references such as geographical, historical, or mythological information presumed to be readily understandable to the original audience of the source text. In Old English verse, culture-bound elements also include kennings. Kennings, as Tolkien describes, can "give to Old English verse, while it is still unfamiliar, something of the air of a conundrum" which it was not intended to have (Tolkien 1967, xiv). There are several procedures translators have used to deal with these elements of time, place, and tradition. Because these procedures can be mostly applied regardless of the chosen literary form, it makes sense to discuss them separately.

The first procedure to handle culture-bound elements in translation is to simply omit a reference that is not expected to be understood (Lefevere 1975, 85). Lefevere, using a Latin source text as the basis of his study, is able to produce many examples, but in Old English translations, this method seems to be scarcely used. One pseudo-example is when Michael Alexander writes in ll. 205-6 of his *Beowulf*-translation that Beowulf "picked his men/from the folk's flower," where the original specifies that the men in question are chosen from the Geatish people in particular. However, Alexander does keep the reference to the Geats a few lines earlier (l. 195), so the omission was evidently not motivated by a desire not to confuse the reader. It does, however,

illustrate the circumstances which allow for such an omission, regardless of what prompted it. The detail that Beowulf's men are Geats is not considered crucial to the plot, and furthermore it is plausible to assume that Beowulf picked his men from among his own people. Therefore, the specifics might not be considered terribly relevant. However, the omission somewhat weakens the connection drawn between Beowulf and his men. The source text mentions the Geats thrice in the short passage describing Beowulf's journey to Denmark: once in reference to Beowulf, once in reference to his men, and once in reference to the entire party (Beowulf and his men) that made the crossing. In this way, the original emphasises the kinship between Beowulf and his men, a nuance that is lost in this particular translation. Therefore, one must be careful when making omissions. Even if the translation can be judged to be better understood by the target audience, it may come at a cost.

Another method is to "preserve the status quo," translating the language only and "merely giving a calque in the target text" of the culture-bound references (Lefevere 1975, 86). Although it seems quite opposed to the first method, being inclusive rather than exclusive, it can hardly be said to actually translate the culture-bound references any better, because it merely keeps them as they were in the source text. This method seems more common among translations of Old English. One can speculate as to why this is, but this sort of calque seems to fit naturally into the paradigm of "literal" translations, as their presumed academic audiences do not require such references to be clarified. To Lefevere, it shows a reluctance to accept that not only the linguistic elements of a text require translation, but its cultural elements as well; an attitude he considers "one of the last and most tenacious left-overs from the one-time hegemony of the 'literal' translation" (Lefevere 1975, 92).

The "literal" Clark Hall translation provides an example of preserving the status quo that also illustrates the difficulties inherent in literal translation. Clark Hall tells the reader that "Often Scyld Scefing took mead-benches away from troops of foes" (ll. 4-5). "Scyld Scefing" is a proper name, so on one level, it could be said that it is rendered literally in this way. But the name is also a meaningful name: "Scyld" means "shield" and "Scef" means "sheaf," referring to a sheaf of grain. "Scyld Scefing" thus refers to protection on the one hand, and prosperity on the other, fitting properties for a man who would found a dynasty (Slade 2012). These allusions are completely lost when his name is kept as it is in the source text. Here, it could perhaps be argued that an actual "literal" translation would have translated the name into its Modern English counterpart, as Seamus Heaney does when he renders the name "Shield Sheafson" (Heaney 2002, xxv). But this line of reasoning reveals a weakness of the literal translation. For in this instance there are two competing, mutually exclusive interpretations, both with equal claim to literalness, whereas the literal

translation depends on the assumption that there is one satisfactory way to render the source text into another language in such a way as to represent it literally. Similarly, the reference to the mead-benches being taken away from warriors, in the same line, might not have much impact if the reader is unaware of the important role the mead-hall played in the social setting of this poem. As Burton Raffel remarks, the uninformed reader might gain the impression that Scyld is "no more than an aberrant practical joker," pulling seats out from under people, whereas what the poem is actually conveying is that by being deprived of their rightful seat in the mead-hall, these warriors were deprived of their status within their society and, quite possibly, their freedom (Raffel 1984, 35). Clark Hall renders the words literally, but does not quite convey their meaning.

The clash between competing interpretations becomes particularly noticeable when it comes to translating kennings. Kennings are metaphorical by nature, and therefore they contain two meanings, i.e. the words themselves (the vehicle) and the object being referred to (the tenor). It could perhaps be expected that a translator who attempts to render his target text as literally as possible would be satisfied with translating only the words that make up the kenning, which would incidentally keep the stylistic device intact. Therefore, it is odd that Clark Hall, when confronted with the kenning *sundwudu* (literally "flood-timber" or "swimming-timber" in Tolkien's translation), he would choose to render it "ship". As Tolkien points out, "ship" is indeed "the riddle's bare solution" and, in his opinion, "often the best available, though quite an inadequate rendering" (Tolkien 1967, xiii). But is it what the original literally says? It could be argued that, yes, indeed it is. A "flood-timber" is a ship, in the metaphorical sense. Because the kenning is contained within a single compound word, it could be therefore tempting to treat the kenning as a pure synonym of "ship". As Lefevere remarked, if sense equivalence is the only criterion (as it is in a literal translation), then "one equivalent is as good as another" (28). Elsewhere, however, Clark Hall renders *sundwudu* as "wave-borne timbers" ("an attempt to unfold, at the risk of dissipating it, the briefly flashed picture," Tolkien, xiii). "Wave-borne timbers" is closer to the source text rendering (i.e. "flood-timber"), if not quite literally the same. It is a clear attempt to maintain something of the poetry of the original while reinterpreting it in such a way as to render it acceptable to the target audience.

Reinterpretation is Lefevere's preferred method of dealing with elements related to time, place, and tradition. In fact, he considers it the only way to "actually" translate them (Lefevere 1975, 88). But, as the example of *sundwudu* from Clark Hall indicates, reinterpretation can still be done in a variety of ways, depending on how familiar the reference is to the target audience. Lefevere distinguishes between "partial" and "complete" reinterpretation (90). An example of partial reinterpretation is "wave-borne timbers" for *sundwudu*. It still maintains some of the

unfamiliarity of the kenning, but renders it more accessible than a completely literal translation would have done. For comparison, consider Michael Alexander's rendering of "sound-wood," which is probably more obscure to the modern reader than *sundwudu* ever was to an Anglo-Saxon audience, because it relies on a now obscure and archaic sense of "sound" which is not likely the first one to come to anyone's mind. "Wave-borne timbers," on the other hand, is at least immediately recognisable, even if the stylistic device of the kenning is not. By striking a balance between completely unfamiliar and less unfamiliar, the translator can attempt to preserve some of the "flavour" of the source text, that is, some of the defining characteristics of the time, place, and tradition that produced it (Lefevere, 88). This is also what Edwin Morgan (1952) does when he writes of Scyld Shefing that "often he thrust from their feast-halls / The troops of his enemies" (ll. 4-5). Morgan's reinterpretation makes it clear to the modern reader that Scyld Shefing is a conqueror who takes the possessions of his enemies by force. "Thrust" especially conveys a sense of forcefulness; it would be difficult to mistake Scyld for a practical joker now, as Raffel quipped. But because these lines also mention the feast-hall (which synecdochically represents the *meodosetla* or mead-benches from the source text), they also manage to convey some sense of the ancient Germanic setting of the poem.

Burton Raffel's own solution for dealing with the *meodosetla* is more radical, and an example of complete reinterpretation. In his translation, Scyld Shefing "made slaves of soldiers from every / Land, crowds of captives he'd beaten / Into terror" (Raffel 1989, 34-35). All reference to mead-benches, even indirect, has vanished. Yet Raffel argues this is "exactly what [the Old English] says – to the Old English audience for whom it was intended" (35). He may be right – his claim to accuracy here does not depend on literal faithfulness to the source text, but rather on his knowledge of Anglo-Saxon culture. What is important to note here, though, is that, while Raffel succeeds in very bluntly getting across what he believes the original line to have communicated to its original audience, it comes at the expense of the Anglo-Saxon cultural "flavour" that the source text possessed. Just as Clark Hall did by translating *sundwudu* as "ship," Raffel has taken the completely unfamiliar and replaced it with the completely familiar. To counteract the loss of flavour this incurs, Lefevere recommends retaining the unfamiliar term, and adding the reinterpretation alongside it as an in-text explanation. This method succeeds "rather well in getting the best of both worlds," but it is nevertheless used "sparingly" by translators (Lefevere 1975, 90). Lefevere believes that this is due to a reluctance on the translators' part to expand on the source text in order to explain cultural elements, even if, as he had shown, they are more than willing to pad their texts to meet various other arbitrary requirements (91).

3.1.6. The Competencies of a Translator

After examining all the aforementioned methods of translation, Lefevere concludes that they all have one failing in common: "they all concentrate exclusively on one aspect of [the] source text only, rather than on its totality". Whichever aspect of the text the translator chooses to focus on becomes a restriction, and "upholding this restriction becomes at least as important as actually making the source text accessible" whereas according to Lefevere, the translator's task lies precisely in making the source text accessible first and foremost (Lefevere 1975, 99). To that end, the translator must find suitable equivalents not just for the purely linguistic elements of the text, but also for elements of time, place, and tradition. For the linguistic elements, it is important to take into account not just the sense of the word, but its communicative value as a whole. Consequently, "words from various stylistic spheres in the source text must be rendered by words from matching stylistic spheres in the target text" (99-100).

For the elements pertaining to time, place, and tradition, Lefevere argues that the proper method should depend on the structural value they have in relation to the "over-all framework" of the source text. He recognises that the translator is faced with a slight dilemma in translating these elements. If cultural references are consistently adapted to the target culture, the result would be anachronistic, but if they are consistently retained as they were in the source text, the result would be difficult to understand. Therefore, Lefevere argues, translators should distinguish between elements which are "structure-bound," that is, "vital information for the right understanding of the source text," and those which are merely "culture-bound," belonging to the cultural tradition in which the source text originated, but otherwise incidental. Culture-bound elements can be freely adapted to the target culture without incurring a great loss in the meaning of the text. Structure-bound elements, on the other hand, should be retained, and explained within the text (Lefevere 1975, 100). Among the culture-bound elements, Lefevere also counts the literary tradition in which the source text originated, and consequently argues that it should also be replaced, "by a variation which occupies roughly the same position in the literary tradition of the target language", provided it does not become a restriction (101).

Lefevere explicitly rejects the possibility of devising a list of rules for a proper translation, as it could never be exhaustive and would quickly become outdated. Rather, he has identified several general competencies which a translator ought to possess. The first of these competencies is "[t]he ability to comprehend the source text as a whole," as opposed to "concentrating on a single aspect of the source text". Translating the whole also involves the translation of the elements of time, place, and tradition, and therefore requires "expert knowledge of the source text's literary, social, and cultural background," in addition to "[m]ere linguistic knowledge" (Lefevere 1975,

101). The second competency is the ability to "measure the communicative value as well as the sense of the source text" and find suitable replacements in the target text. This requires the ability to not only perform a stylistic analysis of the source text, but also "the stylistic facility to recreate it in the target text" (101-2). The third competence is the "ability to distinguish between culture-bound and structure-bound […] elements in the source text" and consequently, to know when to translate these elements and when to retain them, as explained above. The fourth and final competence is the ability to select a literary form which holds a similar position in the target culture as the source text did in the source culture. If none such form exists, "it is the translator's privilege and obligation to create one" (102). A translator who possesses all of these qualities should be able to "reinterpret the source text along the lines of the interpretation laid down by the original author" (103), and, in doing so, achieve an "equivalent effect," i.e. to give the new audience "the same impression as was made by the original on its contemporaries" (Rieu 1953, 555). Only when "the source text has been made accessible to a new audience" does Lefevere consider the task of the translator to be complete (Lefevere 1975, 102).

3.2. Ezra Pound: Obscurity for Obscurity's Sake

A large portion of Lefevere's analysis pertains to translations which focus on a single aspect of the source text, and why this approach tends not to produce satisfactory results. Lefevere's conclusion also holds true for translations of Old English, as indicated above by some relevant examples taken from various translations of *Beowulf*. However, almost all of the examples cited in the preceding sections date from the nineteenth century. This is for good reason, because the attitude towards Anglo-Saxon verse had shifted over the course of the nineteenth century, as could be seen from the metrical experimentations of Garnett, Hall, and particularly Brooke. Whereas the Old English poetic form had earlier been something that had to be polished away as much as possible, it increasingly comes to be seen as an intrinsically valuable component of the text. This development comes to a head with the dawn of the twentieth century. The rise of the Modernist literary movement also sees a rise in interest in Old English poetry outside academic circles, as poets like W. H. Auden and Ezra Pound turn to the Old English for inspiration. Because of the Modernists and their influence on later poets, the twentieth century sees a rise in translations from Old English, many of them written from literary perspectives rather than an academic one. These more literary-minded translations did not always have literalness as their main focus, but seemingly took a more holistic approach similar to what Lefevere advocates. At the same time, the end result sometimes clashes with what Lefevere might have envisioned, but not for the reasons examined above. Therefore, a closer examination of a translation by Ezra Pound may be in order.

Pound's rendition of the Old English poem "The Seafarer", dating from 1911, is a radical reworking of the source text. It demonstrates what Corbett describes as "the translator's power to appropriate his source, by creative interpretation and selection" (Corbett, 160). Though Pound himself typifies his work as "as nearly literal, I think, as any translation can be" (Corbett, 161), it has also been derided as inaccurate by scholars for showing an apparently poor grasp of the source language (160). Bessinger, on the other hand, notes that Pound's poem "has survived on merits that have little to do with those of an accurate translation" (Bessinger 1961, 177). Yet, as Corbett notes, "[the poem's] literalness does not lie in the conventional appeal to fluency but in a deliberate construction of strangeness" (161). The way Corbett employs the word "literalness" here it does not refer to the usual definition of word-for-word correspondence, but rather a correspondence on a formal or functional level. Although Pound does not strictly adhere to the rigid form of Anglo-Saxon poetry, he makes frequent use of alliteration within a line to give a similar impression (e.g. "Bitter breast-cares have I abided, / Known on my keel many a care's hold," ll. 4-5). These lines also demonstrate his frequent use of archaisms and compound words in imitation of the source text's language.

It could, however, be argued that even Pound's inaccuracies are founded on good scholarship. For example, Pound omits the final, more overtly Christian portion of the poem. But this omission is not an arbitrary attempt to recast the poem in more secular tones; for a long time, it had been believed in academic circles that this portion was in fact a later addition. This academic consensus is reflected in the 1898 edition of Sweet's *Anglo-Saxon Reader* which Pound based his translation on, in which this final portion is likewise omitted (Alexander 1994, 70). At the same time, Pound did not merely follow academic conventions, as shown by his translation of "mid englum" as "'mid the English" (l. 79), whereas the conventional translation reads "with [the] angels" (Corbett, 160). Both interpretations, however, are possible. Pound is clearly engaging with the possibilities afforded by the source text in order to reinforce the perceived secular dimension of the poem. A similar engagement can be seen in the choice of "berries" (l. 49) to translate "byrig", which is usually taken to mean "cities". However, another obscure sense of "byrig" attested in some Anglo-Saxon dictionaries is "mulberry tree," which Pound was clearly aware of, as indicated by his own annotations (Corbett, 161). "Berries" can be derived from the mulberry tree by way of metonymy, and this serves two purposes: firstly, compared to "cities", the berries are a better thematic match for the blossoming bosque referred to in the same line, and secondly, the phonetic similarity of the word "berries" to "byrig" preserves some of the sound of the source text. Pound employs a similar device at various points in the poem; for example, he also translates "hægl feol on

eorþan" as "hail fell on earth then" (l. 33), in which the addition of "then" contributes little in the way of semantics, but phonetically resembles the -an ending of "eorþan" (Corbett, 161).

It is possible to recognise the practice of phonemic translation here, but Pound uses it sparingly, and with great care. He does not allow the demands of phonemic translation to take precedence over any other aspects of the poem. To Pound, phonemic translation is not a restriction, but rather a tool that expands his options to represent the poem as accurately as possible on a multitude of levels. Take, for example, the first line of the poem. Here, Pound translates the final word, "wrecan," as "reckon". The phonetic similarities between the words are obvious, but there are other factors which may have influenced Pound's choice of words here. The Old English word "wrecan" has a variety of meanings and translating it is not a very straightforward task. The Bosworth-Toller *Anglo-Saxon Dictionary* lists the primary sense of "wrecan" as "to drive, press" with additional meanings "to wreak" (its obvious Modern English descendant), "to punish", or "to avenge". In addition to these, Clark Hall's *Concise Anglo-Saxon Dictionary* lists the additional meaning "utter, deliver, pronounce," perhaps related to the primary sense of "to drive" (as in, driving or pressing out words). Within the context of "The Seafarer," "wrecan" is often translated as "tell" (See e.g. Mackie, 1934, Morgan, 1991, or Raffel, 1998). One obsolete sense of "reckon" listen by the OED is also "to tell, to recount" or "to utter"; a sense already attested in Old English. As "reckon" and "wrecan" are unrelated, Pound does not employ an etymologism, but rather deliberate archaism to evoke an Anglo-Saxon atmosphere. Thus, in this one word, Pound attempts to capture the sound, the sense, and the spirit of the original.

Still, in spite of the apparently rigorous scholarship underpinning the poem, including some of its more controversial translation choices, perhaps the critics are right that Pound's "The Seafarer" is too much of a reworking to be considered an accurate translation of its source text. Pound's "deliberate construction of strangeness," as Corbett put it (161), incurs a cost. Pound does not seek to accommodate the modern reader, but rather attempts to recreate in his poem the effect Old English has on a modern reader while using Modern English. The archaic syntax, grammar, and word choices, combined with Old English poetic features, serve to stress the remoteness of the source text from the target audience, which seems contrary to the purpose of a translation. Lefevere, at least, considered it the purpose of a translation to render a text accessible to a new audience (102).

Pound's translation is undeniably a Modern English text and no longer an Old English text, but it is also a deliberately obscure text. According to Lefevere, obscurity is what a translation seeks to eliminate through clarification (Lefevere 1975, 99). On the other hand, Pound does seem to exhibit the competencies Lefevere thought a translator ought to possess. Pound concentrates on the

text as a whole, and he displays an understanding of the social and cultural background of the text; but he also imposes his own understanding on the text by secularising it. He has the stylistic ability to select suitable replacements for words in the source text; but he deliberately selects obscure words. Pound has also chosen a suitable form for his poem, not so much inventing as reinventing the Anglo-Saxon alliterative line, which is simultaneously native to English, and alien to its Modern variant, or at least it was until the Modernists revived it as a medium for serious poetry. In short, while the competencies identified by Lefevere seem to be relevant to Pound's skill as a translator, the end product of his translation is nonetheless at odds with Lefevere's stated goal, and yet successful in spite of that. One possible way to explain this success is provided by Lawrence Venuti, who is indebted to early translation theorists like Lefevere, but also breaks with them in some significant ways.

3.3. Venuti

Whereas Lefevere's analysis focused on the translation of poetry in particular, Venuti's observations pertain more to the practice of translation in general, and the circumstances surrounding it. Venuti is especially interested in the ways in which translations are adapted to the target culture, and conversely, the ability of translations to affect their target cultures. In his discussion, Venuti introduces several terms which can be useful in the evaluation of translations, particularly translations like Pound's "The Seafarer" which at times proved difficult to reconcile with the perspective of established translation science represented by Lefevere. Therefore, Venuti's observations on established translation science might make a good starting point for a discussion of his analysis, before looking at his own contributions to the field.

3.3.1. Criticism of a Purely Linguistics-Based Approach

"The most worrisome tendency in linguistics-oriented approaches [to translation]", writes Venuti, "is their promotion of scientific models" (Venuti 1998, 25). This tendency came about in the 1970s as part of a deliberate strategy to legitimise translation studies by appealing to empiricism and objectivity. Accordingly, translation studies was carried out in a mostly descriptive fashion, by examining translated texts. The most influential figure in this development within translation studies cited by Venuti is Gideon Toury, an associate of Lefevere. Translation studies under Toury's model acknowledges that "shifts" always occur between a foreign texts and its translation, and that these shifts are "no more than interpretations constrained by the domestic culture" (i.e. the target culture). Therefore, translation studies is more interested in the target text and its reception in the target culture than in comparing the target text to the source text. The aim is to determine and

explain the "acceptability" of a text rather than its "adequacy" as a translation. This acceptability is determined by "a type of 'equivalence' which conforms to domestic values at a certain historical moment" (Venuti, 27). Thus, what is considered "equivalent" to the source text is determined by the time and place in which the translation is made.

According to Venuti, "[t]here can be no doubt about the historical importance of Toury's work," which "helped to establish translation studies as a distinct discipline" and defined the "object of study," the target text within the target culture. Toury's descriptive methods made translation "intelligible in linguistic and cultural terms" and "have in effect become basic guidelines" (Venuti, 27). But Toury's model is not without limitations. One weakness Venuti identifies as common to scientific models is the tendency to repress the "heterogeneity of language" (26). Here, Venuti quotes Deleuze and Guattari (1987): "[t]he scientific model taking language as an object of study is one with the political model by which language is homogenized, centralized, standardized". The domestic norms which form the frame of reference for translation studies are necessarily simplified, abstracted into an ideal which is informed by the dominant values. Another abstract ideal is what Venuti calls "[t]he key assumption of the linguistics-oriented approaches": "that language is an instrument of communication employed by an individual according to a system of rules" (21). Translation, in this case, is viewed as a cooperation between the translator and the domestic reader (or the target culture) in order to communicate the source text. But, Venuti notes, the rules are "routinely 'flouted' in conversation" for the sake of implicature such as irony. Implicature, in linguistics-oriented approaches, is seen as "a feature of the foreign text that reveals a difference between the foreign and domestic cultures, usually a gap in the domestic reader's knowledge for which the translator must somehow compensate" (21). However, this compensation, which is what Lefevere argued for as a means of dealing with structure-bound elements, also constitutes a break in the rules of communication, because it requires the translator to communicate more than the text contains. Rather than "an ideal speech situation in which the interlocutors are on equal footing", as the linguistic model assumes, translation is an inherently asymmetrical situation in which the translator must always cooperate "more with the domestic than the foreign culture" (22).

Some of the limitations of Toury's methods are also self-imposed for the sake of adherence to a scientific model. For in order to be considered scientific, translation studies must refrain from value judgements and limit itself to objective description. However, Venuti posits that "judgements can't be avoided in [Toury's] or any other cultural theory," because an "interpretation will always be laden with the values of its cultural situation" (28). Venuti sums up his criticisms as follows:

[t]he insistence on value-free translation studies prevents the discipline from being self-critical, from acknowledging and examining its dependence on other, related disciplines, from considering the wider cultural impact that translation research might have. Toury's method for descriptive research, setting out from comparative analyses of the foreign and translated texts to elucidate shifts and identify the target norms that motivate them – this method must still turn to cultural theory in order to assess the significance of the data, to analyze the norms. Norms may be in the first instance linguistic or literary, but they will also include a diverse range of domestic values, beliefs, and social representations which carry ideological force in serving the interests of specific groups. (Venuti, 29)

In short, a wholly scientific translation studies is unable to critically examine the relationship between target text and target culture, and is therefore limited in its ability to draw conclusions about it.

Venuti does not wish to entirely discredit empirical approaches to translation studies. Rather, he recommends that they "be qualified and supplemented by the concept of the remainder and the social and historical thinking that it demands of translators and translation scholars" (Venuti, 29). The remainder is a term Venuti borrows from Lecercle (1990) in order to indicate all the "minor variables" in language such as "regional or group dialects, jargons, clichés and slogans, stylistic innovations, [or] nonce words" which stand apart from the dominant standard dialect (Venuti, 9-10). The significance of the remainder is that it subjects the "major form" to constant variation. "The remainder subverts the major form by revealing it to be socially and historically constructed" (10). The remainder is thus an expression of the "heterogeneity of language" which scientific models tend to repress. Literary texts all have the capability to "release the remainder," but especially those which are "stylistically innovative". These are what Venuti calls "minor literatures," literatures which are marginalised and thus destabilise the central authority of the dominant linguistic variant. "In releasing the remainder, a minor literature indicates where the major language is foreign to itself" (10), that is, the remainder subverts the major language by exposing it to all those minor variables which threaten the homogeneous ideal.

A recent example that demonstrates the presence of the remainder both in poetry and in translation is Seamus Heaney's translation of *Beowulf*. Like many modern *Beowulf* translators, Heaney uses a stress-based alliterative metre in imitation of the Anglo-Saxon verse form. But the diction he employs throughout is that associated with the rural dialect spoken in the part of Northern Ireland where he grew up (Magennis 2011, 164). This approach was informed by Heaney's recognition of the word "to thole," a peculiarly Northern Irish dialect word meaning "to suffer," as a

direct descendant of the Old English *þolian*, which appears in *Beowulf* but no longer survives in standard Modern English (Heaney 2002, xxxv). To Heaney, this realisation provided a key to the poem. As an Irishman, he had "tended to conceive of English and Irish as adversarial tongues" (xxxiv), but now he had a way of relating the Old English poem to his own cultural background. Throughout his translation, he not only employs many Irishisms (of which "thole" is just one), but also a register appropriate to rural Ulster (Magennis 166). This can be seen in, e.g., his use of the particle "so" followed by a full stop to translate the opening *hwæt* of *Beowulf*, which in the idiom of Hiberno-English "operates as an expression that obliterates all previous discourse and narrative, and at the same time functions as an exclamation calling for immediate attention" (Heaney, xxxvi). Magennis notes the aptness of Heaney's register to a poem such as *Beowulf*, citing the "lack of effusiveness that may remind one of the reserved style found in the Icelandic saga, with which it also shares a fondness for understatement and for gnomic expressions of conventional wisdom" (167). Other features of Heaney's *Beowulf* are the "imaginative coinages presenting highly expressive images" and other creative uses of words, such as the use of the idiomatic "far-fetched" to literally refer to treasures which had been brought from afar, rather than its usual meaning (Magennis, 170-1). Heaney's use of dialect as well as his stylistic innovations are great examples of what Venuti means by the remainder. Heaney's *Beowulf* also demonstrates the effect of the remainder on the dominant narrative, sparking a discussion with some welcoming the new translation for bringing something new to the table, and others criticising what they consider an anachronistic and politicised rendering of the poem (Magennis, 161)

The remainder is particularly powerful in translation, because translations naturally evoke foreignness, and because they inherently occupy marginal positions for a variety of reasons (including the aforementioned foreignness which puts it outside the dominant domestic culture, but also, e.g., its derivative nature which leads it to be perceived as secondary to original works (Venuti, 31)). In translation, the remainder can be strongly identified with what Lefevere identified as culture-bound and structure-bound elements, as these are situated in the foreign culture and therefore inherently destabilising to the values of the domestic culture. Translation theories that repress the remainder by means of scientific standardisation, however, "mystify their domestication of the foreign text while reinforcing dominant domestic values – notably the major language, the standard dialect, but possibly other cultural discourses (literary canons, ethnic stereotypes, an elite or a popular aesthetic) inscribed in the translation to render a foreign implicature" (Venuti, 22). It is for the capacity of translations to release the remainder and challenge dominant values that Venuti believes it is necessary to devise a theory of translation ethics.

3.3.2. Foreignising, Domesticating, and Ethical Translation

The "most consequential" effect of translation, according to Venuti, is its ability to form cultural identities (Venuti, 67). Translation creates a representation of a foreign culture, not only in an individual text, but also in the accumulation of a body of translated texts. These texts form "peculiarly domestic canons for foreign literatures […] that conform to domestic aesthetic values and therefore reveal exclusions and admissions, centers and peripheries that deviate from those current in the foreign language" (ibid.). In other words, translations tend to create an image of a foreign culture that is not necessarily an accurate one, but is shaped by domestic values, appealing to dominant stereotypes of the foreign culture. This process is not necessarily intentional; translators are ideologically positioned, and this informs their interpretation of a particular text.

Venuti uses the example of John Jones, who demonstrated that the reigning interpretation of Aristotle's poetics was highly influenced by Romantic notions of individuality, which led to the selection of singular pronouns where the original Greek used a more general plural, and thus gave the impression that Aristotle was more concerned with the individual than he actually was. It is important to note here that the selection of pronouns may have been deliberate, but it was only done in order to render more clearly what the text was considered to have said anyway, as the individualistic interpretation was the accepted one at the time (69-70). This line of reasoning is also demonstrated by Tolkien in his preface to Clark Hall's *Beowulf*: "[t]here is no reason for avoiding *knights*, *esquires*, *courts*, and *princes* [in translating Old English]. […] If there be any danger of calling up inappropriate pictures of the Arthurian world, it is a less one than the danger of too many warriors and chiefs begetting the far more inept picture of Zulus or Red Indians" (Tolkien 1967, xxii). The selection of vocabulary is explicitly motivated to emphasise the perceived "Christian chivalry" of *Beowulf*, which is also implicitly cast as peculiarly Western as opposed to foreign African or native American cultures. The appropriateness of Arthurian imagery is based on, but also reinforces, reigning academic notions about Anglo-Saxon culture. Here, *Beowulf* is being adapted to the values of a particular audience, the major language of the academic sphere.

However, translations do not only shape foreign cultural identities. As Venuti points out, "since [translation] projects address specific cultural constituencies, they are simultaneously engaged in the formation of domestic identities" (Venuti, 75). In creating a literary canon, translators also create a readership for that canon, with particular tastes and interests. Academic translations of *Beowulf*, like Clark Hall's, appeal to an academic audience with a certain idea of what an academic translation should look like (and a certain opinion of the appropriateness of Arthurian imagery). As with foreign identities, the formation of domestic cultural identities is often incidental to the translation process. But it can also be done very deliberately through the intentional

appropriation of foreign texts which reflect certain values. "In these cases," Venuti notes, "the translations have tended to be highly literary, designed to foster a new literary movement, constructing a new authorial subject through an affiliation with a particular literary discourse" (76).

To illustrate his claim, Venuti turns to Ezra Pound, who "saw translation as a means of cultivating modernist poetic values like linguistic precision" (Venuti, 76). Pound created an authorial identity for himself not only by selecting poems for translation which reflected his values, but also by positioning them in relation to previous translations which he felt did not capture those values: he "fashioned himself as a modernist poet-translator partly by competing against Victorian translators of the poems he valued, imitating yet exceeding them in specific translation choices" (ibid.). Venuti does not mention *The Seafarer* in his example, but it is clear that it too fits in Pound's strategy of defining himself in opposition to his predecessors by attempting to improve upon them. Through his secularisation of the poem through translation choices, but also his archaic diction and stress-based metre, Pound breaks with both established academic and poetic conventions and constructs a new, modernist identity. It should be noted, however, that because both the selection of the text and the translation itself are informed by the values of the translator, the formation of the domestic identity is achieved not through the introduction of completely foreign values, but by "identifying the domestic values that motivated the selection of that particular foreign text, and that are inscribed in it through a particular discursive strategy" (77). Thus, a translation always resonates with certain values in the domestic sphere, but the difference is whether these values are dominant (as reflected in Clark Hall's translation) or marginal (as in Pound's).

Based on the capacity of translations to shape the domestic culture, Venuti has devised an "ethics of difference" for translation, which is heavily indebted to the work of Antoine Berman. According to Berman, "[b]ad translation shapes toward the foreign culture a domestic attitude that is ethnocentric" by negating the strangeness of a foreign work. Conversely, good translation "forces the domestic language and culture to register the foreignness of the foreign text". To Berman, the issue of domesticating versus foreignising revolves around the "discursive strategies" employed by the translator, whether they seek to conceal the fact of translation, or respect the source text. To this, Venuti adds that the selection of a text itself can "signify its foreignness by challenging domestic canons for foreign literatures and domestic stereotypes for foreign cultures" (Venuti, 81). The potential of translation to bring out the foreignness of a text is rarely fulfilled in practice, however. "[T]ranslation practices in English cultures […] have routinely aimed for their own concealment," Venuti notes.

In practice the fact of translation is erased by suppressing the linguistic and cultural

differences of the foreign text, assimilating it to dominant values in the target-language

culture, making it recognizable and therefore seemingly untranslated. With this

domestication the translated text passes for the original, an expression of the foreign

author's intention. (Venuti 1998, 31)

The problem here lies not with the fact of domestication, as, according to Venuti, translation "inevitably domesticates foreign texts, inscribing them with linguistic and cultural values that are intelligible to specific domestic constituencies" (67). The problem is rather that, in attempting to conceal this fact, by repressing the remainder, a translation offers the illusion that a translation can give unmediated access to the original when in fact a translation is always an interpretation. Hiding the fact of translation also hides the fact that domestic values have been inscribed on the text. The self-effacement of translation practices prevents a critical examination of the effects of translation on the domestic culture (93). Concealment of translation is, in fact, the greatest act of domestication possible in a translation, as it gives the impression that the translated text is actually a product of the domestic culture.

Taking the above into account, Venuti concludes that "[a] translation ethics […] can't be restricted to a notion of fidelity," in fact partly because a degree of domestication is inevitable in translation as the source text is rendered in "domestic cultural terms" (Venuti, 81-2). If a translation were to be too foreignising, it would become so stylistically innovative as to be unintelligible in the domestic culture, and so only succeed in marginalising itself (87). But a translator can aim to "limit the ethnocentric movement inherent in translation" by taking into account the source culture and attempting to reach various domestic constituencies, and not merely the dominant one (82-3). "A translation project motivated by an ethics of difference," according to Venuti, "alters the reproduction of dominant domestic ideologies and institutions that provide a partial representation of foreign cultures and marginalize other domestic constituencies". A translator working on such a project should be critical towards domestic norms and seek to address diverse cultural constituencies (87).

But even "a translation project that seeks to limit its ethnocentric movement can eventually establish a new orthodoxy" (83). As Magennis points out, "[the] foreignizing approach is notably evident in the stress-metre verse translations which began to be produced in the late nineteenth century at a time when stress metre was not characteristic of mainstream poetry; stress-based metres look much less 'foreign' today" (Magennis 2011, 11). In part due to the efforts of the modernists, stress-metre has reclaimed a position of poetic acceptability, especially for translations of Old English. Writing in 1952, Edwin Morgan notes the experimentations of Pound, Eliot, and Auden

with alliterative stress-based metre in the twenties and thirties, achieving a variety of effects while still being "adapted to modern needs" (Morgan 1952, xxi-xxvii). Their efforts made this poetic form, so characteristic of Anglo-Saxon poetry, acceptable in modern English poetry once more, leading Morgan to consider it an appropriate choice for a modern English verse translation (xxvii). To Morgan, stress-based alliterative verse was no longer an archaising device, but an established poetic device in the domestic sphere. As Venuti describes, "[a] translation ethics of difference reforms cultural identities that occupy dominant positions in the domestic culture, yet in many cases this reformation subsequently issues into another dominance and another ethnocentrism" (83). Therefore, Venuti argues for the continuous subversion of dominant values, leading to the formation of a cultural identity that is "simultaneously critical and contingent, constantly assessing the relations between a domestic culture and its foreign assessments" (84). Because the domestic values would be constantly challenged, the target audience would develop an increased cultural and historical awareness.

What Venuti shares with Lefevere is an emphasis on a cultural and historical understanding of both source and target cultures, which serves as the basis of a proper translation. They differ in that Lefevere emphasises accessibility, which inevitably leads to a domesticating strategy, whereas Venuti takes a clear ethical stance in favour of foreignising. However, it is also possible to use these terms as more neutral evaluations of translated texts. Magennis, for example, acknowledges Venuti's work and its influence on the field of translation (Magennis 2011, 11-12). However, he notes that a foreignising translation could never achieve an equivalent effect to the source text, as the source text was not read as a translation by its original audience. Thus, a foreignising translation also inevitably distorts the source text, albeit in completely different ways from a domesticating one (12). Furthermore, domestication has its advantages as well in terms of accessibility (11). As the contrast between Venuti and Magennis shows, the consideration of domesticating versus foreignising becomes a mere question of priorities if one does not share Venuti's concern for the social effects of translation. However, even then, the destabilisation of dominant domestic values still carries some importance, for as Goethe noted, "flagging national literatures are revived by the foreign" (qtd. in Venuti, 77). Good translation prevents literature from becoming stagnant because it has the potential to release the remainder and bring about cultural innovation.

3.4. Peter Low

One final aspect of translation which deserves closer examination here is the translation of songs, in light of the possibility put forth by J. C. Pope that Old English poetry was originally set to music. On paper, song lyrics might themselves be translated as any other poem, but producing a target text

which can be sung to the original music is a more specific *skopos*. The theory already discussed in this chapter is still relevant to this task, but there are a few additional concerns which apply only to song translation, which will be briefly dealt with here. Song translation, at least when it aims to produce a singable target text and not merely render the sense, could be seen as a specialised form of poetry translation with several additional factors to be taken into account. In the words of Peter Low, song translation "pose[s] problems resembling sometimes those of poetry and sometimes those of drama" - it is a "special translation task", "in which unusual constraints must be met to achieve functionality" (Low 2003, 87). Usually, "the constraints are imposed by the pre-existing music" because the translator "must bear in mind its rhythms, note-values, phrasings, and stresses" (ibid.).

Peter Low notes that a commonly held view is that songs should simply not be sung in translation, due to the "strong claim of the original language: only the source text offers the actual words set by the composer, with all their phonic features such as rhymes and vowel sounds" (Low 2003, 88). This objection is very similar, to the objection often raised against translation in general, as noted by Lefevere: "[l]iteral translation has […] all too often been identified with translation as such, so that what is true in itself, namely that there cannot be a fully exact translation, has increasingly been used as an argument against all translation" (Lefevere 1975, 96). Likewise, even though a translation can never give an exact representation of a song in its source language, that does not mean that translation is entirely impossible. Low considers translation a particularly valid option for "songs which stand to gain most from being comprehended instantly and directly by their audience", i.e. "comic, dramatic, and narrative songs" (Low, 87). The latter category seems particularly relevant to Old English poetry, although all three of these genres are represented in the corpus.

Still, Low concedes that singable translations are often "defective"; they are "marred by forced rhymes and unnatural language, so that performers simply cannot sing them with conviction" (88). However, he does not consider this an inherent problem of song translation (difficult though it may be), but more likely a consequence of choosing the wrong translation strategy. He notes that "[t]ranslated texts cannot all be judged by the very same criteria" (88), a notion related to *skopos* theory. The criteria for song translations are different than for most other translations, and therefore song translations should be approached differently. The reason song translations are often defective is because translators tend to prioritise one feature of the source text over all others. This tendency, too, is representative of a more general trend, as Lefevere found (99). And, similar to Lefevere, Low's proposed solution is to determine which features of the source text are relevant to the

translation, and find a balance between them. Low has identified five common features of songs, for which reason he has dubbed his translation strategy the "pentathlon principle".

3.4.1. The Pentathlon Principle

The guiding thought behind the pentathlon principle is a metaphor: pentathletes participate in five different events, and attempt to maximise their overall score in all five. They cannot neglect any single event, so if they overexert themselves on a single event it may cost them elsewhere. Sometimes, a sacrifice must be made, and the pentathlete must be satisfied to be second-best in one event in order to be competitive in the others (Low, 92). So, too, it is for song translation, and the five "events" – that is, the criteria which Low considers important – are the following: singability; sense; naturalness; rhythm; and finally, rhyme. Each of these criteria has its own demands to be met. Low's pentathlon principle could therefore be seen as a specific application of Lefevere's general conclusion that a translator should focus on the totality of the text and not let a single element become a restriction (Lefevere 1975, 99).

The first criterion of the pentathlon principle, singability, should receive "top priority", according to Low (93). Although it might sound contradictory to assign priorities within the pentathlon principle, Low believes it makes sense when considering the *skopos* of the text: singability is the purpose of a singable translation, and also the most practical demand from the point of view of the performer. Low defines singability along the following lines: the target text "must function effectively as an oral text delivered at performance speed," in contrast with a written text where the audience "has a chance to pause, reflect, and even re-read" (93). In other words, during a live performance, the singer must be able to deliver the song with relative ease and conviction, in such a way that the audience can easily understand it without having the written text at hand. There are no set rules to determine singability; the best way to identify this quality is to simply recite the text. However, Low does provide several guidelines, such as avoiding consonant clusters, or trying to match long notes with long vowels. For example, the article "the" could be replaced with the demonstrative "these" to match a long note. Another aspect of singability is "the highlighting of particular words in the source text by musical means" – the examples given are words which are high-pitched or marked *fortissimo* (extra loud) (94). In these instances, the music itself places emphasis on certain words, and this emphasis should ideally be carried over in the target text by placing the equivalents of those words in the same position relative to the music.

The second criterion is sense. Although it is still important to render the "meaning" of the source text, "the constraints of song translation call for some stretching or manipulation of the sense" (Low, 94). Thus, the sense is made subordinate to the demands of singability, in line with the

skopos of a singable translation. Still, if such a liberal attitude towards sense seems contrary to the purpose of translation in general, Low offers the following justification: in most translations, little attention is paid to word order and number of syllables, because these are considered inconsequential compared to rendering the sense. In song translation, however, the word order and number of syllables are constrained, and so it is the sense that must bend (94). Low has several suggestions for stretching sense within an acceptable limit. Song translators may resort to synonyms or superordinate terms, or replace one metaphor with another as long as it still makes sense. There is some personal judgement involved; if a word in the source text seems to be largely supplied by the demands of rhyme, for example, it seems less egregious to change it, because its precise sense was already of secondary importance in the source text (94-5).

The third criterion, naturalness, "involves considerations of features such as register and word order" (Low, 95). Here, word order should be taken to refer to grammatically correct and idiomatic sentences within the target language, rather than the demands set by the music, although in cases where these criteria conflict, singability should probably receive priority. Hence probably why Low qualifies that a song text must be "reasonably" natural. Unnatural language is probably a sign that "semantic accuracy is the sole goal" of the translator (95). Low briefly alludes to the discussion surrounding foreignization and domestication, and relates it to *skopos*. For the purposes of song translation, the text must "communicate effectively on its first encounter", because it must be "understood while the song is sung". Hence, unnaturalness, which "demands an additional and superfluous effort from the audience," is to be avoided in favour of a "reader-friendly" approach (95). In other words, song translations should favour a domesticating approach.

The next criterion is rhyme, an area in which the pentathlon principle "works particularly well," according to Low (95). Although rhyme is not particularly relevant to Old English poetry, Low's discussion of it will be included here for completeness' sake. The issue of rhyme is approached in various ways by translators. Some choose to ignore it entirely, others may choose to reproduce the exact rhyme scheme of the source text. Neither approach is necessarily wrong, but both incur a cost. The first approach omits a feature of the source text which likely has some significance, whereas the second risks distorting the naturalness of the lines for the sake of rhyme (95-6). However, the pentathlon principle holds that the translator must show some flexibility when it comes to the retention of rhymes. Not every rhyme is equally important. In a rhyming quatrain, for example, the rhyme in the fourth line is likely to be more important than that in the preceding lines. There are pragmatic concerns as well; Low cites the "general rule" that "the tighter the rhyming, the more the rhyme will determine the syntactical structure of a line," i.e. the more frequently rhyme occurs within a text, the more the structure of the lines will be affected by it (96).

This means that if rhyme is heavily featured in a text, more rhymes should probably be omitted for practical purposes, lest the demands of rhyme come to dominate the translation. A text with infrequent rhyme might be able to more easily retain more of them in translation. If a particular rhyme scheme seems too demanding, the pentathlon principle also holds that a translator may sometimes be satisfied with an imperfect rhyme for the sake of fulfilling the other criteria.

The final criterion discussed by Low is rhythm, which is related to syllable count. Although it is considered desirable to maintain the same number of syllables between the source and target text, this is not always attainable in practice (Low, 97). If a syllable is to be added or omitted, the best places for it are if a syllable is stretched over multiple notes (known as a melisma), or if a note is repeated, because in these instances the melody remains unaffected. Sometimes, even slight changes to the melody are acceptable, if the alternative is a completely unnatural sounding line. It is not uncommon for original compositions to slightly alter a repeated melody in order to fit the words, either (97). If a translation does not have enough words to fill out the music, Low notes there are several options available: the translator may add words, repeat words, or remove notes. Low favours the first option, given that the appropriate care is taken to select a word that sounds natural and fits the context (97). Finally, Low remarks that "in [Modern] English, syllabicity is actually less important than syllabic stress," a remark that certainly holds true for Old English as well, and furthermore that "the number of syllables is not an accurate measure of rhythm," but rather the length of the notes is (97-8). Thus, vowel length, which was played a part in singability, is important to rhythm as well. In English, stress and vowel length may be of greater concern than maintaining syllable count.

With all the components of the pentathlon principle explained, all that remains is their practical application, for which Low has devised several guidelines. First, the translator should identify the parts of the song which are the most important. As a general rule, the refrain is probably more important than the verses, and the beginning and end of the song are probably more important than the middle. The most important sections of the song are the most difficult, and should therefore be done first, because they allow the least flexibility. If those sections can be adequately translated, the rest should fall into place more easily (98). The second guideline is that the translator should determine the relative importance of the different criteria for a particular source text, and identify potential conflicts between singability and the other criteria. There are no hard rules to determine which features are the most important. It is for the translator to decide which features are to be retained as much as possible (99). Finally, for rhyme, it is best to give early attention to the rhyming words, and to work backwards from the last line (ibid.). Not all components of the pentathlon principle are equally likely to come into play in the translation of an Old English song, but that does

not mean the principle has no application here. Rather, it just means that the relative importance of the five criteria will probably be easier to determine.

The overview of translation theory provided in this chapter has necessarily been selective. Each of the translation theorists discussed in this chapter acts as a representative of a certain school of thought within translation theory. Particular attention has been paid to those aspects which are relevant to the translation of Old English poetry. Lefevere, with his focus on communicative value and equivalent effect, represents a more traditional side of translation theory, with its foundations in linguistics. Venuti's theory of translational ethics, which states that translated texts should show their translatedness, is part of an on-going debate surrounding domestication and foreignization. Finally, Low's pentathlon principle, which holds that song translations require a unique approach compared to translations of other texts has its roots in *skopos* theory and could be seen as a particular representation thereof. Although Low is the only one to explicitly incorporate *skopos* theory, all three of these theories could be expressed as different *skopoi*, which will be used as the starting points for three different translations of an Old English poem in the next chapter.

4. Translating *Deor*

In this chapter, the translation theory outlined in the preceding chapter will be put into practice by translating an Old English poem into Modern English. The text selected for this purpose is *Deor*, a poem from the Exeter Book. Three translations of this poem are provided: one attempting to adhere to Lefevere's goal of accessibility; one that aims to release the remainder in accordance with Venuti's concept of ethical translation; and, lastly, one which is intended to be sung, based on the notion that Old English poetry was originally set to music. In terms of *skopos*, all three translations are relatively close to each other. They are all intended for an educated lay audience, with potential applications within an academic context. All three translations are verse translations, aiming for acceptable Modern English poetry in their target texts whilst eschewing the notion of word-for-word correspondence. But, as the three translations will show, even within this particular *skopos*, there is ample room for variation.

There are several reasons why *Deor* is suited to this purpose. The first is its brevity. At a mere 42 lines, *Deor* is one of the shorter Old English poems. As such, it can be translated in its entirety without exceeding the scope of this project. Another reason for selecting *Deor* is that it has received relatively little attention from translators outside of academia, compared to the great Old English classic *Beowulf*, or such a milestone as Pound's *Seafarer*. Certainly, poetic translations of *Deor* into Modern English exist (see, e.g., Raffel 1998 or Alexander 1977), but there is still plenty of opportunity here to challenge the domestic canon, as Venuti would describe it. Furthermore, *Deor* occupies a fairly unique position within the Anglo-Saxon canon as well, being "the only surviving poem in Old English with a fully developed refrain" (Klinck 1992, 43). At the same time, *Deor* does exhibit many of the features of Old English poetry as outlined in chapter 1, including the characteristic alliterative verse form, so it is still representative of its kind. Finally, *Deor* contains a multitude of culture-bound references which provide a challenge to any translator, whether they favour the foreignising or domesticating approach.

4.1. Analysis of the Source Text

As Lefevere indicated, a prerequisite to translating a text is to understand it as completely as possible, including its style and themes, as well as its literary, social, and cultural background (Lefevere 1975, 99- 101). Therefore, before proceeding to the translations, it is necessary to first examine *Deor* in some detail, beginning with some basic facts. The poem is found on folio 100r-100v of the Exeter Book (Exeter, Cathedral Library, 3501), a manuscript dating from around the 960s-70s (Treharne 2010, 48). The title of the poem is an editorial convention taken from the name of the speaker revealed in the final stanza; the text appears untitled in the manuscript (Malone 1949,

2-3). It is not known when exactly *Deor* was composed; estimates have ranged from the fifth century to just before the compilation of the manuscript (Malone, 3-4). However, *Deor* bears a few similarities to Boethius's *De Consolatione Philosophiae*, which was translated into Old English during the reign of Alfred the Great, in the late ninth century. Not only are these works similar in theme and general outlook, the Old English *Consolation* in particular (not the Latin original) also makes reference to Welund and Ðeodric, which likewise appear in *Deor* (Klinck 1992, 45). Although the connection between the two works cannot be definitely proven, it seems likely that *Deor* has been influenced by the OE *Consolation*, and it follows that *Deor* was probably written in the late ninth or early tenth century.

The form of *Deor* is unusual for an Old English poem. It is divided into six stanzas of irregular length, each followed by the refrain. Klinck (1992) has identified a few sparse OE poems which experiment with refrains or a stanzaic form, but *Deor* is the only surviving poem in which both of these elements are present and fully developed (44). It has been suggested that the form of *Deor* was influenced by Norse skaldic poetry. Some ninth-century skaldic poems have a similar strophic form, and some of the references to Germanic legend in *Deor* are best known to us from Scandinavian sources, although it could be that they were simply part of the common stock of Germanic legend (43). Some Latin analogues have also been suggested for the refrain, but none of these, Klinck points out, are very convincing (ibid.). Alternatively, it is possible that the *Deor* poet was simply "gifted with no small dower of originality and independence of mind," as Malone puts it (2). Whatever may have inspired *Deor*'s stanzaic form, it was definitely recognised as an intended feature of the poem by the scribe who copied it into the Exeter Book, as he made sure to begin each new stanza on a new line with a large capital, though smaller than the one at the start of the poem (Klinck, 44).

Each stanza of *Deor* deals with a different subject, although all are bound together by a common theme of "misfortune outlived" (Malone 1949, 1). This account of misfortune is then followed by the refrain, or what Malone refers to as the moral: *þæs ofereode; þisses swa mæg* (translated very loosely, "that passed; this will pass too" (ibid.)). But *Deor* is more than a "kind of scop's sampler of random allusions to some of the great moments of the Germanic past," as it has sometimes been characterised (Condren 1981, 64). The various episodes are tied together by more than just the common red thread of misfortune that runs through all of them. In order to show how the various pieces fit together and give a holistic analysis of the poem, though, its contents will have to be elucidated in greater detail than has been done thus far.

The first stanza (ll. 1-7) tells the story of Welund, more commonly spelled Weland, "the famous elvish smith of Germanic legend", who is referred to ten times in other Old English sources,

including twice in Alfred's translation of Boethius (Klinck, 158). It can therefore be assumed that the story was well known to the original Anglo-Saxon audience, all the more because the *Deor* poet does not seem to feel the need to tell the story in full. The details of the story have only come down to the modern day through two Scandinavian sources, however: the *Vǫlundarkviða* and the *Þiðrikssaga* (Malone 1949, 4). The portion of the story that is relevant to *Deor* can be summarised as follows:

> Because he admired Weland's skill with metals, King Niðhad kidnapped the smith, severed his hamstring tendons at the knees, and put him to work making beautiful things. For revenge Weland presented the king with ornamental bowls made from the skulls of the king's two sons; to the queen, who had earlier suggested the hamstringing, he gave gems made from her sons' eyes; to the king's daughter Bǫðvildr, who had been given a ring stolen from Weland, he gave a brooch made from her brothers' teeth. Later he ravished and impregnated that daughter. Finally Weland flew off [according to the *Þidrekssaga*], using feathers provided by his brother. Before leaving he paused on the roof to recite for the king every detail of his revenge (Condren, 66).

Deor only explicitly tells of Welund's capture by Niðhad, his hamstringing, and his suffering in captivity. Welund's revenge is merely alluded to in the refrain, which reminds the audience that Welund's misfortune eventually passed. The rest is assumed to be known to the audience.

The second stanza (ll. 8-13) continues the story of Bǫðvildr, or Beadohild in the Anglo-Saxon version. According to *Deor*, Beadohild is sorely grieved by the discovery that she is pregnant, even more than she is by the loss of her brothers. She is troubled by the uncertainty of her future, but again the poet reminds us, her trouble passed away. The latter did indeed come to pass, as the *Þiðrikssaga* relates: Welund eventually returned to Beadohild, and together they raised a son, Widia, who would grow up to become a famous hero of Germanic legend, well known to the Anglo-Saxons (Condren, 68). It can be assumed that Beadohild was happy with this outcome.

The third stanza (ll. 14-17) is possibly the most obscure part of the poem. Contrary to the well-known tale of Welund and Beadohild, there is some uncertainty as to what story might be referred to here. Presumably, the story was considered to be just as well-known to its original audience, because the *Deor* poet relates it with characteristic brevity. The interpretation of the story is further hampered by the word *monge* in l. 14, which is either a *hapax legomenon* (a word appearing once in the entire corpus) or the product of imperfect transmission. Most scholars now agree that the story concerns a woman, Mæðhild, and a man, Geat (Klinck, 162). There was some

doubt on this point, as the name Mæðhild is otherwise unrecorded in Old English (Malone 1942, 8), and the manuscript reads *mæð hilde* – two words (the lack of capitalisation is inconclusive, as the Anglo-Saxons did not capitalise proper names). However, several other names are also broken up in the Exeter Book, including *beado hilde* (for Beadohild) in *Deor* l. 8, and further on *eorman rices* (for Eormanric) in l. 21. Furthermore, Malone contends, even if Mæðhild was not an Anglo-Saxon name, it is entirely possible that the story, and therefore the name, originated on the continent, and he has found a cognate in the Old German Mathild (ibid.). Given the difficulty of interpreting *mæð* if it were to stand alone, this makes Mæðhild the preferred reading (Malone 1942, 6-9).

Based on his reading of Mæðhild, Malone has identified a probable candidate for the story for the story alluded to in *Deor*'s third stanza. It is not known from contemporary sources, but rather from a Scandinavian ballad which has survived, in various versions, into the nineteenth century. It concerns Gaute (in the Norse version), or Gauti, (in the Icelandic version), and his wife, Magnild or Magnhild. These names, Malone notes, are the Scandinavian equivalents to the Old English Geat and Mæðhild (Malone 1942, 16-17). The story, apart from a few details, is mostly the same in both the Norwegian and Icelandic versions: Gaute and Magnild are lying in bed when Gaute notices his wife is crying. He asks her why she cries and she replies that she is fated to die in a nearby river. Gaute answers that he shall build a bridge over the river, but Magnild warns that no one can escape their fate. Later, at the bridge, Magnild falls into the water and none of Gaute's men can save her. Gaute sends for his harp. At this point, the two versions diverge. In the Norwegian version, Gaute plays his harp and thereby raises Magnild from the river, alive and well, saving her from a water demon who held her captive. In the Icelandic version, Gauti throws his harp to the floor so that many of its strings break, and then he begins to play. He raises Magnhild's body from the river, buries her, and makes new harp strings from her hair (Malone 1942, 16).

Despite only being known from nineteenth-century sources at the earliest, the similarities between the names as well as the thematic appropriateness make it likely that this story served as the inspiration for *Deor*'s third stanza. It is not known how much the version of the story known to the *Deor* poet corresponds to either the Norwegian or Icelandic version, since the poem refers only to the opening scene in which Mæðhild lies awake at night out of fear and grief (and the fact that this situation passed over). Condren has argued that the Icelandic version "suits the thematic content of *Deor* more closely than the Norwegian version does", because Gauti is able to overcome his grief and find some beauty in it (Condren 1981, 71). Malone, on the other hand, believes that the Norwegian version might be closer, on account of its happier ending, and the reference in *Deor* to the *sorglufu* which is the cause of Mæðhild's sorrow. This *sorglufu*, which he renders "distressing

love," is interpreted as the water demon's desire for Mæðhild, an element that is absent from the Icelandic version (Malone 1936, 255).

The fourth stanza of *Deor* (ll. 18-20) is concerned with Ðeodric, who, according to the poem, ruled over *Mæringa burg* ("the city of the Mærings") for thirty years. It is not entirely certain who the Mærings were, but Ðeodric can refer to one of two historical rulers: Ðeodric the Frank, also known as Wolfdietrich; or Ðeodric the Ostrogoth, otherwise called Dietrich von Bern. Malone argues in favour of the former, citing a twelfth-century German poem about Wolfdietrich according to which he spent a period in exile in the town of Meran, which bears some similarity to the name "Mæring" (Malone 1949, 11-12). If Malone is correct, then the exiled Ðeodric fits into *Deor* as another victim of misfortune. However, current academic consensus is heavily in favour of Dietrich von Bern, and the Mærings are commonly identified a tenth-century passage that describes Dietrich as ruling over both the *mergothorum* and the *ostrogothorum* – i.e., the Mer-goths (or Mærings) and the Ostrogoths. The *Mæringa burg* could then possibly refer to Ravenna, where Dietrich was said to have ruled for thirty years (Klinck, 164-5). Condren additionally notes that all other references to "Ðeodric" in Anglo-Saxon records refer to the Ostrogoth and that there could be no confusion in the Anglo-Saxon mind as to which Ðeodric was being referred to (Condren, 72). Why Ðeodric is only identified with the Mærings rather than the Ostrogoths with which he is now associated may be purely for reasons of alliteration, much like the Danes in Beowulf are known by many names (cfr. Magennis 2011, 36). If the Ðeodric with which *Deor* is concerned is indeed the Ostrogoth, then this means that here the poem shifts from focusing on the victims of misfortune, to those who inflict it. This Ðeodric was known to the Anglo-Saxons as a tyrant and persecutor of Christians, responsible for the deaths of Symmachus, Pope John I, and most importantly, Boethius (Klinck, 164), thus strengthening the Boethian undercurrent of the poem. But as the poem reminds the reader, Ðeodric's thirty-year reign of tyranny eventually came to an end.

The fifth stanza of *Deor* (ll. 21-27) is about another tyrant, Eormanric, also a historical figure. He was known to the Anglo-Saxons as a cruel and treacherous man (Klinck, 166), although *Deor* does not enter into specifics regarding any acts of tyranny. He is presented as a man of *wylfenne geþoht* ("wolfish thought") and a *grim cyning* ("fierce king"). But other than in the Ðeodric stanza, the *Deor* poet also briefly dwells on Eormanric's people and their suffering, devoting as many lines to them as to the king himself. It is described how many men were *sorgum gebunden*, "bound by sorrows" in expectation of misfortune, and wishing for Eormanric's reign to end. That their wishes were eventually fulfilled is once more confirmed by the refrain.

The sixth and final stanza of *Deor* (ll. 28-42) is a slight departure from the preceding five. It begins with a philosophical exploration of misfortune in general (ll. 28-34). In paraphrase, it says

that if a man is deprived of joy and it seems as if there is no end to his trouble, then he may consider that it is God who, in His wisdom, imparts honour on some, and misery on others. This part corresponds very closely to Boethius, although the poem makes no direct allusion. The man deprived of joy "aptly describe[s] Boethius's situation at the beginning of the consolation", whilst the realisation that misfortune too is part of God's plan is "the essential wisdom that Philosophy teaches Boethius" (Tuggle 1977, 240). The important thing is that God is portrayed as wise, which implies that if He sends misfortune to someone, it is not done on a whim, but to eventually benefit them somehow (ibid.). Also interesting to note is that the if-then construction is ambiguous. It could be saying that if a man is miserable, then he might consider the wisdom of God, in order to console himself. Alternatively, it could be saying that only if a man is miserable, then he is able to realise the wisdom of God, in a way demonstrating the very wisdom of imparting misery on some people, such as Boethius.

These general reflections on misfortune are then followed by the story of Deor, the speaker of the poem (ll. 35-42). Though these lines deal with a different topic than those which directly precede them, there is no indication in the manuscript that separates them, which is why they are usually taken together as a single stanza (Klinck, 167) In these lines, Deor introduces himself as the one-time *scop* of the Heodenings, who was once dear to his lord and served him for many years, but has since fallen out of favour and been replaced by another, called Heorrenda. Heorrenda, Malone notes, is "the most famous minstrel of Old-Germanic story," so Deor is slyly bragging here, suggesting that while he has been replaced, it took someone as skilled as Heorrenda to supplant him (Malone 1949, 16). The figure of Deor does not appear anywhere else in Germanic legend and is probably an invention of the poet. According to Klinck, the name probably means "bold", but it is also a play on the word *dyre* - "dear", as Deor says he was dear to his lord and he was known as Deor in the same line (167). The section ends with a final repetition of the refrain. The referent of *þæs* is not entirely clear in this instance; it could refer collectively to all the misfortunes enumerated before. A more thematically fitting interpretation might be that here, the situation that passed over is Deor's past happiness rather than his misfortune, an ironic reversal of how the refrain was previously applied. Then, in keeping with the image of God as the distributor of both good and bad fortune, the passing of Deor's happiness also serves as a reminder that his current unhappiness can likewise pass again. Thus the poem concludes.

Because the reflections on misfortune (ll. 28-34) are markedly different from the rest of the poem in content, it has in the past been suspected that this part was an interpolation, much as the ending of *The Seafarer* was once believed to be; but this view, Klinck notes, "has long been rejected" (Klinck 1992, 167). Indeed, this section plays an important part in the overall structure of

the poem. As Boren points out, each stanza of *Deor* is slightly shorter than the last, until it comes to the Ðeodric stanza which is only two lines long (excluding the refrain), after which follows a stanza of six lines, and the final stanza of fourteen lines which can be further subdivided into two sections of seven lines each. This progression from wide to narrow to wide serves to focus attention on the Ðeodric episode, all the more because it is placed almost at the mid-point of the poem (Boren 1975, 266). The Ðeodric story is further singled out by the rhetorical variation at the beginning of each stanza: the first two stanzas open with a mention of Welund and Beadohild, respectively, i.e., the subjects of those stanzas; but the third opens with "we". Then the fourth once again opens with "Ðeodric" and the fifth opens with another "we". The third and fifth stanza essentially frame the fourth, whilst the fourth has closer verbal parallels to the first two. The fourth stanza thus becomes a "focal point signalling a new development in the poem" while at the same time encouraging comparisons with the first two stanzas (Boren, 267).

Taking the Ðeodric stanza as a turning point in the poem, Boren divides *Deor* into a tri-partite scheme. The first three stanzas deal with "legendary private misfortunes"; the fourth and fifth deal with "historical, public misfortunes"; and the sixth consists of "philosophical reflection upon the nature of misfortune and its meaning for the individual" (Boren, 267). There is progression between each of the sections, as well as within each section. The first section opens with the story of Welund, "who fell from prosperity but was revenged and freed through art"; thus, Boren points out, it is not merely a tale of misfortune, but specifically the story of a suffering artist who is able to overcome adversity through the application of his skill (267-8). Beadohild, on the other hand, is presented in complete contrast to Welund. Whereas the *anhydig* ("strong-minded") Welund is able to free himself, she rather falls into a helpless and despondent state, unable to think of anything but her own misery. Though Beadohild's misfortune also passes, "little did she see and little did she effect that change" (168-9). The Mæðhild and Geat story, if Malone correctly identified it (which Boren reckons he did), seems to combine elements of the preceding two stanzas, with Geat representing Welund and Mæðhild representing Beadohild. The important variation, Boren says, is that the Mæðhild-Geat story "introduces the idea of supernatural agency in the misfortunes of mankind", foreshadowing the Boethian twist.

The Ðeodric stanza begins the second part of the poem. The first part, comprising the first three stanzas (ll. 1-18),opens with an image of a persecuted artist, and contrasts his reaction to misfortune with that of others. Ðeodric introduces a new contrast: the persecutor of the artist. This junction presents a "philosophical progression" in the poem: in the first section, the poet explores "the active and passive aspects of individual reactions to adversity", but in the second, he moves "from the limitations of a subjective reaction to misfortune to a consideration of the sources of

misfortune, a prerequisite to the achievement of wisdom represented in the gnomic statement of stanza VI" (Boren, 270). In this sense, the entire poem parallels the *Consolation of Philosophy*, which "likewise begins with a concern for the sorrows of misfortune," moving from "obsessive concern with the particularities of private experience to a comprehension of those philosophical generalizations which offer the only opportunity for understanding and thus enduring the misfortunes of this world" (ibid.) This philosophical progression is also signalled by the increasingly active stance of the speaker. With regards to the Ðeodric story, he remarks that it was simply *monegum cuþ* – "known to many". But when he tells how he learned of Eormanric, he uses the verb *geascodan*, which implies active inquiry. The speaker likewise moves from implied criticism of Niðhad through sympathising with Welund, to explicit criticism of Eormanric (270-1).

Finally, the speaker's comments on the victims of Eormanric set the stage for the final stanza. In contrast to the *seonobende* ("sinew-bonds") of Welund, which he was able to overcome through his art, the people of Eormanric are more like the passive Beadohild because they are instead *sorgum gebunden* – "bound by sorrows" (Boren, 271). This description also closely corresponds to the beginning of the sixth stanza:

> *siteð sorgcearig*   *sælum bidæled*
> *on sefan sweorceð,*   *sylfum þinceð*
> *þæt sy endeleas*   *earfoða dæl…*(Deor ll. 28-30)

"If a sorrowful man sits, deprived of joy, in spirit becomes gloomy, thinks in himself that a multitude of troubles might be endless…" (tr. Boren, 272)

This state of mind leads to the attainment of philosophical wisdom, which allows Deor's personal story to be told. In Boren's interpretation, Deor's story is not merely a final example of misfortune, but rather the "imaginative beginning of the poem", i.e., the premise from which the poet worked backwards. The story chronologically begins with Deor, who loses his position as *scop*. "Contending with this calamity," Boren writes, "Deor seeks consolation in song, and, unable at first to speak directly of his own grief, he thinks instead of an artist like himself, the legendary Weland, who suffered great misfortune". The story of Welund offers some hope that Deor might overcome his misfortune through art, but also calls to mind the story of Beadohild, and the depressing possibility that Deor might likewise be powerless in the face of adversity. He recuperates as he recalls the story of Mæðhild and Geat, which "represents a synthesis of the meaning which he has seen in the Weland and Beadohild stories". Deor moves from legend to history as he seeks to place

his downfall in a historical context. The Ðeodric story is "an attempt by Deor to comprehend his own misery by understanding the sources of misery, just as Boethius, the most famous of Theodoric's [Ðeodric's] victims, attempted to overcome misfortune through understanding the nature of changing fortune". The move from legendary to historical also correspond to a move from particular to general, which allows Deor to "abstract from the experiences of the past a liberating wisdom: recognition of the universal principles inherent in individual experience breaks the constraining bonds of emotion, and Deor is at last able to speak of his misfortune. Like Weland, Deor is released through art" (Boren, 272-3). Deor may not be able to change his situation like Welund was, but his change in perspective is just as liberating as Welund's wings were.

The stanzaic structure of the poem reinforces the perception of Deor's mindset as fragmented, as it divides the poem into distinct episodes, even dividing the legend of Welund and Beadohild into two separate parts: "[a]s each successive allusion occurs to the poet, it occurs not as an element in a coherent and continuous narrative but as an anecdote rendered discrete by the very refrain which suggests an attempt to discern some coherence" (Boren, 274). At the same time, however, the refrain links the disparate parts together. The absence of a refrain between the philosophical generalisation and Deor's story reflects the unity that comes with understanding, as well as a tacit acknowledgement that that understanding, and the solace that it offers, is inseparable from the wisdom attained through adversity; it does not pass over. The final repetition of the refrain is instead an expression of that wisdom, an "acknowledgment of God as the source of all change, good and bad," which "enables Deor to not only to see that misfortune will not last but that it is the nature of the world that fortune will also have an end. The wisdom of the concluding refrain represents the reconciliation of an individual to the reality of his world" (275). In Boren's interpretation, *Deor* represents a stoic response to misfortune, a resignation to the wisdom of God.

A slightly more upbeat alternative is provided by Condren. Boren's Deor somewhat resembles Beadohild is his inability to affect a positive outcome to his situation, but Condren suggests that Deor might have obtained a measure of revenge through his poetry as well. Condren's interpretation is close to Boren's. He also views the poem as divided into the same three parts, and he agrees with the identification of all the legendary and historical figures. He differs in that he emphasises how the first section describes the power of art to overcome misfortune. He cites Welund's boast to Niðhad from the *Vǫlundarkviða* and notes how it focuses on the artistry involved, how Welund crafted precious ornaments from the skulls of Niðhad's sons, and not so much on how he killed them (Condren 1981, 67). Beadohild, he admits, might not have had much choice in the outcome of her misfortune, but she is nonetheless able to turn "the conditions of her suffering into the material of her great joy" (68). Geat, þe harpist, is likewise presented as an artist overcoming

misery, especially in the Icelandic version of the tale, according to Condren; he views Geat fashioning new harp strings from Mæðhild's hair as the better example of using misfortune as the material for art in order to overcome it (71).

In the second part of the poem, Condren stresses a theme that was slightly neglected by Boren: the tyranny of kings. This theme, he points out, was already implicitly present in the Welund story, in its treatment of Niðhad. As for the philosophical generalisation, Condren recognises that it serves as a consolation to Deor in the face of his own misfortune, but he imbues it with further meaning: this section also contrasts the "measurable world in which hardships can be suffered" with the "immeasurable world against which those hardships fade into insignificance", the judgment of the Lord (*dryhten*) above with the temporal lords mentioned before. Condren also suggests that the "immeasurable" also appears in the "insinuated notion of creative endeavor" – the ability of an artist to attain a form of immortality through his art (74). Deor's personal story is then seen as the culmination of all the preceding themes. Deor's persecution by his own lord formed the material for his poem, his means of getting revenge and outlasting his lord in fame (75). Tellingly, Deor mentions his own name but not that of his lord. The final refrain, in Condren's view, is meant to link Deor to the other victims of misfortune who eventually triumphed, suggesting not resignation, but revenge.

Condren's reading of *Deor* is enlightening because it makes apparent some themes which do appear to be present in the poem but which Boren's interpretation seems to neglect. Yet, on the whole, Boren seems more convincing. His interpretation is better able to account for the Boethian connection, and the textual similarities he points out between the descriptions of Beadohild, the victims of Eormanric, and the *siteð sorgcearig* provide compelling evidence for them to be taken together in contrast with the *anhydig* Welund. Still, in a poem that recommends stoic acceptance and understanding, the Welund story stands out, and for this reason Condren may have a point too. If Condren and Boren are taken together, it is possible to interpret *Deor* as an attempt to gain immortal fame, of which the outcome is nevertheless far from certain. Thus, as Deor casts his message in a bottle into the current to be carried forward by the river of time, unable to see whether he will succeed as Welund did, all he can do is wait like Beadohild, and accept that whatever happens is in the hands of God.

4.2. The Translations

Before moving on to the translations, a quick note is in order on the edition used. The main body of the source text is taken from Klinck (1992). This edition differs from the manuscript in a number of ways. Firstly, the spelling has mostly been normalised, omitting most unfamiliar characters except *thorn* (Þ/þ), *eth* (Ð/ð), and *ash* (Æ/æ). In the same vein, proper names have been capitalised and punctuation has been added. Secondly, the text is divided neatly into lines according to the principles of alliterative verse, whereas they are written in a run-on fashion in the manuscript. Thirdly, one word has been emended: "*earfoða*" in l. 30, from "*earfoda*" in the manuscript. These changes are mostly for the sake of convenience and readability, and do not change the text in a substantial way. There are three exceptions: this translation follows Malone (1949) in reading ll. 28-34 as a single sentence, on account of the interpretation that the words *siteð sorgcearig* in l. 28 introduce a conditional clause dependent on the word *þonne* ("then") in l. 31, resulting in two contrasting clauses. Klinck instead interprets these lines as two independent sentences, with no conditional. As a result of Malone's interpretation, there should be a comma at the end of l. 30, instead of the full stop Klinck has. This distinction makes the poem more coherent, and is important for the analysis provided in the preceding section. Additionally, based on the suggestion of Malone (1936), the word *monge* in l. 14 is emended to *mone,* and the punctuation altered to reflect this change, again in keeping with the analysis. The final deviation from Klinck is that *deal* in l. 30 has been changed to *dæl*, which makes more sense in context and is also what the manuscript reads, so it is likely a misprint. To aid in the understanding of the source text, a glossary is provided in an appendix, so that the translations might be held up in comparison. The glossary is adapted from Malone (1949).

4.2.1. First Translation: A Domesticating Translation Strategy

The first translation of *Deor* offered here seeks to adhere to the principles of poetry translation laid out by Lefevere, without concerning itself with Venuti's translational ethics. As such, the strategy for this translation will be a domesticating one. As Venuti noted, there is no such thing as a translation that is entirely foreignising or entirely domesticating (67). Both the foreign and the domestic are inevitably part of a translation to an extent, but a translator can choose to focus on representing one over the other. Lefevere's maxim of accessibility, with the intention of achieving an "equivalent effect" upon the target audience, would favour domestication. This first translation, then, is intended to explore the challenges such a strategy represents to the translator.

One of the biggest challenges of domesticating *Deor* in particular is probably how to handle the culture-bound elements. "As criticism has long recognized," writes Trilling (2009),

"understanding Anglo-Saxon poetry demands the recognition of the poem's contextual and intertextual relationships […] The audience is expected to draw on their familiarity with the larger canon of Germanic tradition to understand the meaning of [an] allusion and how its invocation contributes to the meaning of the poem" (148). This aspect of Germanic poetry is prominently on display in *Deor*. The problem for translation is that the contextual and intertextual relationships are not contained within the poem itself. How, then, to achieve an equivalent effect, without accomplishing the impossible task of making the entire ancient Germanic heroic corpus, much of which has been lost, available to the target audience? Lefevere's preferred solution of explaining structure-bound elements (i.e. those which are essential to an understanding of the text) within the text itself seems hardly sufficient, for in a poem such as *Deor* this would add immensely to the bulk of the text while ruining the subtlety of the allusions. Perhaps the best a translator can hope to do in this case is give an impression of what the allusion in the source text would have conveyed to its original audience, while omitting specific details. This solution is similar to the example given above of how some translators of *Beowulf* dealt with the description of Scyld Shefing taking the mead-seats from his enemies by recasting it in language that evokes conquest and slavery. For *Deor*, it might be important to convey, for instance, that Welund is a skilled craftsman, without telling the full story.

Lefevere also counted the form of the poem among the culture-bound elements which ought to be replaced by a suitable equivalent in the target culture. One particular formal element of Anglo-Saxon poetry, which is also related to the intertextuality mentioned above, is the use of "formulaic phrases and structures of accretion and repetition" that could lead the audience "to make connections to a much wider interpretative framework based on the common knowledge of a wider tradition" (Trilling, 149). The specific tradition may no longer be available to a modern audience, but a somewhat equivalent effect could perhaps be achieved by using clichés and other such "ready-made utterances", in spite of Lefevere's misgivings about those under normal circumstances. As to the overall form of the translation, alliterative verse seems an obvious choice. After being revived by the Modernists, alliterative verse is once again relatively acceptable to a modern audience. Furthermore, a quick glance at the *Beowulf*-translations made during the twentieth century reveals that alliterative verse is an especially popular, and therefore expected, choice for translations of Old English (see Magennis 2011, passim). However, that does not mean that alliterative verse occupies the same position in our culture as it did in Anglo-Saxon culture. To the contrary, alliterative verse was the standard choice for Anglo-Saxon poetry, and highly traditional. Today, it is still either relegated to a fairly niche purpose (translations of Germanic poetry), or, as the Modernists did, used

to deliberately break from what is more conventionally accepted in poetry. Alliterative verse must therefore be rejected as an appropriate choice for achieving an equivalent effect.

But in considering more traditional poetic forms, it is important to heed the caveat added by Lefevere: the chosen form must not become a self-imposed restriction (101). Many traditional poetic forms were indeed shown by Lefevere to distort the target text in a variety of ways. Blank verse, which Lefevere judged to be one of the least destructive choices, might be suitable, as it is highly traditional. The association of blank verse with epic poetry may be more appropriate to *Deor* than its modest length might suggest, in light of its many references to heroic poetry. The Anglo-Saxons did, after all, use the same verse form for shorter poems, like *Deor*, as they did for *Beowulf*. Nevertheless, highly wrought blank verse might lend to *Deor* an air of pomposity which it does not possess in the source language, and its rigid syllabic structure fails to represent how the varied metre of alliterative verse resembled the speech-rhythms of the everyday language of the Anglo-Saxons (see ch. 1 of this thesis, p. 8-9).

All things considered, the best alternative might be free verse, which, if not highly traditional, is at least fairly standard in modern poetry. It is also possible to call upon what Lefevere called the translator's "privilege and obligation" to create a suitable verse form if one does not already exist (102). In light of the preceding paragraphs, the most suitable verse form might be relatively free, unrhymed, yet roughly corresponding to iambic pentameter when it can be made to sound natural, and employing alliteration as a structuring element whenever opportunity presents itself, though not rigidly. Such a verse form would hopefully look acceptable and natural to a modern reader, while giving an impression of the traditional aspect of Anglo-Saxon poetry, both in its form and in that form's cultural associations.

Finally, with regards to the diction and register of the translation, it seems that Tolkien's comments on *Beowulf* apply to *Deor* as well: "[i]f you wish to translate […] *Beowulf*, your language must be literary and traditional: not because it is now a long while since the poem was made, or because it speaks of things that have since become ancient; but because the diction of *Beowulf* was poetical, archaic, artificial (if you will), in the day that the poem was made" (Tolkien 1967, xvii). *Deor* must likewise be translated in a poetic and elevated register, albeit a current one. Archaisms are therefore permissible, but only those which can be understood by the target audience as a modern poetic archaism, such as for instance the use of "thee" and "thou". Archaisms must not be overused to lend an "ancient Anglo-Saxon" atmosphere to the translation, because this would prevent it from having an equivalent effect. An elevated poetic register furthermore reinforces the impression upon the target audience that the poem is part of a long-standing poetic tradition, compensating for any losses incurred in that area by the absence of a suitable traditional poetic

form. Thus concludes this overview of the most general problems faced while doing a domesticating translation. Specific problems will be dealt with in annotations.

	Welund him be wurman wræces cunnade,	Wayland, legendary workman, wretched, tormented by his serpentine designs,
	anhydig eorl, eorfoþa dreag;	he, strong of will, endured adversity;
	hæfde him to gesiþþe sorge ond longaþ,	his company was grief and discontent,
	wintercealde wræce, wean oft onfond,	which left him wretched, cold as winter. Misfortunes many he was forced to face,
5	siþþan hine Niðhad on nede legde,	since Nithhad king made him his captive thrall,
	swoncre seonobende on syllan monn.	and carved his supple sinews to shackles to forestall the flight of his superior.
	Þæs ofereode; þisses swa mæg!	That was overcome, and so will this!
	Beadohilde ne wæs hyre broþra deaþ	Bedohilde's heart was not so burdened
	on sefan swa sar swa hyre sylfre þing,	by her brothers' deaths at Wayland's hands
10	þæt heo gearolice ongietan hæfde	as by her own plight, when she ascertained
	þæt heo eacen wæs; æfre ne meahte	that he had left her with a child; and never
	þriste geþencan hu ymb þæt sceolde.	did she dare suspect how that would resolve.
	Þæs ofereode; þisses swa mæg!	That was overcome, and so will this!
	We þæt Mæðhilde mone gefrugnon	We learned of Mathilde, the lady of Geat
15	wurdon grundlease, Geates frige,	how her lamentations became boundless,
	þæt hi seo sorglufu slæp' ealle binom.	as demonic love distressed her, deprived of sleep.
	Þæs ofereode; þisses swa mæg!	That was overcome, and so will this!
	Ðeodric ahte þritig wintra	Dietrich in Bern for thirty winters held sway,
	Mæringa burg. Þæt wæs monegum cuþ.	Boethius' bane, as many well knew.
20	Þæs ofereode; þisses swa mæg!	That was overcome, and so will this!
	We geascodan Eormanrices	We endeavoured Ermanrich to know,
	wylfenne geþoht; ahte wide folc	how he with wolfish will held sway over many
	Gotena rices. Þæt wæs grim cyning.	among the Gothic realms. There was a cruel king!
	Sæt secg monig sorgum gebunden,	Many a man then sat shackled by sorrow,
25	wean on wenan, wyscte geneahhe	the morrow's misfortunes in mind, all along wishing

	þæt þæs cynerices	ofercumen wære.	that his kingship would be overthrown.
	Þæs ofereode;	þisses swa mæg!	That was overcome, and so will this!
	Siteð sorgcearig	sælum bidæled,	If one sorrowfully sits, of joy deprived,
	on sefan sweorceð,	sylfum þinceð	darkens in his mind, thinks to himself
30	þæt sy endeleas	eorfoða dæl,	that unending hardships are his lot,
	mæg þonne geþencan	þæt geond þas woruld	then may he consider that throughout the world,
	witig dryhten	wendeþ geneahhe,	in His wisdom, God alters all,
	eorle monegum	are gesceawað,	upon many men bestows success
	wislicne blæd,	sumum weana dæl.	and the promise of prosperity, but to others falls misfortune's share.
35	Þæt ic bi me sylfum	secgan wille,	For myself I have but this to say:
	þæt ic hwile wæs	Heodeninga scop,	I once was a poet at a royal hall,
	dryhtne dyre;	me wæs Deor noma.	dear to my patron; my name was Deor.
	Ahte ic fela wintra	folgað tilne,	many winters I held my high station,
	holdne hlaford,	oþþæt Heorrenda nu,	which my patron repaid, until another
40	leoðcræftig monn,	londryht geþah	master of the craft received the place
	þæt me eorla hleo	ær gesealde.	my benefactor had reserved for me.
	Þæs ofereode;	þisses swa mæg!	As all that was overcome, so will this!

Notes

(1) *Wayland*: a modernised spelling of Welund. According to Bosworth-Toller, there is a *Wayland Smith's Cave* in Berkshire named after the figure, reflecting the modern spelling. Keeping the name in its initial position immediately breaks with the iambic metre, but that might work to call even more attention to it.

Legendary workman: added as a short in-text explanation of who Wayland is in Germanic legend. The word "workman," here used in the sense of "a skilled or expert craftsman" (OED) is also chosen to alliterate with the name, Wayland. This explanation also expands the line from one to two.

Wretched/tormented: the OE *wræces* is a noun; it literally says Wayland "knew torments" or "knew exile" (Klinck, 159). The word "wretch", which is ultimately derived from *wræce*, maintained the sense of exile for a long time, although now it refers exclusively to a miserable person (OED). The word has been translated twice in order to capture some of this dual meaning, but also because the word "wretched" conveys some of the sound of the source text while "tormented" fits better with the instrumentality of the serpentine designs.

His serpentine designs: used to translate *wurman*, which is likely a form of *wyrmum*, "serpents" (Klinck, 158). Malone suggests, based on precedent from Icelandic skaldic poetry that the "serpents" in question could refer to the serpentine decorations with which Germanic smiths adorned their work, and so, metonymically, to weapons (6-7). The irony is that Wayland is oppressed by the very tools he created.

(2) *He*: Malone glosses the word *eorl* as "EARL; nobleman" (33). However, it can also just mean "man", especially in poetry (Bosworth). It might therefore be represented by a single masculine pronoun, which fits the metre better.

Strong of will: the word *anhydig*, or *an-hydig*, literally means "one-minded" and has connotations of stubbornness (Bosworth). Here, however, it is likely meant in a more positive sense, to praise Wayland's ability to endure adversity.

(3) This line is ambiguous. More literally, it might read "he had for [his] companions *sorhe* and *longaþ*", in which *sorhe* can mean "sorrow" and "pain", but also "care", and *longaþ* can mean "discontent" but also "longing, desire". The MoE "for companions" has the same ambiguity as OE *to gesiþþe*, in that it could mean either that Wayland desired and cared for companionship, or that sorrow and discontent were his companions. In fact, most citations for *longaþ* in Bosworth-Toller are related to desire, with the only one for "discontent" being this very line. Bosworth-Toller draws the connection via "weariness that arises from unsatisfied desire". If that seems unconvincing, this interpretation does make for a more dramatic image of Wayland's loneliness, which is a concept the line conveys either way it is translated.

(4) This line is split up into two because it consists of two independent clauses. Whereas the OE is compact, MoE requires some expansion for the sake of clarity. A full stop is also added to prevent the sentence from running on too long and becoming confusing. Because the punctuation was added by the modern editor of the text, rather than the Anglo-Saxon scribe, there is no great need to adhere to it.

which left him wretched, cold as winter: the original half-line *wintercealde wræce* is an appositive phrase which corresponds to either the *sorhe* and *longaþ* of the previous line, or the *wean* in the next half-line, describing them as "winter-cold torment". In the translation, the pronoun *which* is used to tie the line definitively to the grief and discontent and more explicitly describe their effect on Wayland.

Wretched: this repetition is prompted by the repetition of *wræce* in the source text.

Many: used to translated the OE *oft*, which is an adverb modifying *onfond*. If one often experiences misfortunes, those misfortunes are many, providing an opportunity for alliteration.

Was forced to face: the OE *onfond* means "experienced" or "suffered" (Bosworth), but the reality of Wayland's situation is that he was forced into it. The force in this line anticipates the appearance of Nithhad in the next.

(5) *Nithhad king*: Nithhad is an updated spelling of Niðhad. "King" is added to explain who he is. The word order is a poetic archaism.

Made him his captive thrall: the OE says "laid fetters on him". These "fetters" are likely not literal but refer to the hamstringing in the next line. Still, taken literally, to lay fetters on someone is virtually synonymous with taking someone captive. The advantage of wording it this way is that it conveys to the reader some of the backstory involving Wayland's imprisonment, as well as giving the reason why Nithhad had imprisoned him. The word "thrall" is of Old English origin, but is here chosen mostly for its poetic connotations.

(6) *Carved*: a word chosen to invoke the workmanship of carving something (such as restraints) into shape, as well as the cutting involved in the actual hamstringing.

Supple sinews to shackles: the OE says Nithhad put "supple sinew-bonds" on Wayland. Supple, in this case, refers to the sinews, and not to the bonds (Klinck, 159). As with many aspects of Wayland's imprisonment, there is an irony here. His sinews were supple, so they afforded him great freedom of movement, but now they have become restraints. "Shackles" is chosen to alliterate, but also because it has the same cadence as "sinews", tying these words together.

Forestall the flight: i.e. prevent from escaping, the literal function of restraints, but also foreshadowing Wayland's escape by air.

Superior: OE *syllan monn* = "better man".

(7) The word *þæs* is not the subject of *ofereode*, but a genitive of respect, resulting in a rather complicated construction. Attempting to represent this construction in MoE, Banerjee (1984) translates the first half-line as "in that situation he overcame" (4). *Ofereode* is often translated as "passed (away/over)", but it literally means "over-went", and has indeed been used to mean "overcome" or "conquered" in military contexts (5). *Þisses* is likewise a genitive of respect; Banerjee translates "in these circumstances, in the same way". In order to preserve some of the pithiness of the source text, the genitive of respect has been turned into a passive construction. "Will" for *mæg* is at the suggestion of Malone, who glosses "MAY, be able, be possible; *by litotes*, will" [emphasis in original] (34). The combination of "overcome" and "will" makes for a decidedly active and positive interpretation of the poem.

(8) *Bedohilde*: modernised like the other names. In this case, no modern readily presents itself, so this spelling represents an effort on the translator's part to render the name intelligible to

the modern reader. The -e in Old English is part of the case ending, but in the modern version it is retained by analogy to modern Germanic names ending in -hilde.

Heart was not so burdened: translates *on sefan swa sar* from the next line, so as not to strain the word order of the modern English sentence, which is much less free than that of Old English.

(9) *By her brothers' deaths*: translates *hyre broþra deaþ* from the previous line.

At Wayland's hands: another added explanation.

(10) *As by her own plight*: translates *swa hyre sylfra þing* from the previous line, as the added explanation left no room.

Ascertained: translates *gearolice ongietan hæfde*, lit. "had clearly realized"; a rare instance where the MoE is much more compact than the OE, allowing the target text to catch up with the source text.

(11) *He*: referring back to Wayland, not mentioned in the source text at this point. Explaining the entire story would disrupt the narrative, but small structuring elements like this might help clarify the relationship between this stanza and the previous one to some extent. Introducing Wayland into this line also renders Bedohilde the object of a passive construction, which might be appropriate given her role in the poem (see analysis earlier in this chapter, p. 58).

(12) *Dare suspect*: OE *þriste* means "boldly, without fear"; hence "dare". "Suspect" is not the most obvious translation of *geþencan*, which means "to think", but it slightly suggests the happy outcome by removing some of the uncertainty in the reader, though not Bedohilde.

(14) *Mathilde*: a modern spelling of *Mæðhilde*.

Lady: Malone interprets *frige* as gen. sg. of *freo*, "woman, lady" (Malone 1936, 254). Another possibility is *frig*, "passion" (Klinck, 163), but as it is Geat's lady and not his passion that is central to the story, it makes more sense to follow Malone.

(15) *Lamentations*: the manuscript reads *monge*. Klinck suggests that it is a form of *monige*, "many", and that the line reads "many of us have heard about the business of Mæðhild" (163). However, Malone believes that the scribe added the "g" by mistake, anticipating *gefrunon*, and that it should read *mone*, "moans" or "laments" (Malone 1942,10). This interpretation conforms better to the known story of Magnhild and Gauti, since it is Magnhild's grief which is central to the story.

(16) *Demonic love*: translates *sorglufu*, "sorrow-love"; an attempt to smuggle the water-demon into the poem and clarify why this love should distress Mathilde so. "Distress" is added for the same reason.

(18) *Dietrich*: Dietrich von Bern, as Ðeodric the Ostrogoth is now known.

In Bern: translates *Mæringa burg* from the next line. Who or what the Mærings were is not essential to an understanding of the text, or what Lefevere would call a "structure-bound element".

There is some uncertainty as to which city is being referred to, but it may well be Verona, "the 'Bern' of legend" (Klinck, 165). Translating the place name in this way and bringing it up next to Dietrich helps identify the historical figure to a reader who might be familiar with him.

Held sway: The verb *ahte* is later used in reference to Eormanric's reign as well (l. 22), and Deor's time at court (l. 38). If it is to be translated consistently (and maintain its thematic significance (Boren, 273-4)), then it must be translated with a term that applies to all three contexts. The verb literally means "to hold", but in this case also carries a connotation of royal authority.

(19) *Boethius' bane*: Dietrich's role as the persecutor of Boethius is important to the poem, and helps the reader understand that he was a tyrant.

(21) *Endeavoured Ermanrich to know*: it was Boren's contention that *geascodan* implied a more active interest than *gefrugnon* (l. 14), and that this corresponded with a change in attitude on the part of the speaker (271). Accordingly, *geascodan* has been interpreted here as an active desire to learn.

Ermanrich: Eormanric is known to historians as Ermanaricus, taken from Latin sources (Klinck, 166), but using a Latinate name is thematically inconsistent with the other names. Hence the choice to use an original modernisation instead.

(22) *Wolfish will*: the alliteration is, of course, welcome, but "will" also conveys a sense of forcefulness and tyranny.

(23) *Gothic*: translates *Gotena*, "of the Goths", but if the reader were to interpret the word in the now archaic generic sense of "belonging to the Middle Ages" nothing of importance to their understanding of the text would be lost.

There was a cruel king: the OE phrase is very formulaic, and appears in *Beowulf* as *þæt wæs god cyning*. There is a great opportunity here to capture this formulaic quality by establishing an intertextual link, but it is slightly hampered by the fact that there appear to be as many different formulations of the phrase as there are translations of *Beowulf*. This particular translation is modelled after Burton Raffel's rendering of the phrase in *Beowulf* as "there was a brave king" (qtd. in Magennis, 127), because Raffel also employs a domesticating strategy, and there is a markedness to the phrasing which might prompt the reader to look for its origin.

(24) *Shackled*: not only alliterates, but establishes a link with the "shackles" which were used to translate Wayland's *seonobende* in l. 6.

(25) *The morrow's misfortunes in mind*: the OE reads more or less "in expectation of woes". "Misfortunes" was also used to translate Wayland's *wean* in l. 4, strengthening the connection.

All along: OE *geneahhe* could mean "enough", but here it appears to be a litotes, as in "often enough". Malone glosses "constantly" (Malone 1949, 34).

(26) *Kingship*: as Klinck points out, *cynerice* usually refers to a kingdom, but here (perhaps by synecdoche) it makes more sense to interpret it as "kingly power", as Ermanrich's people only wish for their king to be conquered and not their entire kingdom (166).

Overthrown: to translate *ofercuman* with "overcome" now would draw a connection with the refrain which is not there in the source text. "Overthrown" is furthermore appropriate to the situation.

(28) *If*: prompted by the inverted word order in *siteð sorgcærig*, indicating a conditional. There are very few examples of this construction in Old English, and some academics doubt whether this is actually one of them (Klinck, 167). However, Malone (1949) and Boren both interpret this line as a conditional, which would make this stanza a direct response to the *secg monig* who are *sorgum gebunden*. Without this addition, the stanza instead reads as the story of an unspecified man who is deprived of joy, rather than the example it appears to have been intended as.

One sorrowfully sits: the wording is close to that in l. 24, as it was in the source text, in order to tie these lines together. "Sorrowfully" has been changed from an adjectival noun in the source text to an adverb modifying "sits" in the target text, because singular adjectival nouns are awkward in MoE.

(29) *Darkens*: OE *sweorcan* is glossed by Malone as "become gloomy" (Malone 1949, 35) but this a metaphorical sense deriving from its literal meaning, to grow dark (Bosworth).

Mind: another sense of *sefan* is "heart", which would have provided some internal rhyme, but the passage is so concerned with thoughts that "mind" is really the only option here.

(30) *Lot*: "that which is allotted," a synonym of "part" or "share" (which would be more straightforward translations of *dæl* according to Bosworth-Toller) with overtones of divine providence (OED).

(31) The phrasing maintains the ambiguity of the source text.

(32) *In his wisdom, God*: OE *witig dryhten* is a formulaic phrase that corresponds to MoE "God in His wisdom" (Malone 1949, 35). Inverting the standard phrase in this way allows it to stay closer to the wording of the source text, putting "God" closer to the verb, so that the moral lesson can be expressed in the pithy "God alters all".

Alters all: OE *wendan* can mean "to turn" but also "to change" (Bosworth). *Geneahhe* is another understatement (see annotation for l. 25). The source text says that God is continuously making changes throughout the world. Considering that the moral of this passage is that God is responsible for all things, good and bad, "all" is an appropriate way to encapsulate this. Furthermore, it echoes "all along", which was how the word was translated in l.25.

(33) The word order in this line is inverted, not in order to adhere to the source text, but to allow the object clause to run over into the next line.

Success: modern society is less concerned with *ar*, or honour, than the Anglo-Saxons, so translating the word as success might make it clearer to the modern reader what it would have implied to an Anglo-Saxon.

(34) *And*: in the source text, the phrase *wislicne blǣd* is appositive, corresponding to *are* in the previous line. In the translation they are taken together in a single phrase.

Promise: for *wislicne*, "certain".

 Prosperity: OE *blǣd* can mean "life" as well as "prosperity" (Bosworth), so it is possible to read this line as a reference to God granting eternal life, but in context, it seems more likely that it refers to Earthly matters.

Others: OE *sumum* means "some", but it is clearly contrasted with the *eorle monegum* from the previous line.

(36) *Poet*: the Anglo-Saxons made little distinction between poetry and song, and especially in the context of the target text, which is not intended to be sung, it makes more sense to opt for a slightly more neutral descriptor like "poet" than to cast Deor in the role of a minstrel or bard.

Royal Hall: who the Heodenings were exactly is of little consequence to the reader, but their status must be understood.

(37) *Patron*: for *dryhten*, "lord". Deor's lord would have functioned as a sort of patron to him as part of a *comitatus*, as described by the Roman historian Tacitus. In such an arrangement, a lord's retainers continuously vie for his favour by demonstrating their skill, and as a consequence, they rise in rank and social standing (Tacitus 1975, 44). For a modern reader, it is probably easiest to imagine the relationship between Deor and his lord in terms of patronage.

Deor: no attempt is made to modernise the name of the speaker, as it is also the name by which the poem is now most commonly known, and in any case the name is simple enough to be easily grasped even if it is unfamiliar. Furthermore, it is important that the name maintains its sound so as to preserve the pun on *dyre*, "dear".

(39) *Which my patron repaid*: the *comitatus* ideal was a mutually beneficial arrangement in which the lord rewarded his followers with gifts for their service. Thus, both parties had a responsibility to each other. It is the duty of the lord to reward his follower that is alluded to in *holdne hlaford* - "loyal lord".

Another: Heorrenda may once have been "the most famous minstrel of Old-Germanic story" (Malone 1949, 16), his name means little today. All the reader needs to know is that Deor has been replaced.

(40) *Master of the craft*: compounds like *leoðcræftig* ("song-skilled") are unwieldy in MoE, so they would have to be reworded. If a "master of the craft" seems like an overstatement compared to a "song-skilled man", there is no harm in emphasising Heorrenda's skill here in order to compensate for the loss brought about by the inability of the audience to identify him by name.

Place: OE *londryht* means literally "land-right", but Malone glosses "estate", a slightly ambiguous term which could also refer to social status (Malone 1949, 34). Loss of the former would entail loss of the latter, so the ambiguity functions well in the translation. "Place" leans more towards social status in this context, but still retains that sense of land.

(41) *Benefactor*: in keeping with the theme of patronage (*eorla hleo* means "protector of men").

(42) The final refrain is a slight variation, although the wording is mostly the same. "All that was overcome" is intended to harken back to all previous instances of the refrain, and by extension, every situation to which it was applied before, i.e., "all that". But there is an ambiguity in the wording as well, in that "all" can be read as the subject on its own, in which case the line receives a more general applicability informed by the philosophical backing of ll. 28-34: just like all things are eventually overcome, so will this current situation too.

The first translation aimed at accessibility and achieving an equivalent effect on the target audience to that which the source text had on its original audience. Whilst it is difficult to judge whether an equivalent effect has been achieved, the effects of this strategy upon the target text can be observed. Compared to the source text, the target text has expanded somewhat in length. This expansion is partly due to the deliberately poetic diction and the pseudo-iambic pentameter that was chosen as the verse form, which led to slightly longer lines on average in the target text. But an additional factor is the need to explain cultural references, which necessarily involves adding things which were not (explicitly) present in the source text. The success of these explanations in making the cultural references accessible is limited. Although the translator may give an impression of the significance of the cultural reference to the original audience, there is always a limit to how much one can convey. The Wayland-story, for example, seems only marginally less obscure in translation. But to go further than rendering the implicit explicit and actually tell the story being referenced would go beyond translating, not to mention completely alter the flow of the text.

Lefevere's strategy for dealing with cultural references which are inessential to an understanding of the text – adapting them to the target culture – seems more successful. This can be seen especially in the final eight lines where Deor tells about himself. All explicit references to Anglo-Saxon culture have been omitted, but it does not diminish Deor's plight in the slightest. The

chosen verse form was relatively non-restrictive, exactly as it was intended to be, and as a result, the target text could be rendered fairly accurately to the source text in terms of sense, whilst still allowing for poetic considerations such as alliteration and metre as much as possible. Apart from some lingering obscurity, the first translation seems fairly successful in achieving its intended *skopos*.

4.2.2. Second Translation: a Foreignising Strategy

The second translation strives to be what Venuti would call an ethical translation: a translation which is conscious of its position as an intermediary between cultures, and which does not seek to obscure the foreignness of its source text; in other words, a translation which leans heavily towards foreignising. The goal is not, as it was to Lefevere, to achieve an equivalent effect, but rather something akin to the "deliberate construction of strangeness" found in Ezra Pound's translation of *The Seafarer* (Corbett, 161). This translation seeks to stress the remoteness of the source text to the target audience, to give an impression of what it is like to read an Old English poem from a modern-day perspective. Again, as Venuti pointed out, no translation can be entirely foreignising, any more than it can be entirely domesticating (67). The translation will therefore never give quite as good an impression of the Old English as the source text does, for the simple reason that the translation is necessarily not in Old English. But it is still possible to achieve a far greater degree of foreignization than has been attempted in the first translation by making a number of strategic translation choices.

The first choice is the selection of an appropriate verse form. In order to represent the remoteness of the source text, the translation uses the same verse form as the source text: stress-based alliterative verse according to traditional Anglo-Saxon conventions. It was previously observed that alliterative verse cannot have an equivalent effect on a modern audience as it did on its original audience, and for that reason it seems a much more appropriate choice now that an equivalent effect is not the goal. It is not a choice made entirely without reservations, however. When alliterative verse was revived by the Modernists, it was with the intent to revitalize modern poetry by introducing something new, the exact thing Venuti seeks to accomplish with his theory of ethical translation. Although the Modernists succeeded in popularising the verse form to an extent, it can hardly be said that they established a new orthodoxy in poetry. In a sense, it could be said the revitalization process is still on-going, and this current translation will make its own modest contribution. There is, however, one area in which alliterative verse has caught on majorly, and that is in translations of Old English poetry. Therefore, alliterative verse occupies an odd position in Modern English poetry that is at once dominant and subversive. But since poetic translations of Old

English poetry are themselves fairly niche, it seems an acceptable compromise to conform to this particular discourse in light of the benefits. Alliterative verse possesses an unparalleled ability to represent the strangeness of the source text, because it is, in fact, the same strangeness.

If alliterative verse has become the dominant choice for translating Old English poetry, the word choice still provides an opportunity to break with the dominant discourse. While many translators may have followed or even surpassed Pound in his use of alliterative verse, far fewer have gone as far as he has in creating a deliberately obscure and foreignising diction. The strangeness in *The Seafarer* is achieved by several means. Pound frequently employs archaisms such as "reckon" (l. 1) or "nathless" (l. 34). Most of the Modern English words, too, are derived from Old English. A few exceptions such as "jargon" (l. 2) or "burghers" (l. 29) seem so markedly anachronistic that they only serve to emphasise the translated nature of the text (en effect Venuti calls "discursive heterogeneity" (18)). Pound gives his text an air of brevity and urgency by preferring short words, making frequent use of monosyllabic words and hardly any above two syllables. Often, the monosyllables are combined in creative compounds, like "breast-cares" (l. 4) and "mere-weary" (l. 12), in clear imitation of the Anglo-Saxon poetic compounds and kennings. Pound also mimics the Old English through his unusual word order (e.g. l. 1, "[m]ay I for my own self song's truth reckon"), which was much less fixed in Old English than in Modern English; through the use of appositive phrases (e.g. "journey's jargon", l. 2); and through the occasional omission of articles, as in "close to cliffs" (l. 8) or "on ice-cold sea" (l. 14).

Altogether, Pound succeeds in releasing a very effective remainder, and sets an example to follow. In addition to Pound, it is also possible to look to Seamus Heaney and his often creative and original word choice (see the example of "far-fetched treasures" above), although much of it is grounded in his own dialect and therefore peculiar to him. *The Seafarer* is therefore probably the better model to follow for a foreignising translation of Old English poetry. Perhaps not all of Pound's choices are worth replicating. His preference for monosyllabic words, for example, is not reflected in the Old English text. But his use of archaisms and words of Old English origin, creative compounding, and emulation of Old English sentence structure succeed in giving a very Anglo-Saxon atmosphere to what is still a Modern English poem, which is what this current translation of *Deor* also aims to achieve. Incidentally, it should be noted that, although Pound went quite far in trying to represent the original poem in form and sound, not every line in *The Seafarer* is metrically acceptable according to the rules of Old English poetry, though many of them are. In other words, he has not let the form become a restriction, which Lefevere also warned for. For the purposes of this translation, however, the intention is to see how far the foreignising aspect can be taken, even if it would result in the conclusion that such a strategy may become a detriment to the translation.

A final note on the question of what to do with culture-bound references: whereas this was one of the main concerns of the first translation, it becomes a relatively minor issue in the second one. It seems that culture-bound references are best kept intact as much as possible, so that their obscurity can suggest to the reader a sense of another culture unknown to him. Therefore, there is little need to consider whether a reference is structure-bound or merely culture-bound, or what to explain to the reader, because this translation will not explain anything that was not explained in the source text. With that final issue dealt with, it is time to move on to the translation itself. Specifics will once again be relegated to the annotations.

	Welund him be wurman wræces cunnade,	Welund could reckon the wrack of adder-fangs,	
	anhydig eorl, eorfoþa dreag;	bold-minded brave, bore hardships;	
	hæfde him to gesiþþe sorge ond longaþ,	for his company had care and sorrow,	
	wintercealde wræce, wean oft onfond,	winter-cold wrack, woes often found,	
5	siþþan hine Niðhad on nede legde,	since first he was fraught with fetters by Nithad,	
	swoncre seonobende on syllan monn.	lithe binding-sinews for the better man.	
	Þæs ofereode; þisses swa mæg!	That passed over, this may too.	
	Beadohilde ne wæs hyre broþra deaþ	Beadohild was scarce so sore of heart	
	on sefan swa sar swa hyre sylfre þing,	from her brothers' deaths, as a burden of her own,	
10	þæt heo gearolice ongietan hæfde	namely that she knew, with nary a doubt,	
	þæt heo eacen wæs; æfre ne meahte	that she was swollen; thenceforth could never	
	þriste geþencan hu ymb þæt sceolde.	think of her fate fearless about that.	
	Þæs ofereode; þisses swa mæg!	That passed over, this may too.	
	We þæt Mæðhilde mone gefrugnon	We learned that Mathild's lamentations	
15	wurdon grundlease, Geates frige,	became bottomless, that bride of Geat's,	
	þæt hi seo sorglufu slæp' ealle binom.	that sorrow-love her of sleep all bereft.	
	Þæs ofereode; þisses swa mæg!	That passed over, this may too.	
	Ðeodric ahte þritig wintra	Theodric held for thirty winters	
	Mæringa burg. Þæt wæs monegum cuþ.	the flower-fort. Famous that was!	
20	Þæs ofereode; þisses swa mæg!	That passed over, this may too.	

	We geascodan	Eormanrices	We asked after	Eormanric's
	wylfenne geþoht;	ahte wide folc	wolving thoughts;	held wide the folk
	Gotena rices.	Þæt wæs grim cyning.	of the Goths' realm,	that was a grim king.
	Sæt secg monig	sorgum gebunden,	Many then sat,	sorrow-bound men,
25	wean on wenan,	wyscte geneahhe	abiding bitterness,	badly wishing
	þæt þæs cynerices	ofercumen wære.	that overcome	that crown would be.
	Þæs ofereode;	þisses swa mæg!	That passed over,	this may too.
	Siteð sorgcearig	sælum bidæled,	Sitting mongst the sorrowed,	solace-robbed,
	on sefan sweorceð,	sylfum þinceð	growing murk in mood,	reminding himself
30	þæt sy endeleas	eorfoða dæl,	he can be sure	of his share of trouble,
	mæg þonne geþencan	þæt geond þas woruld	one may then think	that throughout the world
	witig dryhten	wendeþ geneahhe,	the wise Allfather	always makes changes,
	eorle monegum	are gesceawað,	often bestows	honour on men,
	wislicne blæd,	sumum weana dæl.	granted glory,	but grief falls to some.
35	Þæt ic bi me sylfum	secgan wille,	I for my own self	would say but this:
	þæt ic hwile wæs	Heodeninga scop,	I bided a while	as bard of the Heodenings,
	dryhtne dyre;	me wæs Deor noma.	dear to the lord;	Deor was my name.
	Ahte ic fela wintra	folgað tilne,	winters long I held	that worthy place,
	holdne hlaford,	oþþæt Heorrenda nu,	had chieftain kind-hearted,	till Heorrenda now,
40	leoðcræftig monn,	londryht geþah	song-crafty man,	stole the land-right
	þæt me eorla hleo	ær gesealde.	the warrior-warden	awarded me ere.
	Þæs ofereode;	þisses swa mæg!	That passed over,	this may too.

Notes

(1) *Welund*: the spelling is kept intact from the source text. The word also maintains its initial position, which (as Boren pointed out (266)) links it to the Beadohild and Ðeodric stanzas.

Could: although it is not the main verb as *cunnade* is in the source text, it is still interesting to note that, as the past tense of "can", "could" is a direct descendant of *cunnan*, of which *cunnade* is the past tense (OED).

Reckon: used here in the archaic sense of "to tell", just as Ezra Pound did in *The Seafarer*, l.1: "may I for my own self song's truth reckon", where "reckon" translates OE *wrecan*, "to utter, deliver, pronounce" (see discussion in section 3.2, p. 38). Together, "could reckon" translates

cunnade, which means "to know" or "know how to do" (Bosworth). Welund can tell of the "wrack of adder-fangs" because he is well-acquainted with it.

Wrack: the poetic archaism "wrack" is a direct descendant of *wræc*. The "w" is no longer pronounced in Modern English, so instead it alliterates on the "r". The word means "[r]etributive punishment; vengeance, revenge; in later use also, hostile action, active enmity, persecution" (OED).

Adder-fangs: a metonymic reference to the *wurman* of the source text. The compound structure is not only reminiscent of Old English, but also introduces a slight ambiguity. The word could be read as either "fangs of adders" (the most straightforward interpretation), or "adder-like fangs," in which case the fangs should be read as a kenning metaphorically referring to swords, in keeping with Malone's interpretation that swords could be referred to in such a manner due to their serpentine decoration (Malone 1949, 6). Malone even cites the example of a sword called *Naðr*, "adder", from an Icelandic saga. If "adder-fangs" is read in this latter way, then the phrase "could reckon" also gains a double meaning; Welund knows much about weaponry because he is a blacksmith.

(2) *Bold-minded*: OE *anhydig* means "one-minded", hence also "strong-minded", expressing the strength of a unified force of will (Bosworth). "Bold-minded" is patterned after "strong-minded" in a form of formulaic variation. The use of "bold", itself a possible synonym of "strong-minded", adds a layer of redundancy which emphasises Welund's mental fortitude in the face of adversity.

Brave: used here as a noun. *Eorl* literally means "nobleman", but it is also part of the vast stock of poetic terms for "man" that were available to the Anglo-Saxons, many of which are some variation of "warrior". "Brave" is likewise a synonym for "warrior," and it is also deliberately obscure and archaic. It also adds even further to the depiction of Welund's mental fortitude.

(3) *For his company | had care and sorrow*: this line maintains the ambiguity of the source text. Welund could be filled with concern and mourning for lost companions, or sorrow and care could themselves be his current companions. "Care" in the latter sense is listed as obsolete by the OED, but its meaning is still transparent enough.

(4) *Winter-cold*: taken straight from the Old English.

Wrack: only one of the "lifts" is required to alliterate, so "wrack" can be repeated here as it is in the source text even though it does not alliterate on the "w".

Often found: a "phonetic" translation of *oft onfond*, after a Poundian fashion.

(5) *Since first*: a phrase roughly corresponding to *siþþan*, "since". The implication is that the very moment Welund was captured, his troubles began.

Fraught: as a verb, it means "to supply, furnish with; to equip", an archaic sense. As a noun, it originally refers to cargo, whence also "burden". As an adjective, it also means "distressed" (OED). All of these senses are welcome associations here.

Nithad: despite the foreignising strategy, there is no place for eths in a Modern English texts. Spelling the name with "th" causes the second "h" to disappear, as it does in "Mathild" (l. 14).

(6) *Lithe*: chosen as a (now somewhat archaic) synonym for "supple", which was to be avoided because the alliteration now falls on the "b", and having two words beginning with "s" in close proximity might throw off the metre.

Binding-sinews: a reversal of *seonobende*, but still having the same meaning. Necessitated by the choice of "better" for *syllan*. Incidentally, the reversal also makes it clearer that "lithe" refers to the sinews, and not the bindings. The compounding is not only done for the sake of fidelity, but also a metrical requirement, as the primary stress would shift to "sinews" if they were written as separate words.

(7) *May*: not always the best translation of OE *magan*, which can refer to ability as well as possibility, but here the word is used to indicate the latter, same as it would in MoE. It also keeps the litotes of the source text intact.

Too: translating *swa* with "too" rather than "so" allows for "this" to retain its position at the front of the half-line. Both half-lines are now also very similar in construction, linking "that" and "this" together just as they are conceptually linked.

(8) *Beadohild*: the final -e indicates the dative case; "Beadohild" would be the nominative form.

Scarce: in this context, considered archaic or literary by the OED, both of which are welcome connotations. The word is less definite than the plain negation of the source text, but understatement is characteristic of the Anglo-Saxon style and therefore appropriate.

So sore of heart: the order of the half-lines has been changed up so as not to put too great a strain on the grammar. The "so" is unstressed, so it does not break the metre by introducing double alliteration in the second half-line.

(9) *Burden*: in addition to the modern sense, *þing* had a multitude of more specific meanings in Old English, such as a "state or condition", "matter", "concern," or "affair". In Modern English, the word "thing" is far too vague and underwhelming to refer to important matters. Given the nature of Beadohild's concern, the word "burden" gains a double meaning, as she carries her problems with her physically as well as mentally.

(10) *Namely*: the *þæt* in the source text introduces a parenthetical statement concerning Beadohild's *þing*.

Knew: as the "k" is silent, it provides alliteration on the "n".

With nary a doubt: translates OE *gearolice*, "certainly". It has been expanded to a phrase to fill out the metre, but it conveys the same sense. "Nary" is preferable to "never" due to its archaic and poetic qualities.

(11) *Swollen*: although Malone glosses it as "pregnant" (Malone 1949, 33), OE *eacen* literally means "increased" (Bosworth). "Swollen" is an attempt at a similarly euphemistic phrasing.

(12) *Fate*: indicates futurity, as well as being appropriate to the theme of God having a plan for everyone.

(14) *Mathild*: the Old German variation of *Mæðhild*, from which Malone believes the Old English version to be derived (Malone 1942, 8). Incidentally, this spelling is also how one might render the name in Modern English.

Lamentations: this word on its own contains two rises and two falls, corresponding to Sievers' type A, the most common type (see chapter 1).

(15) *Geat's*: slightly archaic in post-position, and also redundant because the possessive is already indicated by "of", but it corresponds to the genitive case used in the source text, from which the modern possessive is derived.

(16) *All*: in the source text, *ealle* modifies *slæp'*, but in the translation, "all" modifies "bereft" instead. This construction may be slightly colloquial, but it resembles the source text fairly closely.

Bereft: used here as the past tense of "bereave", a sense which is now considered obsolete by the OED, but which should still be recognisable to a modern audience by analogy with the adjectival sense still in use.

(18) *Held*: OE *ahte* means "to have or possess", but "held" also has connotations of military occupation.

(19) *Flower-fort*: academic consensus holds that *Mæringa* refers to a people, perhaps synonymous with the Ostrogoths. However, one obscure sense of *mæring* is in reference to a plant, possibly basil flowers, and it has been put forth as a possible translation in this line (Klinck, 165). In the interest of creating a foreignising translation, the less accepted explanation might be all the more worth pursuing, especially because neither reference is any more likely to be understood by a modern audience. Incidentally, this translation choice is very similar to Pound's decision to translate *byrig* as berries, also a plant-based alternative.

Famous: OE *monegum cuþ*, "known to many".

(21) *Asked after*: the OED lists under "ask": "[w]ith *after. esp.* To enquire for news (of)" (italics in original), which expresses the active interest expressed by *geascodan* rather well. The earliest citation for this definition is taken from Alfred's *Boethius*.

(22) *Wolving*: "to behave like a wolf, play the wolf" (OED). An obscure, but still current use. Whether Eormanric's thoughts themselves behave wolf-like, or Eormanric thinks of behaving like a wolf, the sense is essentially the same as if it had simply said "wolfish". The choice for "wolving" is motivated by its greater phonemic likeness to *wylfenne* and the striking quality of its obscurity.

(23) *Goths'*: The OE is a genitive noun, not an adjective. In Anglo-Saxon times, kingdoms were identified by the people who inhabited them, rather than the other way around.

That: although Klinck starts a new sentence here, in the translation the word "that" introduces a noun phrase which can function as the subject of "held" in l. 22, so as to avoid an unclear reference; the word "that" can alternatively be read as "he, who [...]".

Grim: although the meaning has shifted slightly from the Old English sense of "cruel", "grim" is still the preferred choice, because it alliterates, it resembles the source text the most, and it could simply be interpreted as an understatement.

(24) *Then*: implied by the inverted word order in the source text, and it helps to fill out the metre.

Sorrow-bound men: an appositive phrase that does not appear in the source text (nor does the compound). It nevertheless fits stylistically and it enhances the Anglo-Saxon "flavour" of the translation.

(25) *abiding bitterness*: an obvious choice would have been to take "woes" and "wishing" straight from the Old English, and alliterate on the "w" by means of "waiting," but more obvious is less striking and therefore less foreignising. Both "abiding" and "bitterness" derive from Old English (whereas "waiting" does not) (OED), and "bitterness" furthermore adequately describes the effect of hardships on the state of mind of those who sit "sorrow-bound".

Badly: as mentioned before (see annotation for this line in section 4.2.1), *geneahhe* is an understatement. The loss of this particular understatement in the translation is compensated by the addition of several others throughout.

(26) *Crown*: the word *cynerice* here does not refer to the kingdom, but to the person who rules it. A similar metonymic way of referring to a monarch in Modern English is the crown (or rather, the Crown).

Would be: translates the subjunctive mood of *wære*.

(28) *Sitting*: the present participle construction also conveys a possibility or hypothetical (cfr. "if one sits/is sitting..."), much like the inverted word order does in OE.

Mongst the sorrowed: the source text here employs an adjective as a noun, which in Modern English is usually only possible in the plural. The addition of "mongst" (itself a poetic archaism) presents the grammatically singular person with which this passage is concerned as belonging to the set of people who together could be considered "the sorrowed", i.e., he is sorrowed.

Solace-robbed: the now obsolete sense of "pleasure, enjoyment" (OED) is the more accurate translation of *sǽlum*, but the modern sense of "consolation" is very appropriate too.

(29) *Murk*: "dark," now chiefly poetic (OED).

Mood: descended from OE *mod*, "the inner man, the spiritual as opposed to the bodily part of man" as well as "soul, heart, spirit, mind, disposition, mood" (Bosworth). The MoE sense is perfectly applicable to this context and does not require an understanding of the etymology of the word, but the associations are nonetheless welcome.

Reminding: more specific than "thinking", and carries the implication of repetition reminiscent of the sort of spiral of negative thoughts associated with a depressive mindset.

(30) *Sure*: translating *endeleas*, "endless," because if something is endless it can be depended on to always be there.

(31) *One*: the (in the source text) unstated subject of this passage.

Then think | that throughout the world: it appears as if there are five alliterating words in a row, but of course only two are metrically important: "think" and "throughout". As it happens, the "th" in these two words is voiceless (/θ/) whereas in the others it is voiced (/ð/).

(32) *Allfather*: seeking a synonym for "God," "father" readily presented itself, but from there it was only a small leap to "allfather", one of the names of Odin/Wodan, the head of the old Germanic pantheon. The name might as well refer to the Christian God, who is considered to be the creator of the universe, and it lends an air of ancient Germanic authenticity to the translation.

(33) *Often*: used to translate *monegum*, "many", and in the process became an adverb modifying "bestows" rather than an adjective modifying *eorle*.

(34) *Granted*: to take something for granted is to consider it certain, which is the meaning of *wislicne*.

(35) *I for my own self*: Ezra Pound, The Seafarer, l.1: "[m]ay I for my own self song's truth reckon". The Old English *Seafarer* in the Exeter book reads "mæg ic be me sylfum soðgied wrecan" (Klinck, 79). The first half-line is almost identical to this one in *Deor*, which could indicate that it is a formulaic expression, hence the quotation from Pound in the translation. The alliteration requires the stress to fall on "self", rather than "own", which is slightly awkward, but not wholly unnatural.

(36) *Bided*: this word is partly chosen for alliterative purposes, but the partial repetition of the word used in l. 25 draws a connection between Deor before his dismissal and the subjects of Eormanric who sat "abiding bitterness", foreshadowing the turn of Deor's fate and reinforcing the notion that he is a victim of tyranny.

(37) *The lord*: the word *dryhten*, "lord", is the same as that used to refer to God in l. 32. the general message in ll. 31-4 is that honour and glory, that is, success in life, are sent from God. Therefore it is not entirely clear which lord Deor refers to, as the favour of either one entails the favour of the other, and there is no possessive or demonstrative pronoun or article in the source text. This translation is ultimately non-committal but leaves either interpretation open.

(38) *Winters long*: i.e., if Deor held his place for many winters, the period of time for which he held it was winters long. The ambiguous phrasing also calls to mind long winters, which reinforces the connection to Welund's "winter-cold wrack" (l. 4).

(39) *Had*: a double translation of *ahte* from the previous line, supposing it governs both the *folgað tilne* and *holdne hlaford*.

Chieftain: "lord" is the direct descendant of *hlaford*, but not automatically the best choice. "Lord" was used in l. 37 for its modern religious connotations, but those are not appropriate here, and repeating the word would only confuse matters by suggesting a connection that is not there in the source text. "Chieftain" is an acceptable alternative, and also directly flaunts Tolkien's admonition that there should not be "too many warriors and chiefs" in a translation of an Old English text because they would conjure images of Zulus and native Americans (xxii). Contrary to Tolkien's claim, the word chief or chieftain is not incompatible with a world of "Christian chivalry", as it was also used with reference to the Scottish highland clans as late as the nineteenth century (OED). This translation choice is therefore a deliberate break from Tolkien's advice.

Kind-hearted: placing the adjective after the noun shifts the stress from the first to the second syllable, which is required by the alliteration.

(40) *Stole*: Malone glosses *geþicgan* as "to receive" (Malone 1949, 35), but Bosworth-Toller also lists "to take" among the possible meanings, and because Deor feels wronged by the taking, it could be characterised as stealing.

(41) *Warrior-warden*: as noted before (see annotation for l. 2), many of the poetic variants of "man" in Old English refer to warriors.

The second translation was deliberately foreignising. As with the first translation, it is difficult to judge how well this goal has been achieved because the effect on the audience is hard to measure, but the effects of the foreignising strategy on the target text can be observed. Firstly, the alliterative

scheme has been maintained throughout the entire poem. Naturally, the alliteration has influenced the sentence structure and word choice to an extent. However, the desire to foreignize was in and of itself an influence on sentence structure and word choice as well, which resulted in the coining of compounds and creative application of words. Occasionally, the alliteration even provided an opportunity to use an unusual word, such as in l.2, "bold-minded brave | bore hardships", or l.5, "since first he was fraught | with fetters by Nithad". In these lines, the words "brave" and "fraught" respectively were not strictly required to alliterate, because there was already alliteration on the first rise, and they might easily have been replaced with less marked synonyms. The alliteration, as well as the requirements of the foreignising strategy, provided an incentive to choose these particular words.

Therefore, whilst the influence of the alliterative scheme is palpable in the composition of the target text, it never became overly restrictive. If the sentence structure and word choice are marked at times, either due to the demands of alliteration or a deliberate choice to foreignise, it is hopefully not to the point of unintelligibility. Still, the deliberate obscurity of this translation probably requires quite an interpretative effort from the audience and may necessitate some re-reading. This translation serves as an example of what Schleiermacher meant by "[moving] the reader towards the writer" (qtd. in Munday, 28). The demand this places on the reader is not to be seen as a detriment of the target text when viewed through its *skopos* of deliberate foreignization; but it could perhaps be considered a detriment of the *skopos* in the first place, if one does not wish to tax the audience too much.

4.2.3. Third Translation: a Song

The third translation takes as its point of departure the notion put forth by J. C. Pope that Old English poetry was meant to be sung, accompanied by a musical instrument (Pope 1966, 90). The goal of this translation is therefore to treat the source text as a song, and produce a target text that is likewise a song, based on Low's pentathlon principle. Here, the first problem to this translation presents itself, because the pentathlon principle is intended for songs set to pre-existing music. However, the music that accompanied *Deor*, if indeed there was any, has been lost. This means that, if the translation is to be sung, music will have to be provided for it at some point. This point can be either before the translation, i.e. music written to fit the source text, or after, i.e. music written to fit the target text. The former approach is preferable because, without the constraints set by the pre-existing music, the target text runs the risk of becoming more like a "version" or "imitation" (in Lefevere's terms) of the original, rather than a translation. In addition, avoiding the constraints of

the pre-existing music also avoids the unique challenge of song translation, and would therefore defeat the point of this exercise.

Ultimately, pre-existing music written to accompany the source text to which the target text can be fitted is a requirement for producing a translation of a song that is not an adaptation or a reworking. A translation requires a complete source text, and for a song, that includes the music. Whether it is the original composition that accompanied the text or a later adaptation, if the existence of this music must always precede the translation, it might be best to consider the composing a separate process from the translation altogether, which also makes the translator's job more manageable. The composer, whether it be the original author, the translator, or a third party, produces a version of the text, and it is this version which serves as the source text for the translation. In the case of *Deor* and other lyrics for which the original music has been lost, this entails that it is simply not possible to produce a translation of the original version. One can only translate a version that was created afterwards, based on the original lyrics. The translator is thus absolved from dealing with problems of composition (unless they decide to play a double role) and free to deal with problems of translation only.

For *Deor*, there is already a version of the source text available which has been set to music by William Thomas Rowan[2]. This version will serve as the basis for this final translation. The song is structured around a few melodic phrases, corresponding to a line of the poem in length, which are repeated throughout the song with minor, possibly improvised variations to accommodate the changing syllable counts. The melodic phrases are additionally broken up roughly into half-lines, although the caesura is occasionally skipped over. The variations in the melody occur on melismas or repeated notes, which are not coincidentally the same positions Low identified as the best places to make slight alterations to the melody, should the syllable count require it. In fact, Low point out that this technique is often used in setting strophic songs to original music, as a justification for using the same technique in translations (Low, 97). The target text can therefore afford to take similar liberties with the melodic structure without noticeably distorting the piece. Long or stressed syllables in the text tend to coincide with longer notes, so the translation should strive for the same.

At this point it may be worth asking why the third translation could not simply consist of the text produced for the second translation, sung to the pre-existing music. After all, the second translation was composed according to the rules of Old English poetry, and if it is not necessary to adhere to the exact syllables of the target text, it should be a perfect fit for the music. The answer lies with the pentathlon principle: the second translation was deliberately foreignising, and its word

2   Rowan's own performance of the song, accompanied by an Anglo-Saxon-style lyre, can be found at
    https://www.youtube.com/watch?v=c3ZvjTHpb1A (or may alternatively easily be found by searching YouTube for
    "Anglo-Saxon poem "Deor" with Lyre").

choice was additionally influenced by the strict adherence to its alliterative scheme. As a consequence, the translation has suffered somewhat in naturalness and singability, which are important in the third translation. The sentence structure in the second translation tends towards complexity, well suited to a poem intended to be read, but less so to one intended to be sung. In the interest of naturalness, it might be preferable to normalise the sentence structure as much as possible, because the Modern English reader does not have the benefit of a case system to make sense of the functions of the words and relies mostly on word order. Of the other aspects of the pentathlon principle besides singability and naturalness, sense is also a priority, as it is in any translation. Rhythm, when considered in terms of exact syllable count, should receive low priority for this translation, as has already been discussed. Finally, rhyme is completely absent from the source text, but perhaps Low's observations on rhyme could be applied to alliteration, which served a similar structural purpose in Old English poetry to rhyme in modern poetry.

The general rule that "the tighter the rhyming, the more the rhyme will determine the syntactical structure of a line" also seems to hold true for alliteration, which can be seen in the second translation. For this reason, alliteration should be considered desirable, especially to connect words of thematic significance, but not strictly necessary if it would incur too many losses in naturalness. Some rhyme might be introduced in the target text, to compensate for losses in the alliteration and help domesticate the text somewhat, although it should not become a guiding principle. In comparison to the first and second translation, the strategy for the third translation could be seen as holding the middle ground between the former two. It is domesticating in striving for naturalness, similar to the first translation, but it also adheres relatively close to the form of the source text as dictated by the music, which is closer to the second translation. In addition to the constraints of the music, the third translation also faces similar translation problems to the first two, but as these have largely already been covered, they will not be the focus of the annotations. One final issue which needs to be addressed is that of cultural references. The previous two translations each dealt with these in their specific ways, but the pentathlon principle makes no explicit recommendation on the topic. It may be up to the demands of the five aspects of the pentathlon principle whether any given cultural reference should be kept or translated, and how. It is recommended to keep the original music in mind whilst reading this translation in order to do it justice.

	Welund him be wurman	wræces cunnade,	Welund knew the suffering that snakes could deal,
	anhydig eorl,	eorfoþa dreag;	and that strong-willed man endured the pains.
	hæfde him to gesiþþe	sorge ond longaþ,	his constant companions were sorrow and longing,
	wintercealde wræce,	wean oft onfond,	in painful winter-cold he suffered ordeals,
5	siþþan hine Niðhad on	nede legde,	ever since Niðhad had put him in chains,
	swoncre seonobende	on syllan monn.	chains of supple sinew to keep that smith.
	Þæs ofereode;	þisses swa mæg!	Since that passed over, this may pass too.
	Beadohilde ne wæs	hyre broþra deaþ	Beadohild did not feel her brothers' deaths
	on sefan swa sar	swa hyre sylfre þing,	aching in her heart like her own affair.
10	þæt heo gearolice	ongietan hæfde	She most certainly saw this one thing:
	þæt heo eacen wæs;	æfre ne meahte	she was now pregnant and she could not think
	þriste geþencan	hu ymb þæt sceolde.	how that might end up without despair.
	Þæs ofereode;	þisses swa mæg!	Since that passed over, this may pass too.
	We þæt Mæðhilde	mone gefrugnon	We've heard of Mæðhild, the wife of Geat.
15	wurdon grundlease,	Geates frige,	How she boundlessly bemoaned her fate,
	þæt hi seo sorglufu	slæp' ealle binom.	for sorrowful love deprived her of sleep.
	Þæs ofereode;	þisses swa mæg!	Since that passed over, this may pass too.
	Ðeodric ahte	þritig wintra	Ðeodric ruled the city of Bern
	Mæringa burg.	Þæt wæs monegum cuþ.	for thirty winters, that was many well known.
20	Þæs ofereode;	þisses swa mæg!	Since that passed over, this may pass too.
	We geascodan	Eormanrices	We asked after Eormanric
	wylfenne geþoht;	ahte wide folc	and the wolf-like mind with which he ruled
	Gotena rices.	Þæt wæs grim cyning.	the Gothic kingdoms as a cruel king.
	Sæt secg monig	sorgum gebunden,	Then there were many bound by sorrow,
25	wean on wenan,	wyscte geneahhe	fearing the future, they wished very much
	þæt þæs cynerices	ofercumen wære.	that his harsh reign would come to an end.
	Þæs ofereode;	þisses swa mæg!	Since that passed over, this may pass too.
	Siteð sorgcearig	sælum bidæled,	If you are sorrowful, your happiness missing,
	on sefan sweorceð,	sylfum þinceð	your mind grows dark and it seems like
30	þæt sy endeleas	eorfoða dæl,	your share of trouble is endless,

	mæg þonne geþencan þæt geond þas woruld	then you may think of how God in His wisdom
	witig dryhten wendeþ geneahhe,	is always working all 'round the world.
	eorle monegum are gesceawað,	Many men will see honour and glory,
	wislicne blæd, sumum weana dæl.	others receive only their share of pain.
35	Þæt ic bi me sylfum secgan wille,	What I'd like to say about myself
	þæt ic hwile wæs Heodeninga scop,	is that I used to be Heodening-*scop*,
	dryhtne dyre; me wæs Deor noma.	dear to my lord: I was called Deor.
	Ahte ic fela wintra folgað tilne,	I did my job well for many winters,
	holdne hlaford, oþþæt Heorrenda nu,	my lord was kind, until Heorrenda came,
40	leoðcræftig monn, londryht geþah	a very skilled singer, and took the place
	þæt me eorla hleo ær gesealde.	which my former lord had given me.
	Þæs ofereode; þisses swa mæg!	Since that passed over, this may pass too.

Notes

(1) *Suffering*: setting the tone for the third translation, this translation of *wræces* is neither so consciously poetic as "wretched, tormented" from the first translation, nor so archaising as "wrack" from the second. It is relatively straight-forward, and immediately understandable, in line with the guiding principles of singability and naturalness.

Snakes: the most straight-forward translation of *wurman*. No attempt is made here to explain or unpack the metaphor, because it is clear enough on a surface level. Being attacked by snakes is painful enough by itself, so the audience should still be able to sympathise with Welund, whether they interpret the snakes literally or not. The snakes are also tied to the suffering through alliteration.

(2) *And*: a structuring word to increase the naturalness of the sentence. As a short word, in this initial position, it does not impact the melody.

Man: this word could have been translated with "earl" for alliterative purposes, but that is an etymologism that would only obscure the meaning of the source text.

(3) *Constant*: this word in this position pushes "companions" ahead in the line, where it receives more emphasis due to the melody, which would otherwise have fallen on "were", which is now unstressed. Additions like this which fit the metre are acceptable under the pentathlon principle, with the caveat that "any words added must give the appearance of coming from the subtext of the original" (Low, 97). "Constant" emphasises the indefinite and desperate nature of Welund's predicament.

(4) *Painful winter-cold*: an inversion of the OE phrase which nonetheless means roughly the same thing while making it more explicit.

Suffered: a callback to "suffering" in l. 1.

Ordeals: half-rhyme with "deals" in l.1. No attempt is made at a consistent rhyme scheme throughout, but some incidental rhymes and half-rhymes are welcome if they can be attained without distorting the text.

(5) *Ever*: another addition like "constant" in l. 3, to coincide with the initial sustained note and let "Niðhad" maintain its position (as "since" is shorter than *siþþan*).

Niðhad: because this translation is intended to be an oral text, the spelling of Old English names is not of great consequence, as this is not an audible aspect of the text. Therefore, the eth in "Niðhad" can be allowed to stay, whereas the spelling had been normalised in the previous translations.

(6) *Chains*: An instance of repetition rather than variation, but it fits nicely with the initial long note.

Smith: it would have been difficult to fit in a closer equivalent of *syllan monn*, so it has been replaced by another epithet befitting Welund. This particular epithet alliterates with "supple sinew", although its placement in the line is not in accordance with the rules of Old English poetry.. His skills as a blacksmith are also one way in which Welund was superior to Niðhad, although the implication of moral superiority is lost.

(7) *Since that passed over, this may pass too*: the refrain has its own melodic phrase, so it seemed important to adhere to it as closely as possible, as opposed to the verses which allow for greater variation. The requirement of naturalness also precluded any constructions which would put "may" in final position. The translated line is more explicit than the original, but it otherwise expresses the same thought, and above all, it fits the music closely.

(8) *Feel*: Making Beadohild the subject of an active construction in this sentence allows for a modern English syntactical structure in which many words in this line to retain their relative position. As a result, "her brothers' deaths" fits the line very naturally where the source text had *hyre broþra deaþ*. This close resemblance to the original is the best fit for the melody at this point. The grammatical change does, however, require the introduction of a verb. "Feel" seems a fitting choice considering the sentence revolves around Beadohild's emotions.

(9) *Affair*: a fairly neutral translation of *þing*, although it does work as subtle foreshadowing a pun on the circumstances that led to Beadohild's predicament.

(10) *Saw*: Malone glosses *ongietan* as "to realise", which can be expressed metaphorically as seeing something.

This one thing: this phrase was inserted to fill out the metre and does not add much semantically, although it does emphasise how much Beadohild's trouble occupied her mind. Furthermore, the "thing" in this line is of course the same *þing* from the source text, albeit in a different context.

(11) *Think*: moved forward from the next line in the source text, in order to make the sentence run more naturally in Modern English. In this position it also half-rhymes with the previous line.

(12) *How that might end up*: a very colloquial rendering of *hu ymb þæt sceolde*, which makes it very suitable for a translation which aims at naturalness and immediate intelligibility.

Without despair: partly inspired by the possibility to rhyme with "affair" in l. 9, although it does cover the semantic load of *þriste,* "boldly".

(14) *Wife of Geat*: moved forward, similar to "think" in l. 11.

(15) *Boundlessly*: "boundless" is the gloss Malone gives for *grundlease*, but here it is employed as an adverb because *mone* has similarly been rendered as a verb.

Bemoaned her fate: an attempt to keep the *mone* ("moans, lamentations") in the Modern English translation as a stock phrase. Stock phrases are a feature of Old English poetry, so despite it being clichéd, this phrase is a nice fit in the overall work. It also provides alliteration on the "b" (although, technically, not according to the rules of Old English poetry). "Fate" provides the object for the transitive "bemoaned", and also half-rhymes with "Geat".

(18) *Ruled*: the implied meaning of *ahte*, "held".

The city of Bern: moved forward for naturalness. *Mæringa burg* proved a challenge to translate because "the city of the Mærings" has too many syllables, and "the Mærings's city" has an S-cluster which wreaks havoc on singability. Fortunately, an alternative is provided by Klinck, who speculates that the city in question might be Verona, which would lend its name to Dietrich von Bern, as Ðeodric is otherwise known. See also the annotation for the same line in the first translation.

(19) *Winters*: immediate accessibility might be one of the goals of this translation, it does not justify translating *wintra* as the utterly straightforward "years" suggested by Malone. Natural and accessible language does not require an absence of figures of speech and the synecdoche is not at all difficult to grasp, even upon first hearing. In poetry and song, it might even be considered conventional.

(21) This line is almost identical to l. 21 of the second translation, but it happens to fit the music very well at this point. The only change is the removal of the possessive marker at the end of "Eormanric", because there is a break in the melody here, and it is awkward to end on a possessive.

(22) *Mind*: as a metonym for *geþoht*.

With which he ruled: explicitly ties together Eormanric's wolf-like mind and his mode of ruling, which the source text implies. The alliteration further strengthens the connection.

(23) *As a cruel king*: the melody ties both half-lines together, so in the interest of singability as well as naturalness it feels better to introduce this phrase as a clause rather than as a complete sentence, which would involve rushing over a full stop. Also, because the subject and verb are already stated, they do not have to be introduced in this phrase, which would add too many syllables.

(24) *Then there were many*: this construction involving "there" sounds more natural than more poetic but syntactically marked constructions.

Were: the description of the "many" as specifically sitting (down) in the source text, which implies inaction and powerlessness, has been omitted for the sake of the metre and for naturalness. A slight semantic loss, but a gain in singability.

(25) *Fearing the future*: the OE *wean on wenan* could be rendered as "[having] woes in expectation", which is why there is reason to fear the future.

(26) *Harsh*: added, because "reign" by itself is not long enough to replace *cynerices* in the melody.

(28) *You*: used as an indefinite pronoun, it serves the same semantic function as "one" (or "sorrowful one", the gloss Malone gives for *sorgcearig*), despite the grammatical change from the third to the second person. Not only is the second person much more colloquial than the third (and therefore preferable from the point of view of naturalness), as a direct form of address it is also more applicable to a text intended to be performed in front of an audience.

(29) *It seems like*: the indirect object, "to you", is omitted, but implied.

(30) *Endless*: the source text has one more unstressed syllable here, but the melody has two long sustained notes here which correspond well to the two syllables of "endless". The unstressed syllable is easily elided, so even though the word may seem "short" on paper, it works in the performance.

(31) *God in His wisdom*: syntactically marked, but because the phrase is formulaic, this is nevertheless the most natural way to express it. The phrase has also been moved forward for naturalness.

(32) *Working*: not the most exact translation of *wendaþ*, but it gets the point across: "God is represented as active; He is thought of as attending to His duties" (Malone 1949, 27). The association of God with work is not unusual, and the present participle further underlines God's active stance. Most importantly, "working" is much clearer when used intransitively than

"changing" or "altering", which might be more direct translations, and the melody does not leave enough room to introduce an object (i.e. "changing things"). "Working" also alliterates with "world", though again not according to the rules of Old English poetry.

(33) *Will see*: the source text has God as the subject, and He is said to show honour to men. The inverse is that they will be shown honour, and so they will see it. "See" also has connotations of being witness to an event, and therefore, by extension, experiencing something (in this case, the grace of God). "Will" also conveys some of the certainty expressed by *wislicne* in the next line.

Honour and glory: a somewhat redundant stock phrase that fills out the metre. The "glory" is also somewhat informed by *blæd* in the next line.

(34) The second half-line has been extended into a full line in order to render it more explicit and make it flow more naturally as a sentence. Fortunately, the first half-line was appositive, and therefore semantically redundant, so it is not a great loss, especially because some of its meaning has been transferred to the previous line.

(36) *Heodening-scop*: the translation may be domesticating in striving for an unmarked, readily understandable Modern English sentence structure, there is no such obligation when it comes to the vocabulary. A *scop* is the most accurate term for an Anglo-Saxon poet, and still used today by Anglo-Saxonists. As a direct loan from Old English, *scop* is different from "earl" (see annotation for l.2) because, unlike "earl", it has not undergone any semantic shift in the transition Modern English. Melodically speaking, using (almost) the same words as the source text is naturally the best fit.

(38) *Well*: Old English *til* can mean "good" in the sense of "beneficial," but also "good at something" (Bosworth-Toller).

(39) *Kind*: another sense of *holdne*, glossed by Malone.

Came: an addition to fill the metre. The word is not directly supplied by the source text, but it fits the narrative of the song which presents Heorrenda as suddenly appearing on the stage.

(40) *Very skilled singer*: lit. "song-skilled man".

Place: see the annotation for l. 40 in the first translation.

(41) *Former lord*: Old English *eorla hleo* is a kenning for "lord", lit. "protector of men", but that did not fit the melody. "Former" is an addition, but somewhat supplied by *ær*.

The third translation differs slightly from the previous two, in that it is not primarily to be judged by its effect on the audience. The primary concern is singability, or how easily the target text can be performed to the original music. The secondary goal of being easily interpreted by the audience is partly a byproduct of this singability, and partly a factor of naturalness. Singability is fairly easy to

judge by listening to the original music whilst reading the target text, and seeing how the words fit on the melody. In that regard, the third translation can be judged to be quite adequate. Naturalness, too, seems to have been achieved in the sentence structure and wording.

However, the demands of singability and naturalness have come at a slight cost. Although the target text adequately renders the sense of the source text, some of the finer points have been lost (see, e.g., the annotation for l. 24). Whilst the idea of naturalness, that is, saying something as one would naturally say it without being influenced by self-imposed constraints, seems liberating, it can paradoxically make it quite difficult to render some of the more poetic elements of the source text, such as variation/apposition. It also proved quite impossible to combine the demands of naturalness and singability with any consistent alliteration, which was admittedly not an unexpected outcome given the results of the second translation. Rhyme, which was suggested as a compensating element, has also been carried through fairly inconsistently. A greater effort could have been made to incorporate rhyme, but it would have come at the expense of the criterion of sense, and that is not a sacrifice that is lightly made for an aspect that is absent in the source text. There are a few instances, however, in which the demands of naturalness and singability coincide very well with the source text. For example, this is the only translation out of the three in which *wurman* (l. 1) is straightforwardly rendered as "snakes". There are also several instances where the target text adheres close to the wording of the source text simply because that is the best fit for the existing melody. The third translation is not an inaccurate rendering of the source text, and definitely adequate when viewed in terms of its *skopos*. But the text does reveal that singability places quite a restriction on the translator.

5. Conclusion, Discussion, and Further Research

The main purpose of this thesis has been to offer alternative methods of translating Old English poetry beside the word-for-word, "literal" translation method which is standard within the field of philology, in order to better represent their poetic features. Three alternatives have been provided, and put into practice. The choices for these three methods have been motivated by extensive research into the features and historical context of Old English poetry, as well as translation theory supported by appropriate examples taken from earlier translations of Old English poetry. If there is anything this translation project demonstrates, it is that literary and academic merit do not have to be at odds. Quite to the contrary, though they could be styled "free" in comparison to "literal" translations, proper verse translations require far more rigorous scholarship than picking words out of a dictionary. It is for good reason that Lefevere argues that a competent translator of poetry must have "expert knowledge of the source text's literary, social, and cultural background" (101). Verse translation, compared to word-for-word translation, may also better make the stylistic features of the source text available to an audience which has no unmediated access to the source text. Therefore, verse translation may have a place even within academia, as an alternative to (though not a replacement of) word-for-word translation.

When considering their respective *skopoi*, not all three translations were equally successful, although all should be considered adequate. The first translation, aiming at accessibility and equivalent effect, could not fully render all the implicature of the source text accessible to the target audience, and therefore it could not render the source text fully accessible in the way it was to the original audience. The translation still achieved a greater degree of accessibility than the other two by explaining some of the poem's cultural background. Its chosen verse form also worked quite well to represent a poetic form that is both standard and heroic, comparable to alliterative verse to the Anglo-Saxons. The second, foreignising translation, succeeded quite well in its goals altogether, producing a target text in alliterative verse that is deliberately estranging. Despite its rigidity, the verse form was not felt to be a restriction, because any distortion of the Modern English text caused by the demands of alliteration only served to highlight the source text's remoteness. The third translation, the song, is also quite successful as a singable, natural text, although it suffered somewhat in other areas. When the target texts are considered as literary texts on their own merit, with no regard for *skopos*, the first two translations are probably superior to the third, because they contain many more of the poetic features of the source text. If music is considered as a feature of the source text, however, the third translation reigns supreme. Song translation remains a very particular *skopos*, as Low pointed out (87), and may therefore have the least application outside of some very niche purposes.

Because the focus of this thesis was on translation, and because there was a version of the source text available that had music to accompany it, this thesis has not fully explored the issue of creating a singable translation of a song of which the music has been lost. Nevertheless, this issue remains pertinent to Old English poetry, and the composition of appropriate music to accompany Old English poems could be a direction for further research. Some of the musical features mentioned by Low which are important to song translation, particularly "rhythms, note-values, phrasings, and stresses" (87), could be reconstructed from the source text by examining the length of the syllables, as Pope does in *The Rhythm of Beowulf*. An alternative avenue of inquiry might be to find suitable musical analogues to Old English poetry. Fruitful areas of research might be various folk musical traditions, especially from Scandinavian countries, such as, perhaps, the Icelandic ballad which served as Malone's source for the Mæðhild and Geat episode of *Deor* (Malone 1936, 253-256). Another area of interest could be surviving oral traditions which might be similar to the Anglo-Saxon one, such as the Serbian epic song tradition which Pope regards as a potential analogue to how *Beowulf* might have been sung (Pope, 93).

Aside from further research into the music accompanying the poems, there is always more work to be done in the translation of Old English poetry as such. The translation strategies put forth in this thesis are far from the only ones imaginable. The passage of time will eventually necessitate retranslation as well, as older translations may become out of date due to more recent scholarship, or merely changing tastes. As the field of translation studies continues to evolve, new insights may also be applied to new translations. And as Venuti's example of John Jones showed (69-70; p. 43 of this thesis), new translations may force established academia to reconsider its views, spur new research, and altogether invigorate a field, though its corpus of source texts remains largely stable. The application of verse translations to the study of Old English poetry is also an area of research that has been alluded to in this thesis (p. 21), but not fully explored. As a final conclusion to this thesis, it could therefore be stated that there are not only many good ways to translate Old English poetry into Modern English verse, there are also many good reasons to. As the debate surrounding literal translation within translation studies already passed over, the hegemony of literal translation in philology may pass too.

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Appendix: Glossary

The glossary has been omitted here for copyright reasons. It may alternatively be found in Malone's 1933 edition of *Deor.* Based on Malone's later research, the following emendations should be made, however: the entry for "frīg, frīge" should read "**freo, frige,** 15; *f.jo-stem*, [FRIDAY]; woman, lady (*gen.sg.*)" (Malone 1942, 13). The entry for "mong" should read "**mōn, mōne,** 14; *f.ō-stem*, MOAN; complaint, lament (*nom.pl.*)" (Malone 1936, 253-4). Further discrepancies between Malone's glosses and the translations are justified in the annotations.