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Edmund Spenser's *The Faerie Queene*: A Translation of a Fragment into Portuguese

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Abstract

Edmund Spenser's *The Faerie Queene* (1596) is one of the longest poems in the English language, and a cultural monument of the Elizabethan era. However, despite its intertextuality and its extensive dialogue with global literary traditions, *The Faerie Queene* receives significantly less international attention than the works of other poets from the same historical period, and has never been translated into Portuguese. In this monograph I investigate Spenser's language and poetic diction, discussing especially Spenser's use of archaism, linguistic innovation, and his peculiar employment of Middle English vocabulary. I subsequently present a translation, in verse and in prose, of a significant fragment of the poem, titled *The Bower of Bliss*. This research should contribute to Renaissance and Spenserian studies in Brazil and support further efforts with the aim of producing a full translation of Spenser's *The Faerie Queene* into Portuguese.

Keywords: Spenser, Renaissance Poetry, Translation, Middle English.

Resumo

The Faerie Queene (1596), de Edmund Spenser, figura entre os poemas mais longos da língua inglesa, sendo ainda um monumento cultural do período elisabetano. Trata-se de obra de marcada intertextualidade, em intenso diálogo com tradições literárias globais. Todavia, a atenção internacional dispensada ao *The Faerie Queene* é significativamente menor do que a dispensada aos trabalhos de outros poetas do mesmo período histórico. Ademais, tal poema nunca foi traduzido ao português. Neste trabalho, apresento uma investigação sobre linguagem e dicção poética em Spenser, abordando principalmente as questões de arcaísmo, inovação linguística e emprego peculiar de vocabulário do inglês médio. Apresento em seguida uma tradução, em verso e em prosa, de um fragmento representativo do poema, intitulado *The Bower of Bliss*. Esta pesquisa há de contribuir com os estudos renascentistas e spenserianos no Brasil e respaldar outros esforços com vistas a se produzir uma tradução integral do poema *The Faerie Queene* ao português.

Palavras-chave: palavra-chave Spenser, poesia renascentista, tradução, inglês médio

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1. Introduction

This work will not attempt to make a case for Edmund Spenser's presence in the canon of English literature. Such discussion has been carried out extensively in the last three centuries, and Spenser's canonical status is manifest in English literature curricula and critical attention given to his poetry around the world.

On the other hand, the comparatively small attention that Spenser receives among scholars of English literature working in Brazil is a matter of relevance to this study. Research about Spenser's work is geographically and temporally sparse, considerably smaller than that directed to the works of Christopher Marlowe, Ben Jonson, Sir Philip Sidney and John Milton, for instance, and enormously eclipsed by William Shakespeare and his pervasive presence not only in Renaissance studies, but in English literature in general. This discrepancy appears when one searches for Brazilian scholarly production about these writers and compares the results to the scarce production about Spenser in Brazil.

Translations of Spenser's poems are also sparse, and no anthology of Spenser's poetry has ever been published in Brazilian Portuguese. This could be said to be a consequence of the said scarcity of scholarly interest in Spenser in Brazil, or a cause for it, in light of the obscurities of Spenser's language. Attempts at rendering Spenser's poetry in Portuguese include the translation of two sonnets from the Amoretti series by Eugênio Gardinali Filho in 1998, as well as an adaptation of fragments of Book I of *The Faerie Queene* into a children's fairy tale by Heloisa Prieto and Victor Scatolin in 2016, which also includes the translation of a few stanzas of the poem as glosses to the prose narrative. No other Spenserian work has been translated and published. The result is that Spenser, an eloquent voice in English Renaissance literature, has been mostly silent in Portuguese for over four hundred years.

Therefore, the aim of this monograph is to produce a translation of a fragment of *The Faerie Queene*. With this work I hope to contribute both to scholarship and to the translation of Spenser's works in Brazil. I also hope that such effort, although introductory and necessarily fragmentary, can be eventually expanded into a full-length translation of Spenser's poem to Portuguese. Such a text could be a useful tool for scholars interested in Spenser's work as well as an item of cultural interest for the general Portuguese-speaking community of readers interested in Renaissance literature.

The research will be divided into parts, the first of which will discuss Spenser's life and poetic works, especially *The Faerie Queene*; it will also survey the linguistic surface of this poem, charting the most prominent areas of potential difficulties in translation and suggesting a potential treatment of such difficulties. The second part of the monograph will be the translation of one of the most memorable fragments in the poem, known as *The Bower of Bliss*. It will be produced in a mixed genre consisting of prose and verse, and such approach will be duly justified in the monograph.

2. The Faerie Queene: A Structural, Thematic, and Formal Overview

Edmund Spenser (1552–1599) lived and worked during the reign of Elizabeth I of England. An aspiring courtier himself, who paradoxically was never part of the court (Waller 46), he spent most of his adult life in Ireland as a civil servant and landowner. As a poet, he worked with a variety of themes and in a variety of genres, from pastoral poetry (*The Sheppearde Calendar*, published in 1579) to elegies and satires (*Complaints: Containing sundry small Poems of the World's Vanity*, published in 1591) and collections of Petrarchan love sonnets (*Amoretti* and *Epithalamion*).

The Faerie Queene, however, is Spenser's most significant work. David Daiches describes it as “the great syntesis of themes and influences which the Elizabethan age had been waiting” (174). To this day it remains one of the longest poems of the English language, being internally divided into six books. The first three books were published in 1590, while Books IV, V, and VI were published in an expansion that was printed in 1596. We know, from the front pages of the first editions and also from elaborations by Spenser himself, that twelve books were planned in total (Spenser 716). But Spenser died in 1599, so the poem exists as an unfinished work. A further fragment was posthumously published in 1609 in a folio that explains in a head note that the poems, “both for Forme and Matter, appeare to be parcell of some following Booke of the Faerie Queene” (691).

The first edition of the poem was published with a letter to Spenser's friend and patron, Sir Walter Raleigh, in which Spenser exposes not only an outline of the poem but also his intentions and literary sources, “for auoyding of gealous opinions and misconstructions” (714). Spenser then explains that *The Faerie Queene* is a “continued Allegory, or darke conceite”, of which the general end is “to fasion a gentleman or noble person in vertuous and gentle

discipline”. Twelve virtues are to be discussed, as devised by “Aristotle and the rest”. Spenser argues that King Arthur embodies such virtues in general, but “for the more variety of the history”, twelve knights are made the patrons of twelve virtues (715). So each book is dedicated to a narrative in which the patron knight takes part in a variety of situations that engage and challenge the virtue in discussion. The six published books cover the virtues of Holiness, Temperance, Chastity, Friendship, Justice, and Courtesy.

The title of the poem refers to Queen Elizabeth I, *The Faerie Queene* herself, also referred to as Gloriana, who is praised in several opportunities along the text, and whose qualities are shadowed in virtuous characters representing beauty, chastity, independence, and excellence in arms.

In each book, knights wander through “faery lond”, a mythical and allegorical space, aiming to complete a series of labours which are usually presented to them by a high degree of coincidence, or by commission of Gloriana. In their path to complete the said labors and to display their virtue, the knights need to overcome many dangers and enemies representing vices or moral obstacles: the cast of enemies faced by The Redcrosse Knight, for instance, includes Error (theological and conceptual mistake), Archimago (hypocrisy), and Orgoglio (pride). This clash of virtue and vice provides a fertile ground for conflict and turning points in the narrative. Spenser makes liberal use of folkloric tropes and mythological conventions to tell stories that are fast-paced, significantly varied, and often aimed at visual beauty.

Sex and sensuality also constitute pervasive themes and images¹ along the poem, as they seem to threaten and test each of the virtue. The many forms and concepts of vice allowed

¹ In this monograph, the terms “image” and “imagery” refer to the literary description of an object, scene, or entity as it would be visually perceived by a human observer, or as it could be represented by a painter. This is an

Spenser, a Protestant poet working in a Protestant country, ample room to paint erotic episodes in direct intercourse with Ovid (Wilson-Okamura 20), and to commune in the catholic Renaissance tradition of cojoining piety and eroticism on the same screen: for Camille Paglia, “Spenser is Boticelli's heir”, the one who, after the destruction of Catholic images by Henry VIII, “recreates English pictorialism in poetic form” (170).

Spenserian Forms: The Stanza

Imagery and forms are then of paramount importance in *The Faerie Queene*, and this visual abundance is reflected in Spenser's use of poetic forms. From bodies to arms, from lands to edifications, Spenser is constantly trying to capture metaphysical complexity and visual exuberance, and he does this in poetic forms that are also eloquent and rigid, flowery (in its capricious diction and orthography as described below) while also structurally austere in terms of versification. This constant joining of opposites seems to reflect the poem's projections of courtesy and knighthood paradoxically expressed as refined violence (Artegall's dismemberment spree for justice right before engaging in a complex philosophical debate about hierarchy in Book V-ii), masculinized femininity and militant chastity (Britomart, in Book III-i, cross-dressed as a male knight, “was full of amiable grace / and manly terrour mixed therewithall”), and erotic moralization (the challenges overcome by Sir Guyon in *The Bower of Bliss* in Book II).

important concept for discussing Spenser, who is described by Camille Paglia as being the most cinematic poet since Homer, whose “long blazing sightlines prefigure the epic sweep of film and the probing light-beam of the projector” (172). Images thus rendered in poetry have an archetypal significance, from which they derive their allegorical effect. I based this assertion on Northrop Frye's *Theory of Myths*, which postulates that “The structural principles of literature (...) are to be derived from archetypal and anagogic criticism, the only kinds that assume a larger context of literature as a whole.” (134).

The structural principles of *The Faerie Queene* is that each book is made of twelve cantos, and most cantos contain between 50 to 60 stanzas. These are known as the Spenserian stanza. Developed specifically for *The Faerie Queene*, they consist of nine lines, of which the first eight are of iambic pentameter verse followed by one final hexameter line. The rhymes are ababbcbc:

A Gentle Knight was pricking on the plaine,
Y cladd in mightie armes and silver shielde,
Wherein old dints of deepe wounds did remaine,
The cruell markes of many a bloody fielde;
Yet armes till that time did he never wield:
His angry steede did chide his foming bitt,
As much disdayning to the curbe to yield:
Full jolly knight he seemd, and faire did sitt,
As one for knightly giusts and fierce encounters fitt. (Bk. I, 1, 1)

The Spenserian stanza is said to derive from Chaucer's models, either from the rhyme royal stanza, *ababbcc*, or from The Monk's Tale stanza, *ababbcbc* (David Scott Wilson-Okamura 29). For Gordon Teskey, Spenser's language is a "declaration of allegiance to Chaucer and the English tradition". Teskey also points to the rhyme royal scheme, showing that in addition to being the golden standard for a "serious long poem", it was also the stanza used by Chaucer in his *Troilus and Criseyde*, "the greatest long poem in English before Spenser" (203). Spenser's allegiance is indeed formally pledged in the dimensions of form ("thy feete") and content ("thy meaning") in the middle of the poem, at Book VI, canto ii, stanza 34, when Spenser is about to expand one of Chaucer's tales:

Then pardon, O most sacred happie spirit,

That I thy labours lost may thus reuiue,
And steale from thee the meede of thy due merit,
That none durst euer whilest thou wast aliue,
And being dead in vaine yet many striue:
Ne dare I like, but through infusion sweete
Of thine owne spirit, which doth in me suruiue,
I follow here the footing of thy feete,
That with thy meaning so I may the rather meete.

For Teskey, Spenser's modification of the rhyme royal makes it more “harmonious, stately, and above all independent” (203). For Samuel Johnson, however, the stanza was “at once difficult and unpleasing; tiresome to the ear by its uniformity, to the attention by its length” (Blisset 1762). A reader will soon realize, however, that the Spenserian stanza serves an variety of purposes, producing a no less substantial variety of effects. It is used for narration, dialogue, description; for songs, odes, and lamentations in a “poem within a poem” effect; it is also used for philosophical elaboration, casual remarks on the affairs of the narrative, reproduction of historical chronicles and myth: all expressed in a self-sufficient unit that rarely spills a sentence from one stanza to the next. The variety of effects, then, once again reflects the thematic variety of the poem. The variety, however, is paradoxically framed within the regularity of the beat. This is the regularity of a long ride undertaken on the back of a horse while listening to a companion who will eloquently tell an infinite stream of stories about “straunge affaires, and noble hardiment” (Spenser 256).

Archaism

Another distinctive feature of Spenser's poetic diction is his use of archaism in spelling and lexical choices. Archaic language does not happen in all of Spenser's poetry, so we can conclude it is a device employed when thought necessary or appropriate for each poem. Archaism produces a rustic, dialectal, and pastoral style, as in *The Sheppearde Calendar*, Spenser's first published poetry collection, published in 1579. In *The Faerie Queene*, however, archaism is used to revive old legends and create new ones of heroic and mythical undertones.

One might be tempted to dispense perceptions of archaism as a modern bias that does not consider how the English language changed since Spenser's lifetime, or a reflection of the fact that modern readers read more Shakespearean than Spenserian words. But archaism attracted significant attention and commentary in Spenser's own time, especially in the case of *The Sheppearde Calendar*, and of course in *The Faerie Queene*. Sir Philip Sidney said, in response to *The Sheppearde Calendar*, that he did not approve of Spenser's "old rustick language" (qtd. in Wilson-Okamura 59); and Ben Jonson, writing a few decades later, is often quoted in his disapproval of Spenser's archaism, having remarked that "in affecting the ancients Spenser writ no language" (qtd. in McElderry 144).

The extent to which Spenser's poetry is archaic seems still open to debate. McElderry has long demonstrated that critical commentary along the centuries have helped to form an exaggerated notion of archaism in Spenser, and that much of what modern readers perceive as an exotic or archaic effect in Spenser could be derived from syntax rather than vocabulary (157). There are several deliberate syntactical inversions in Spenser's sentence structure that do not serve an immediate purpose of rhyme or metric of a given verse. McElderry exemplifies this with the verse "Soone as he them plac'd in thy sacred wood", which could be written "Soone as he plac'd them in thy sacred wood" (158).

Dorothy Stephens also lists some interesting particularities of Spenser's language, including the change of conventional meaning of words, such as: employing the word "dernly" as a synonym for "dismally" instead of the usual sense of "secretly"; shortening or lengthening of words, resulting in "bove" for "above" or the peculiar morphology of "recomfortless"; the use of pseudo-archaisms, or words written in a supposedly medieval spelling, resulting in forms such as "'ygoe', 'frowie', 'adaw', and of course 'faerie'" (8).

Spenser is inconsistent in his spelling choices, perhaps reflecting the fact that he was working in an era in which "there was no standard form of English" (Waller 24). The word "faerie" is an obvious example: in his Letter to Raleigh, Spenser talks of "this booke of mine, which I have entituled The Faery Queen", and along the poem we will see "Faerie lond"/"Faery land", "Faery Quene"/"Queene of Faeries". Other brief example would be the use of the word "Ycladd" from the first stanza; it appears later as "yclad" at i, 7, as "yceled" at iv, 38, but also simply as "clad", such as at ii, 15. These variations allow the poet a greater selection of syllables for purposes of rhyme and meter, but are also a reflection of a flexibility towards spelling of many words, including names of characters — "Archimago" is also referred to as "Archimag" (iii, 29) and as "Archimage" (vi, 48). Spenser's lack of philological rigour supports the argument that by sprinkling archaisms over his text, he is actually "creating the effect of archaism", as expressed by McElderry (157).

Spenser therefore employs a variety of strategies to render his language distinct, sometimes in direct contrast with the style considered appropriate for the court poet, namely the language of the court of London, which was supposed to be "naturall, pure, and the most usual of all of his country" (Puttenham qtd. in Waller 46). The effect achieved by Spenser is a language that is slightly unfamiliar, morphologically and prosodically connected to the days of yore,

“ycladd” in the mists of romance legends. It exists in a parallel dimension to any variety of English, in a state analogous to the relation between the British isles and the mythical space of the “faerie lond”.

The Faerie Queene’s Circulation and Translation into Several Languages

The tragic irony about the place of *The Faerie Queene* in the Western canon is that the very features that lend distinction to the poem are also sources of difficulty to its reading and broad circulation, as demonstrated below. Its extraordinary length and sometimes obscure language pose special challenges for readers whose native tongue is not English, since in addition to the foreign language the reader is required to have or develop some acquaintance with forms and conventions of Middle English. Even in the anglophone world, Spenser increasingly belongs to the academia: scholarly knowledge about Spenser increases but that does not necessarily lead to a greater circulation of the poem among common readers. Camille Paglia suggests that the contrary occurs, with Spenser buried under lengthy and overspecialized critical commentary, with his epic being a “beached whale, marooned on the desert shores of English departments” (170).

There is a scarcity of Spenser's works in translation, and this is not limited to the Portuguese language. Specifically in relation to *The Faerie Queene*, translations are few, tentative, fragmentary, and often produced in academic pursuits. In France, for instance, Bernard Tannier reports that the first book of *The Faerie Queene* has been translated entirely in 1950, as well as parts from books II, III, VI, and VII, “using unrhymed alexandrines whenever possible” (834). Knowledge of Spenser, however, is said to be “restricted to university specialists”, and Spenser’s influence on French poetry is said to be “nonexistent” (834).

In Germany, Werner Bies also sees no influence of Spenser on the German literary tradition, and claims that this can be partly attributed to the lack of integral translations of Spenser's poetry. In addition to isolated stanzas rendered in German in the 18th century, Bies comments on a free metric version published in 1854 that employs a highly interventionist approach in deliberately omitting passages considered by the translator to be too lengthy or moralizing, or perceived as demonstrations of Spenser's naivité to the point of causing “physical nausea”. Bies concludes by saying that this “sad performance” is the best that has been done for *The Faerie Queene* (865).

Italian, the language from which Spenser took so much in style and substance², would only see a full translation of *The Faerie Queene* in 2012, rendered in prose by force of editorial demands, according to translator Luca Manini³. Anna Maria Crinò lists previous translations of fragments of *The Faerie Queene* into Italian verse (such as Book I in ottava rima in 1826, and Book VII in 1827 by “the learned English scholar Thomas James Mathias”) as rather clumsy attempts, lacking “disinvoltura and genius to enliven his translation” (1073). Crinò also notes

² In his *Letter to Raleigh*, Spenser advertises that his poetic undertaking follows the tradition of “antique poets historicall”, and names Homer and Virgil as his models, alongside with Tasso and Ariosto, two Italian poets from whom Spenser took and developed characters, motifs, and even whole narrative episodes. In *The Faerie Queene*, many characters have Italian names or simulated Italian morphology for the concept of which they are an allegory, such as Braggadochio (the bragger), Duessa (duality), Grantorto (the great wrong), or Orgoglio (pride in Italian).

³ Manini, Luca. “An Interview with the translator of *The Faerie Queene*,” *Spenser Review* 43.2.29 (Fall 2013). <http://www.english.cam.ac.uk/spenseronline/review/volume-43/issue-432/an-interview-with-the-translator-of-the-faerie-queene> Accessed April 17th, 2019.

that these translations omit several cantos, and that subsequent efforts, also fragmentary, did not contribute to make Spenser properly appreciated by Italian readers.

The first integral translation of *The Faerie Queene* was published in Japanese in 1969 in a joint attempt of seven Japanese scholars of Kumamoto University, in Japan. This text was described by Toshiyuki Suzuki as a “verbatim rendering in prose, which attached great importance to fidelity to the meaning of the original”⁴. Japanese was also the first language in the world to gain a verse translation in 2016, by Shohachi Fukuda, one of the translators who worked on the original prose undertaking.

3. An Approach to the Translation of The Faerie Queene

Among the many difficulties a translator could face in attempting to translate *The Faerie Queene*, we can isolate, for further analysis, and for the sake of brevity of this commentary, the difficulties of form and the above-mentioned archaism.

The first difficulty arises in the attempt to decide upon a form for the translated text. Translators of poetry usually believe in the feasibility of translating verse into verse, although there is scarcely a consensus on the terminology to describe the end product. Over the last few centuries, translated poetry has been called a recreation, an imitation, a paraphrase, a “transpoetization” (Brito 119). Such diverse terminology reflects the diversity of beliefs about how much of the source text can be carried into the target text in terms of form and substance, and how each of these apparently dichotomical components should be distributed in the translated poem.

⁴ Toshiyuki Suzuki, "The Faerie Queene in Japanese Verse," *Spenser Review* 48.1.6 (Winter 2018).

<http://www.english.cam.ac.uk/spenseronline/review/item/48.1.6> Accessed October 25th, 2019.

A very traditional and acceptable solution to the translation of poetry is to produce a text that semantically reproduces the original work to the greatest extent possible while conforming to poetic conventions of the target culture in relation to form. In Ancient Rome, Horace took pride in his claim that he “was the first to adapt the Aeolian verse to Italian measures” (Horace 150). As a translator of poetry, Chaucer used to take refuge in his claims of fidelity, often finding close English equivalents for patterns of diction and versification of his source material in French, Latin, and Italian, although rarely failing “to augment expressiveness and range of reference” (Ellis 142). But another of Chaucer’s practices in the translation spectrum would be the one seen in *The Canterbury Tales*: here, medieval continental sources are combined and freely adapted into the very English and stanzaic forms such as the rhyme royal (Ellis 144). Sixteenth century England saw the tradition of translating classical Latin and Greek literature into blank verse (Wilson-Okamura 33), but that practice soon vanished. In the next century, John Dryden, an influential translator of poetry, whose contributions to translation theory are to this day the frame of reference of many elaborations by translators and theorists alike (Milton 249), was translating Virgil in rhymed stanzas, despite the fact that classical Latin verse had no rhymes or stanzas of their own. In Portuguese, Bocage translated significant fragments of Ovid’s dactylic hexameter of *The Metamorphoses* into the compact decasyllable, the staple of Portuguese versification. Regardless of language pairs and measures in question, poetry in translation always conjures a considerable element of adaptation.

Despite the new practices of versification brought by modernist poetry, metric verse translation is still a strong tradition both in English and in Portuguese — the latter having seen, for instance, in this century, Daniel Jonas’ 2006 translation of Milton’s *Paradise Lost*, as well as José Francisco Botelho’s 2013 translation of Chaucer’s *The Canterbury Tales*. Moreover,

significant classical Greek and Roman works were given new verse translations usually produced by academics in a variety of translation practices within the boundaries of metric verse.

It is possible to propose a verse translation for Spenser's *The Faerie Queene*. Alexandrine lines are slightly longer than the traditional decasyllables, but the two extra syllables can be ideal to accommodate as much as possible of the poem's narrative and imagery. An exercise by this translator produced the following opening stanzas:

A Gentle Knight was pricking on the plaine,	Um cavaleiro gentil cruzava a campanha
Y cladd in mightie armes and silver shielde,	com armas possantes e um escudo argento
Wherein old dints of deepe wounds did remaine,	que co'as nódoas profundas de passada sanha
The cruell markes of many a bloody field;	tinha as marcas cruéis do combate sangrento.
Yet armes till that time did he never wield:	O cavaleiro, porém, que até tal momento
His angry steede did chide his foming bitt,	jamais as armas brandira, tendo também
As much disdayning to the curbe to yield:	por montada um corcel rebelde e marrento,
Full jolly knight he seemd, and faire did sitt,	galante porte mantinha, como convém
As one for knightly giusts and fierce encounters fitt.	a quem pelo embate ardente desejo mantém.

The poetical difficulties of this translation approach are beyond the scope of this monograph, as this will not be the strategy adopted in this translation. It is worth mentioning, however, the practical difficulty of the time needed to produce a complete poetical translation of *The Faerie Queene*, which has almost four thousand stanzas. Each stanza can take several hours to be translated. Even with scale benefits one could gain with the mass production of Spenserian stanzas, the making of a verse translation of *The Faerie Queene* in its entirety is bound to be a life-long project: an experience not very distinct from Spenser's many decades of work on his poem.

Another possible approach to the translation of poetry is to render source material verse into translated prose, which is not an unusual strategy in the case of long narratives, such as romances and epics. This is also not an innovation: in English, King Alfred of Wessex (r. 871-99), highly praised for his role in “the production of the first substantial body of continuous prose in English” (Ellis 116) translated or supervised the supervision of the first fifty Biblical psalms into English prose (Ellis 118). Five centuries later, as demonstrated by Ellis (334), prose supersedes verse as the preferred form of translation of medieval French romances: the fifteenth century is the period in which English becomes an acceptable vehicle for sophisticated fiction, and the language’s now refined prose plays a pivotal role in the significant surge of translation and production of romance works.

In the twentieth century, when the study of Ancient Greek was no longer a part of most educational curricula of modern England, translations of verse into prose (for the sake of brevity, hereafter referred to as “prose translation”) fulfilled the role of popularising classical literature to the “general reader”. Emile Victor Rieu’s (1887-1972) *The Odyssey* sold over 100,000 copies in a month and led the publishing house, Penguin, to claim that “in the spring of 1946, more people read Homer for the first time than in any other equivalent period of the last few thousand years” (Yoon 181). Rieu’s prose translation had been preceded by similar attempts: prose *Odysseys* had been produced since the mid 19th century. Collectively, these editions served a readership that was quite distinct from the intellectual elites of 15th century England. Nonetheless, prose translation in both cases correlated with a surge in publication and circulation of foundational works in a literary tradition that were becoming increasingly inaccessible due to the growing distance between readers and the language in which those literary works had been originally written.

Such a degree of intervention in form might call for a definition of what can be conventionally described as a translation. Two concepts proposed by the translation theorist André Lefevere seem especially useful in defending prose translation as a viable and useful strategy: rewriting and refraction. For Lefevere, rewriting includes the practices of historiography, anthologization, criticism, editing, film adaptation, and especially translation, “potentially the most influential because it is able to project the image of an author”, who is elevated with their works “beyond the the boundaries of their culture” (“Translation, Rewriting” 9). Translation is also closely linked to adaptation in Lefevere’s concept of refraction, which also includes film adaptation, summaries, commentaries, as well as forgeries of translations (e.g. Cervantes’ *Don Quijote*). A refraction necessarily manipulates original works for political or poetological reasons (“Literary Theory” 16), therefore is a force of change in the literary tradition. But a refraction is also a force of consolidation, because it disseminates “works of literature to audiences that are not interested or motivated enough to gain access to the originals” (18).

Based on the premise that there is more to a poem than versification and rhymes, a prose translation can be proposed as a useful strategy to the translation of a very long narrative poem. As demonstrated in previous sections of this work, Spenser was a skilled versifier, but his *The Faerie Queene* is thematically very complex and diverse, with heavy use of pictorialism and allegory in discussion of themes of great interest to the humanities in this century. Spenser’s narrative conventions and his treatments of myth, history, England, Ireland, eroticism, decorum, beauty, and religion are some examples of research possibilities allowed by the reading of the original or a translation that fully explores in more detail the many images and concepts woven by the poem.

In relation to archaism, Spenser's inconsistency precludes the interpretation that an archaic word is necessarily a semantically marked form in the poem. As discussed in the section "Archaism" above, Spenser's archaism works in collectivity by providing the text with a general aesthetic distinction that is reminiscent of medieval English. Therefore, trying to individually employ archaic forms in the translation in search of direct correspondence with the archaisms in the source text would be a vain attempt. One possible solution would be to sparsely apply archaic Portuguese words and forms in the translation, However, since Portuguese continues to change as a language and words can become archaic or non-archaic at any given moment, this approach, if applied to the totality of the poem, would demand an unreasonable amount of philological research to produce a translation that would be soon dated in its own regard. Moreover, it would add a level of linguistic complexity that this translation is trying to attenuate.

A prosodical and syntactical solution is proposed instead to produce effects similar to the ones described by McElderry (158). Portuguese, as a Romance language, allows for many variations on the subject-verb-object sentence structure, and therefore can accommodate sparsely distributed syntactical inversions aimed at creating an effect of strangeness and rhetorical distinction similar to the effect that Spenser pursued by his unconventional spelling and syntax. Spenser's opening line of *The Faerie Queene*, for instance, "A Gentle Knight was pricking on the plaine", can be as effectively translated as "Um cavaleiro distinto cruzava a campanha" or as "Um distinto cavaleiro a campanha cruzava" —, or as "Um gentil cavaleiro a campanha cruzava" if one wants to employ alexandrine verse.

Archaic or pseudoarchaic prosody does not, however, amount to significant marks in this translation, since these would not perform a role so important as Spenser's archaism and pseudo-archaism performed in *The Faerie Queene*. The translator trusts that, four centuries after the

publication of Cervantes' *Don Quijote*, the very themes and imagery brought by the *The Faerie Queene* will elicit the medieval and mythic elements Spenser was trying to conjure with his language.

The fragment chosen for this translation is the climactic episode of the second canto of Book II of *The Faerie Queene*. In it, Sir Guyon, the Knight of Temperance, enters an area called *The Bower of Bliss*, where sensuous temptation abounds. Sir Guyon is accompanied and advised in this perilous task by the Palmer, his wise squire. The narrative climax of Sir Guyon's quest provides Spenser with ample room for the type of pictorialism described by Paglia (170). Sir Guyon's eyes are tempted by a series of images that are shared with the reader almost as if they were moving paintings: a lady squeezing grapes into a golden cup; a pair of damzels playing naked in the water; a *faire* witch with her young lover lying sleeping on a bed of roses. At some point, an unseen singer tries to melodically convince Sir Guyon to embrace sensuality.

This fragment was chosen for translation on account of its pictorialism and the diversity of functions performed by the Spenserian stanza: mostly descriptive, but also narrative, allegorical, philosophical, lyrical, and even comic. The translation challenge was to convey most of these functions in prose, manipulating syntax in Portuguese to create intonations that seemed appropriate for each image and action. This is not an exact science and does not follow a formula or even a formal procedure: it is rather a rewriting exercise, as rewriting is defined by Lefevere (9). The translator uses his own literary experiences and tries to summon the tones given by Portuguese translations to a variety of texts that are somehow related to the fragment in discussion: from classical Greek and Latin literature to the Bible, from medieval romance to Shakespeare's sonnets.

The reader will notice that stanzas 74 and 75 were translated into two stanzas of Portuguese verse. Even in the source text, this passage stands out as a poem within a poem: it is formally introduced as a song, contained in two stanzas, and verbally signed to have ended in the first line of the following stanza. The translated Portuguese song uses alexandrines with two additional syllables in the last line as an attempt to reproduce Spenserian metrics. The rhyme scheme is the same as the one used by Spenser. This choice of form seemed appropriate to match the lyrical aspect of the Spenserian song, and is given as a suggested approach to other lyrical segments in *The Faerie Queene*, such as dedications or lamentations that permeate the narrative.

4. Translation of A Fragment: *The Bower of Bliss* / *O Recanto do Deleite*

- | | |
|--|---|
| <p>53 Much wondred <i>Guyon</i> at the faire aspect
 Of that sweet place, yet suffred no delight
 To sincke into his sence, nor mind affect,
 But passed forth, and lookt still forward right,
 Bridling his will, and maistering his might:
 Till that he came vnto another gate,
 No gate, but like one, being goodly dight
 With boughes and braunches, which did broad dilate
 Their clasping armes, in wanton wreathings intricate.</p> | <p><i>Sir Guyon</i> muito se admirou do belo aspecto daquele lugar, mas não permitiu que deleite algum lhe penetrasse o juízo ou lhe afetasse a mente. Adiante ele passou — o olhar sempre à frente, domando em si a vontade e a possança — até que chegou a outra porta, que de porta só tinha a semelhança, sendo ela bem adornada por ramos e galhos que ao largo lançavam os braços envolventes em lascivas e intrincadas coroas.</p> |
| <p>54 So fashioned a Porch with rare deuice,
 Archt ouer head with an embracing vine,
 Whose bounces hanging downe, seemed to entice
 All passers by, to tast their lushious wine,
 And did themselues into their hands incline,
 As freely offering to be gathered:
 Some deepe empurpled as the Hyacint,
 Some as the Rubine, laughing sweetly red,
 Some like faire Emeraudes, not yet well ripened.</p> | <p>Um pórtico de raríssimo engenho, arqueado e coberto por uma vinha que o abraçava, deixando à mostra os seus cachos, parecia incitar os passantes a provar de seu vinho exuberante, pois nas mãos destes eles se deitavam e se ofereciam abertamente à colheita: alguns de púrpura profunda como o jacinto, outros de riso vermelho e doce como o rubi, outros já como graciosas esmeraldas, ainda por amadurecer.</p> |
| <p>55 And them amongst, some were of burnisht gold,
 So made by art, to beautifie the rest,
 Which did themselues emongst the leaues enfold,</p> | <p>E havia entre eles alguns de ouro polido, assim feitos por artifício de embelezar os demais, e que entre as folhas se postavam, como se fugidios ao olhar do visitante cobiçoso; seus ramos frágeis, incapazes de</p> |

As lurking from the vew of couetous guest,
That the weake bowes, with so rich load opprest,
Did bow adowne, as ouer-burdened.
Vnder that Porch a comely dame did rest,
Clad in faire weedes, but fowle disordered,
And garments loose, that seemd vnmeet for
womanhed.

- 56 In her left hand a Cup of gold she held,
And with her right the riper fruit did reach,
Whose sappy liquor, that with fulnesse sweld,
Into her cup she scruzd, with daintie breach
Of her fine fingers, without fowle empeach,
That so faire wine-presse made the wine more
sweet:
Thereof she vsd to giue to drinke to each,
Whom passing by she happened to meet:
It was her guise, all Straungers goodly so to greet.

- 57 So she to *Guyon* offred it to tast;
Who taking it out of her tender hond,
The cup to ground did violently cast,
That all in peeces it was broken fond,
And with the liquor stained all the lond:
Whereat *Excesse* exceedingly was wroth,
Yet no'te the same amend, ne yet withstond,
But suffered him to passe, all were she loth;
Who nought regarding her displeasure forward goth.

- 58 There the most daintie Paradise on ground,
It selfe doth offer to his sober eye,
In which all pleasures plenteously abound,
And none does others happinesse enuye:
The painted flowres, the trees vpshooting hye,
The dales for shade, the hilles for breathing space,
The trembling groues, the Christall running by;
And that, which all faire workes doth most agrace,
The art, which all that wrought, appeared in no place.

- 59 One would haue thought, (so cunningly, the rude,
And scorned parts were mingled with the fine,)
That nature had for wantonnesse ensude

suportar tão rico fardo, abaixo se curvavam. Eis que repousava naquele pórtico uma dama suntuosa, trajada em lindas folhagens, mas em terrível desalinho, em peças que mui mal caíam à condição mulheril.

Com a mão esquerda a dama sustinha uma taça dourada, e com a direita buscava aquele fruto tão maduro e prenhe de líquido pujante, que ela para dentro da taça espremia num apertar deleitoso de dedos delicados, sem qualquer dano ao fruto; e a beleza de tal prensa vinícola conferia grã doçura ao vinho que a dama dava de beber a qualquer um que por ali passasse: tinha ela o costume de dar saudações tão generosas a todo forasteiro.

Ofereceu então uma prova a *Sir Guyon*, que tomou da tenra mão da dama a taça e a atirou com violência ao chão, partindo-a em pedaços e manchando a terra toda com o líquido, pelo que ela, de nome *Excesso*, em excesso se irou, mas já não podia a taça reparar ou mesmo conter, e muito a contragosto deixou-o passar. E ele, alheio ao desprazer da dama, em frente marchou.

Lá se oferecia aos olhos o mais deleitoso paraíso terreno, no qual abundam todos os fartos prazeres e não há quem se enciúme da alegria do próximo: as flores mistas, as árvores tão altas, os vales para sombra, o bom ar dos montes, o farfalhar dos bosques, o correr das águas cristalinas. E mais: como em toda grande obra, a arte, que aquilo tudo fazia, em lugar nenhum se fazia notar.

Ali se podia pensar — pois o que havia de rude e menor se mesclava astutamente ao refino — que a natureza, licenciosa, imitava a arte, e que a arte da natureza se queixava, pois no anseio de uma por

Art, and that Art at nature did repine;
So striuing each th'other to vndermine,
Each did the others worke more beautifie;
So diff'ring both in willes, agreed in fine:
So all agreed through sweete diuersitie,
This Gardin to adorne with all varietie.

60 And in the midst of all, a fountaine stood,
Of richest substaunce, that on earth might bee,
So pure and shiny, that the siluer flood
Through euery channell running one might see;
Most goodly it with curious imageree
Was ouer-wrought, and shapes of naked boyes,
Of which some seemd with liuely iollitee,
To fly about, playing their wanton toyes,
Whilest others did them selues embay in liquid ioyes.

61 And ouer all, of purest gold was spred,
A trayle of yuie in his natiue hew:
For the rich mettall was so coloured,
That wight, who did not well auis'd it vew,
Would surely deeme it to be yuie trew:
Low his lasciuious armes adown did creepe,
That themselues dipping in the siluer dew,
Their fleecy flowres they tenderly did steepe,
Which drops of Christall seemd for wantones to
weepe.

62 Infnit streames continually did well
Out of this fountaine, sweet and faire to see,
The which into an ample lauer fell,
And shortly grew to so great quantitie,
That like a little lake it seemd to bee;
Whose depth exceeded not three cubits hight,
That through the waues one might the bottom see,
All pau'd beneath with Iaspar shining bright,
That seemd the fountaine in that sea did sayle
vpright.

63 And all the margent round about was set,
With shady Laurell trees, thence to defend
The sunny beames, which on the billowes bet,

subjugar a outra, esta acabava por embelezar a obra daquela, e divergindo nos vícios, conciliavam seus dons, e em doce diversidade se afinavam para adornar o jardim com tamanha variedade.

E no meio de tudo se erigia uma fonte da mais rica substância que há na terra: tão pura e brilhante, que se podia ver o fluxo prateado que jorrava por todo canal. Era essa fonte finamente decorada com imagens peculiares e formas de garotos desnudos, dos quais alguns pareciam flutuar em vivaz alegria, entregues a jogos luxuriosos, enquanto outros se banhavam em jogos molhados.

E, cobrindo tudo aquilo, uma trepadeira se estendia em puríssimo tom dourado, pois o precioso metal estava ornamentado de tal maneira que um observador desavisado o tomaria por hera verdadeira, que esticava para baixo os braços e tocava o líquido argento e nele afogava afoita as suas flores macias, que por capricho pareciam verter gotas cristalinas.

Um jato infinito jorrava da fonte, doce e belo espetáculo, que então caía numa ampla bacia e logo crescia a tamanha quantidade que se assemelhava a um pequeno lago, tendo não mais que um metro de profundidade, de modo que através das ondas se enxergava o fundo, todo revestido em jaspe mui brilhante, pelo que parecia que a fonte navegava ereta naquele mar.

E à volta se postavam loureiros que faziam sombra boa para atenuar os raios de sol que chegavam às ondas e que podiam ofender quem ali se banhasse. Aconteceu que *Sir Guyon*, que pelos loureiros vagava,

And those which therein bathed, mote offend.
As *Guyon* hapned by the same to wend,
Two naked Damzelles he therein espyde,
Which therein bathing, seemed to contend,
And wrestle wantonly, ne car'd to hyde,
Their dainty parts from vew of any, which them
eyde.

64 Sometimes the one would lift the other quight
Aboue the waters, and then downe againe
Her plong, as ouer maistered by might,
Where both awhile would couered remaine,
And each the other from to rise restraine;
The whiles their snowy limbes, as through a vele,
So through the Christall waues appeared plaine:
Then suddainly both would themselues vnhele,
And th'amarous sweet spoiles to greedy eyes reuele.

65 As that faire Starre, the messenger of morne,
His deawy face out of the sea doth reare:
Or as the Cyprian goddess, newly borne
Of th'Oceans fruitfull froth, did first appeare:
Such seemed they, and so their yellow heare
Christalline humour dropped downe apace.
Whom such when *Guyon* saw, he drew him neare,
And somewhat gan relent his earnest pace,
His stubborne brest gan secret pleasaunce to
embrace.

66 The wanton Maidens him espying, stood
Gazing a while at his vnwonted guise;
Then th'one her selfe low ducked in the flood,
Abasht, that her a straunger did advise:
But th'other rather higher did arise,
And her two lilly paps aloft displayd,
And all, that might his melting hart entise
To her delights, she vnto him bewrayd:
The rest hid vnderneath, him more desirous made.

67 With that, the other likewise vp arose,
And her faire lockes, which formerly were bownd
Vp in one knot, he low adowne did lose:

avistou ali duas donzelas nuas que se banhavam e se engalfinhavam com vigor, e pouco lhes importava com ocultar as suas partes de qualquer um que as pudesse ver.

Ora esta erguia aquela muito acima d'água para depois baixá-la de novo com vigor, e as duas então ficavam um pouquinho ali cobertas, uma a impedir a outra de voltar à superfície, enquanto seus membros mui alvos, como se envoltos num véu, à vista se davam pelas águas cristalinas. Então subiam repente, as duas de revelando aos olhos cobiçosos os seus despojos doces e amorosos.

Tal qual a bela estrela anunciadora da manhã, que do mar se ergue coberta de orvalho, ou como a divina Cípria, recém-nascida da frondosa espuma do Oceano, assim elas surgiam: os cabelos dourados, o líquido cristalino lhes percorrendo o corpo. E quando *Guyon* as viu, ele delas se aproximou, os passos já não tão firmes, o peito voluntarioso que em segredo se dava a abraçar o prazer.

Quando o viram, as donzelas voluptuosas fixaram por um tempo o olhar sobre aquela figura errante, até que uma mergulhou no fluxo, desconcertada com o estranho que a avistara; já a outra se ergueu um pouco mais, dando à vista um par de mamilos delicados e tudo que pudesse incitar aquele coração, já amaciado, a se entregar aos prazeres que ela exhibia, mantendo ainda por baixo uma parte oculta, que ainda mais desejoso o deixava.

Ergueu-se então também a outra e soltou os cabelos claros que até então mantinha presos num nó, e as madeixas flutuantes então a envolveram e cobriram num manto dourado o seu corpo que era como o

Which flowing long and thick, her cloth'd arownd,
And th'yuorie in golden mantle gownd:
So that faire spectacle from him was reft,
Yet that, which reft it, no lesse faire was fownd:
So hid in lockes and waues from lookers theft,
Nought but her louely face she for his looking left.

68 Withall she laughed, and she blusht withall,
That blushing to her laughter gaue more grace,
And laughter to her blushing, as did fall:
Now when they spide the knight to slacke his pace,
Them to behold, and in his sparkling face
The secret signes of kindled lust appeare,
Their wanton meriments they did encrease,
And to him beckned, to approach more neare,
And shewd him many sights, that courage cold could
reare.

69 On which when gazing him the Palmer saw,
He much rebukt those wandring eyes of his,
And counseld well, him forward thence did draw.
Now are they come nigh to the Bowre of blis
Of her fond fauorites so nam'd amis:
When thus the Palmer; Now Sir, well auise;
For here the end of all our trauell is:
Here wonnes *Acrasia*, whom we must surprise,
Else she will slip away, and all our drift despise.

70 Etfsoones they heard a most melodious sound,
Of all that mote delight a daintie eare,
Such as attonce might not on liuing ground,
Saue in this Paradise, be heard elsewhere:
Right hard it was, for wight, which did it heare,
To read, what manner musicke that mote bee:
For all that pleasing is to liuing eare,
Was there consorted in one harmonee,
Birdes, voyces, instruments, windes, waters, all
agree.

71 The ioyous birdes shrouded in chearefull shade,
Their notes vnto the voyce attempred sweet;
Th'Angelicall soft trembling voyces made

marfim, raptando do observador um majestoso espetáculo; mas bom veredicto se impunha a tal raptora, que em madeixas e ondas se guardava contra o raptado do olhar, deixando para este não mais que o encanto de seu rosto no ar.

Com isso ela se riu, e por isso ela enrubesceu, e o enrubescer lhe dava muita graça ao riso, e o riso ainda mais graça dava ao seu enrubescer. E quando notaram que o cavaleiro afrouxava a marcha para admirá-las, o rosto ardente a revelar os sinais secretos da luxúria que se acendia, elas renovaram com vigor os seus divertimentos licenciosos e gesticularam para que ele se aproximasse, e mostraram-lhe muitas coisas capazes de nele erguer uma grande ousadia.

O Peregrino, ao ver como *Sir Guyon* as fitava, muito repreendeu aqueles olhos errantes e, prudente, à frente o guiou. Eis que se aproximavam do *Recanto do Deleite*, assim chamado erroneamente por aqueles que dela são os favoritos. Disse então o Peregrino: “Eis o fim da nossa tribulação, *Sir*. Cuida, pois aqui habita *Acrasia*, que devemos surpreender para que não fuja e não frustre o nosso intento”.

De pronto ouviram um som mui melodioso, que enorme deleite dava a um ouvido caprichoso, e que jamais se poderia ouvir se não naquele paraíso. Ao ouvinte, difícil era entender aquele modo musical, pois tudo o que agrada aos ouvidos ali se ouvia: as aves, as vozes, os instrumentos, os ventos e as águas: tudo em harmonia se unia.

As aves viçosas envoltas em vultos mui vivos, as notas vivazes vibrando tão doces; as angelicais vozes com os instrumentos versavam, e os instrumentos argentos tocavam o murmúrio profundo das águas, e as

To th'instruments diuine responce meet:
The siluer sounding instruments did meet
With the base murmure of the waters fall:
The waters fall with difference discreet,
Now soft, now loud, vnto the wind did call:
The gentle warbling wind low answered to all.

72 There, whence that Musick seemed heard to bee,
Was the faire Witch her selfe now solacing,
With a new Louer, whom through sorceree
And witchcraft, she from farre did thither bring:
There she had him now layd a slombering,
In secret shade, after long wanton ioyes:
Whilst round about them pleasauntly did sing
Many faire Ladies, and lasciuious boyes,
That euer mixt their song with light licentious toys.

73 And all that while, right ouer him she hong,
With her false eyes fast fixed in his sight,
As seeking medicine, whence she was stong,
Or greedily depasturing delight:
And oft inclining downe with kisses light,
For feare of waking him, his lips bedewd,
And through his humid eyes did sucke his spright,
Quite molten into lust and pleasure lewd;
Wherewith she sighed soft, as if his case she rewde.

74 The whiles some one did chaunt this louely lay;
Ah see, who so faire thing doest faine to see,
In springing flowre the image of thy day;
Ah see the Virgin Rose, how sweetly shee
Doth first peepe forth with bashfull modestee,
That fairer seemes, the lesse ye see her may;
Lo see soone after, how more bold and free
Her bared bosome she doth broad display;
Loe see soone after, how she fades, and falles away.

75 So passeth, in the passing of a day,
Of mortall life the leafe, the bud, the flowre,
Ne more doth flourish after first decay,
That earst was sought to decke both bed and bowre,
Of many a Ladie, and many a Paramowre:

águas caindo em distinta variação, ora macias, ora caudalosas, invocavam por fim o vento, e o vento suave com tudo falava baixinho.

O lugar em que aparentemente se ouvia tal música era onde estava a bela feiticeira. Consolava-se ela com um novo amante que, com feitiçaria e bruxaria, de longe trouxera, e junto de si agora mantinha a dormir numa sombra oculta, após longos prazeres devassos, estando cercados os dois por grande número de belas damas e lascivos rapazes, que deleitosamente cantavam e ao seu canto acrescentavam prazeres furtivos.

E o tempo todo ela sobre ele se postava, os olhos falsos bem fixos sobre o olhar do amante, como se buscasse remédio no que a ferira, ou como se o devorasse com gosto cruel; e curvando-se sempre, ela lhe salpicava os lábios com beijos delicados, para não acordá-lo, e daqueles olhos ainda úmidos sugava ela o espírito, que se derretia em luxúria e devassidão, pelo que ela suspirava baixinho, como se o lamentasse.

De amor alguém cantou, de amor esta canção:

Ai vê quão belo é, que graça de se olhar
e ver na primavera a própria floração.
Vê a Rosa virgem, que tímida, sem par,
adoça sutilmente o seu primo brotar,
e mais belo faz o que em si esconde então.
Mas logo ousada e livre, ao desabrochar,
o torso ela desnuda em grande exibição
e logo desfalece e aos pedaços vem ao chão.

O passar de um dia esvai dos corpos mortais
a folha, o broto, a flor com todo o seu encanto,
e, vinda a decadência, não floresce mais
o que fora lançado ao leito, ao recanto
de damas mil, e de amantes outro tanto:

Gather therefore the Rose, whilest yet is prime,
For soone comes age, that will her pride deflowre:
Gather the Rose of love, whilest yet is time,
Whilest louing thou mayst loued be with equall
crime.

76 He ceast, and then gan all the quire of birdes
Their diuerse notes t'attune vnto his lay,
As in approuance of his pleasing words.
The constant paire heard all, that he did say,
Yet swarued not, but kept their forward way,
Through many couert groues, and thickets close,
In which they creeping did at last display
That wanton Ladie, with her louer lose,
Whose sleepe head she in her lap did soft dispose.

77 Vpon a bed of Roses she was layd,
As faint through heat, or dight to pleasant sin,
And was arayd, or rather disarayd,
All in a vele of silke and siluer thin,
That hid no whit her alablaster skin,
But rather shewd more white, if more might bee:
More subtile web Arachne can not spin,
Nor the fine nets, which oft we wouen see
Of scorched deaw, do not in th'aire more lightly flee.

78 Her snowy brest was bare to readie spoyle
Of hungry eies, which n'ote therewith be fild,
And yet through languour of her late sweet toyle,
Few drops, more cleare then Nectar, forth distild,
That like pure Orient perles adowne it trild,
And her faire eyes sweet smyling in delight,
Moystened their fierie beames, with which she
thrild
Fraile harts, yet quenched not; like starry light
Which sparckling on the silent waues, does seeme
more bright.

79 The young man sleeping by her, seemd to bee
Some goodly swayne of honorable place,
That certes it great pittie was to see
Him his nobilitie so foule deface;
A sweet regard, and amiable grace,

colhe então a Rosa, na flor da mocidade,
que o tempo quer deflorar com seu velho manto:
colhe do amor a Rosa, inda é doce a idade
de dar e tomar amor em sutil cumplicidade.

A voz então se calou, e o coro de pássaros juntou
suas notas diversas à harmonia da canção, como se em
aprovação daquelas palavras deleitosas. O par
constante ouviu tudo o que o bardo dissera, mas não se
desviou do reto caminho: atravessando bosques
secretos e matas fechadas, eles, rastejando, enfim
avistaram aquela dama devassa, com seu amante
inanimado, cuja cabeça sonolenta ela mantinha
suavemente em seu colo.

Sobre um leito de rosas ela se deitava, como se fraca
por conta do calor, ou pronta para o pecado prazeroso,
e tudo estava coberto — ou descoberto — por um véu
de seda e prata fina, que nada ocultava do alabastro
que era a sua pele, mas tornava-a antes mais alva do
que o branco pode ser: teia tão sutil nem Aracne pode
tecer, nem pode a sua leveza no ar ser superada pela
das redes finas, tecidas de orvalho fumegante, que às
vezes vemos por aí.

Os seios mui brancos ela deixava ao dispor de olhos
famintos que deles jamais podiam se fartar, e pelo
cansaço da doce e recente labuta, exalavam eles
gotinhas mais límpidas do que o néctar, e que
escorrendo adornavam-nos tal qual puras pérolas do
orientes; e com encanto, os olhos dela sorriam em doce
deleite, e umedeciam o fulgor com que ela atacava e
quase fulminava os frágeis corações: eram como a luz
das estrelas, que muito aumentam o seu brilho ao
reluzir sobre as ondas calmas.

Ao lado dela, o jovem dormente parecia ser bom
rapaz, de honrado lugar, e dava grande pena ver a sua
nobreza tão cruelmente esfacelada: postura dócil e ar
aprazível complementavam a sobriedade varonil que,
mesmo no sono, via-se em seu rosto de boas

Mixed with manly sternesse did appeare
Yet sleeping, in his well proportiond face,
And on his tender lips the downy heare
Did now but freshly spring, and silken blossomes
beare.

- 80 His warlike armes, the idle instruments
Of sleeping praise, were hong vpon a tree,
And his braue shield, full of old moniments,
Was fowly ra'st, that none the signes might see;
Ne for them, ne for honour cared hee,
Ne ought, that did to his aduancement tend,
But in lewd loues, and wastfull luxuree,
His dayes, his goods, his bodie he did spend:
O horrible enchantment, that him so did blend.

- 81 The noble Elfe, and carefull Palmer drew
So nigh them, minding nought, but lustfull game,
That suddein forth they on them rusht, and threw
A subtile net, which onely for the same
The skilfull Palmer formally did frame.
So held them vnder fast, the whiles the rest
Fled all away for feare of fowler shame.
The faire Enchauntresse, so vnwares opprest,
Tryde all her arts, & all her sleights, thence out to
wrest.

- 82 And eke her louer stroue: but all in vaine;
For that same net so cunningly was wound,
That neither guile, nor force might it distraine.
They tooke them both, & both them strongly bound
In captiue bandes, which there they readie found:
But her in chaines of adamant he tyde;
For nothing else might keepe her safe and sound;
But *Verdant* (so he hight) he soone vntyde,
And counsell sage in steed thereof to him applyde.

- 83 But all those pleasant bowres and Pallace braue,
Guyon broke downe, with rigour pittillesse;
Ne ought their goodly workmanship might saue
Them from the tempest of his wrathfulnesse,
But that their blisse he turn'd to balefulnesse:

proporções, e sobre os lábios lhe florescia a recente e
sedosa pelugem da sua idade.

As suas armas de guerra, ocioso instrumental de
glória dormente, estavam penduradas numa árvore, e o
seu bravo escudo, repleto de antigas distinções, estava
todo riscado, de modo que dos sinais nada se via: nem
a eles nem à honra dava ele qualquer importância, nem
a nada que o levasse ao progresso: com luxúria e
amores vulgares ele gastava os seus dias, os seus bens
e o seu corpo: horrível era o encantamento que o
cegara.

O nobre Elfo e o prudente Peregrino muito se
aproximaram daquele par, que nada notava além da
diversão luxuriosa, e sobre eles de súbito avançaram e
jogaram uma rede sutil que o Peregrino habilidoso
tecera para aquela exclusiva finalidade. Preso ali ficou
o par, enquanto os outros fugiram todos, temendo pior
vergonha. A bela feiticeira, assim surpreendida, tentou
empregar todas as suas artes e artimanhas para se ver
livre dali.

Também o amante tentou, mas foi tudo em vão, pois
a rede fora tecida com tamanha astúcia que artimanha
e força eram incapazes de rompê-la. Presos, ambos se
viram atados em fortes ataduras que lá os aguardavam:
mas ela em grilhões de adamantó foi atada, pois nada
mais podia mantê-la em segurança; já *Verdant* (esse
era o seu nome) foi logo liberto e solenemente
admoestado.

Eis que um braço severo e impiedoso trouxe ao chão
aqueles recantos de prazer e aquele rico palácio, e a
sua esmerada confecção não pôde poupá-los da
tempestuosa ira de *Sir Guyon*, que do prazer fez
perturbação: os bosques ele cortou, os jardins
esfacelou, os arboretos destruiu, os abrigos trouxe

Their groues he feld, their gardins did deface,
Their arbers spoyle, their Cabinets suppressse,
Their banket houses burne, their buildings race,
And of the fairest late, now made the fowlest place.

84 Then led they her away, and eke that knight
They with them led, both sorrowfull and sad:
The way they came, the same retourn'd they right,
Till they arriued, where they lately had
Charm'd those wild-beasts, that rag'd with furie
mad.
Which now awaking, fierce at them gan fly,
As in their mistresse reskew, whom they lad;
But them the Palmer soone did pacify.
Then *Guyon* askt, what meant those beastes, which
there did ly.

85 Said he, These seeming beasts are men indeed,
Whom this Enchauntresse hath transformed thus,
Whylome her louers, which her lusts did feed,
Now turned into figures hideous,
According to their mindes like monstuous.
Sad end (quoth he) of life intemperate,
And mournfull meed of ioyes delicious:
But Palmer, if it mote thee so aggrate,
Let them returned be vnto their former state.

86 Streight way he with his vertuous staffe them
strooke,
And streight of beasts they comely men became;
Yet being men they did vnmanly looke,
And stared ghastly, some for inward shame,
And some for wrath, to see their captiue Dame:
But one aboue the rest in speciall,
That had an hog beene late, hight Grille by name,
Repined greatly, and did him miscall,
That had from hoggish forme him brought to
naturall.

87 Said *Guyon*, See the mind of beastly man,
That hath so soone forgot the excellence
Of his creation, when he life began,
That now he chooseth, with vile difference,

abaixo, os salões de banquetes queimou, os edifícios
demoliu, e do que era puro refino fez ele o local mais
desolado.

Então levaram dali a dama e o cavaleiro, ambos
tristes e pesarosos, e os guiaram pelo caminho por
onde tinham entrado, até chegarem àquele local onde
tinham encantado aquelas bestas selvagens e furiosas,
que agora acordando, atiravam-se sobre eles com
ferocidade, como se ao resgate de sua senhora que era
agora levada. Mas o Peregrino logo os pacificou. Então
perguntou *Sir Guyon* o que queriam aquelas bestas que
ali se encontravam.

Respondeu o Peregrino: “Os que com bestas se
parecem são na verdade homens assim transformados
pela feiticeira: seus antigos amantes, que outrora lhe
supriram os desejos, agora postos em figuras sórdidas
à imagem e semelhança de suas mentes bestiais”. E
disse *Sir Guyon*: “Triste fim da vida intemperada,
salário lamurioso do gozo voluptuoso. Mas rogo-te,
Peregrino, que os deixe assumir de novo as suas
antigas formas”.

De pronto tocou-lhes o Peregrino com o cajado
virtuoso, e de pronto as bestas tomaram a forma de
homens vistosos. Mas ainda que fossem homens,
hombridade neles não se via: tinham os olhares
perdidos e medonhos, alguns por vergonha íntima e
outros por ira de ver sua dama cativa. Mas um mais
que todos, de nome Grilo, que até pouco a forma suína
mantinha, muito se queixou e grunhiu que a forma
suína lhe era mui natural.

Disse *Sir Guyon*: Vede a mente do homem bestial,
que logo se esquece da excelência da sua criação e
adota uma vida que agora com fraco juízo escolhe:
viver como uma besta e prescindir da inteligência.

To be a beast, and lacke intelligence.
To whom the Palmer thus, The donghill kind
Delights in filth and foule incontinence:
Let Grill be Grill, and haue his hoggish mind,
But let vs hence depart, whilest wether serues and
wind.

Ao que respondeu o Peregrino: Ao imundo agrada o
monturo e a vil incontinência. Deixa Grilo ser Grilo e
viver o seu suíno intento. Mas partamos já daqui
enquanto nos servem o tempo e o vento.

Conclusion

This research has demonstrated that a Portuguese translation of Edmund Spenser's *The Faerie Queene* is not only desirable, but also a feasible pursuit. Archaism in the poem must not be an obstacle to such an undertaking, since Spenser himself used archaism inconsistently, and in combination with syntactically marked prosody to render his language distinct and aesthetically aligned with the themes of his poem. Similar effects can be achieved in Portuguese, which as a Romance language is very accommodating of syntactical inversions, especially in poetic diction.

Moreover, this research has demonstrated that prose translation is a valid and even traditional approach to the translation of long verse works. Spenser's complex narrative and elaborate pictorialism can be conveyed in Portuguese prose. This would provide readers with broad access to Spenser's symbols, mythology, and imagery. Markedly lyrical segments can be translated into Portuguese verse, and this researcher, albeit not a poet, has attempted a rhymed and metered translation of one song contained in Spenser's narrative. The benefit of this hybrid approach is to make a translation editorially viable while also providing readers with a glimpse of what is unique about the Spenserian stanza.

A fragment has been translated as a means to apply the findings of this investigation. But this researcher believes, now more than when this work was started, that the said fragment, which amounts to almost half of a relatively long canto, can be extended into the twelve cantos of the book from which it was taken. The same procedures can be applied until all six extant

books of Spenser's *The Faerie Queene* are translated. Such a work may be undertaken as part of further academic pursuits, or even as a private venture. However, regardless of how, when, or even whether an extended translation is prepared, any such work will be indebted to the investigative and creative pursuits started as part of this monograph, which is considered by this researcher to have fulfilled its purpose, and is thus concluded.

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