

**Psycho: history and a descriptivist analysis of two translations into  
Brazilian Portuguese / *Psicose: história e análise descriptivista de duas  
traduções para o português brasileiro***

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**ABSTRACT**

From the perspective of Translation Studies, the present article aims to study two translations of *Psycho* (1959), by American writer Robert Bloch, into Brazilian Portuguese, namely: *Psycho* (1961), translated by Olívia Krähenbühl, and *Psycho* (2013), translated by Anabela Paiva. Thus, the main objective of this investigation is to compare both translations in order to verify the transposition of space and the uncommon setting constructed by Robert Bloch. In addition, this work will also be concerned with studying the translation process of both objects of study, and to this end, the scheme for the analysis of translations proposed by José Lambert (2011) within the scope of Descriptive Translation Studies will be crucial. Finally, based on studies by Lanzetti et al. (2009), the translation by Krähenbühl (1961) could be classified as a translation with the predominance of domesticating tendencies, whereas the translation by Paiva (2013) could be estimated as a translation with mainly foreignizing tendencies. Both translations seem to offer solutions to lexical, syntactical, and cultural questions compatible with their production contexts and their polysystematic configurations.

**KEYWORDS:** Translation; *Psycho*; Robert Bloch; Olívia Krähenbühl; Anabela Paiva.

**RESUMO**

*Sob a perspectiva dos Estudos da Tradução, o presente artigo tem como objeto de estudo duas traduções da obra *Psicose* (1959), do escritor estadunidense Robert Bloch, para o português brasileiro, a saber: *Psicose* (1961), traduzida por Olívia Krähenbühl, e *Psicose* (2013), traduzida por Anabela Paiva. Sendo assim, o principal objetivo desta investigação é comparar as duas traduções, a fim de verificar a transposição do espaço e a ambientação insólita construídos por Robert Bloch nas respectivas traduções. Além disso, este trabalho também se preocupará em estudar o processo tradutório dos dois objetos de estudo e, para tal, será crucial o esquema para análise de traduções, proposto por José Lambert (2011), por meio dos Estudos Descritivos da Tradução. Por fim, com base nos estudos de Lanzetti et al. (2009), verificou-se (que?) a tradução de Krähenbühl (1961) pode ser classificada como uma tradução com a predominância de tendências domesticadoras, ao passo que a tradução de Paiva (2013) pode ser classificada como uma tradução com tendências principalmente estrangeirizadoras. Ambas as traduções parecem apresentar soluções para questões lexicais, sintáticas e culturais compatíveis com seus contextos de produção e suas respectivas configurações polissistêmicas.*

**PALAVRAS-CHAVE:** Tradução; *Psicose*; Robert Bloch; Olívia Krähenbühl; Anabela Paiva.

## **1 First considerations**

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Originally published in 1959 by Simon & Schuster, *Psycho* is one of more than thirty novels by American writer Robert Albert Bloch (1917 - 1994) who, in addition to writing in long prose fiction, has also written several short stories and scripts for the cinema and television. His mentor was Howard Phillips Lovecraft, one of the most important writers of Fantastic Literature, who encouraged Bloch's work (since he was one of the youngest members of the so-called Lovecraft Circle at that time.

However, in 1959, *Psycho* was out of circulation for some time in the United States because Alfred Hitchcock - director of the film adaptation by the same name - bought the copyrights of the novel, as well as all copies from bookstores. He did not want anyone to know the outcome of the story before watching the film adaptation from Bloch's novel (REBELLO, 2013). However, Hitchcock's *Psycho* made his debut in theaters in 1960, which undoubtedly contributed to divulge Bloch's novel.

For these reasons, the novel *Psycho* arrived in Brazil for the first time in 1959 by Record publishing house, with a translation by A. B. Pinheiro de Lemos. Nevertheless, this edition has been out of print for years and seems to have been forgotten, since there is no reference to its publication in any journalistic work or article. Despite that, shortly afterwards in 1961, the second edition and Brazilian translation of *Psycho* was published, this time by Best Seller, with its translation by Olívia Krähenbühl.

According to Liv Brandão, a reporter for *O Globo* newspaper in the 1960s, *Psycho* was one of the bestselling books in Brazil<sup>2</sup>, but after that decade, Bloch's work was out of circulation for nearly fifty years. Still, Lovecraft's most famous pupil's novel was reissued on Brazilian soil in 2013, with a new edition produced by DarkSide Books, and translated by Anabela Paiva.

Given this background, this paper aims to study both translations into Brazilian Portuguese of the novel *Psycho*: the first one by Olivia Krähenbühl, first published in 1961, and second one by Anabela Paiva, published in 2013. Therefore, the main objective herein is to compare both translations in order to verify the forms of transposition of space configuration and the uncommon atmosphere constructed by Robert Bloch in the translations listed. Among the objectives, it is also necessary to explore Bloch's literary production, as the author is neither a popular writer nor

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<sup>2</sup> Available in: <<https://oglobo.globo.com/cultura/psicose-livro-que-fisgou-hitchcock-relancado-no-brasil-9511396#ixzz52x1LSqMT>>. Accessed on December 1st, 2017.

commonly studied by academia in Brazil. In addition, this article is also concerned with observing the translation process of the two objects of study and, to that aim, José Lambert's (2011) scheme for translation analysis is utilized. For practical reasons, Robert Bloch's *Psycho* (1959) will be referred to as the term "source text", while both respective translations will be referred to as the "target text".

To reach the goals of this paper, this text is organized in the following four sections: "2 The Polysystems Theory, by Itamar Even-Zohar"; "3 The Fantastic Literature in the Poetry of Robert Bloch"; "4 The translators: Olívia Krähenbühl and Anabela Paiva", and "5 A brief descriptive analysis of the translation processes of *Psycho*".

## **2 The Polysystems Theory, by Itamar Even-Zohar**

Based on Russian Formalism and Dynamic Functionalism, the Polysystems Theory was first conceived from the writings of Itamar Even-Zohar, an Israeli researcher who participated in the so-called Cultural Turn or Manipulation School in Translation Studies. His theory presents broad concepts of polysystematic concern, which are not restricted to literature, since literary texts add elements coming from other cultural systems. Therefore, the Polysystems Theory has a broad scope since

the idea that semiotic phenomena, i.e., sign-governed human patterns of communication (such as culture, language, literature, society), could more adequately be understood and studied if regarded as systems rather than conglomerates of disparate elements has become one of the leading ideas of our time in most sciences of man. [...] Thus, the idea of system has made it possible not only to account adequately for "known" phenomena, but also to discover altogether "unknown" ones (EVEN-ZOHAR, 1990, p. 10).

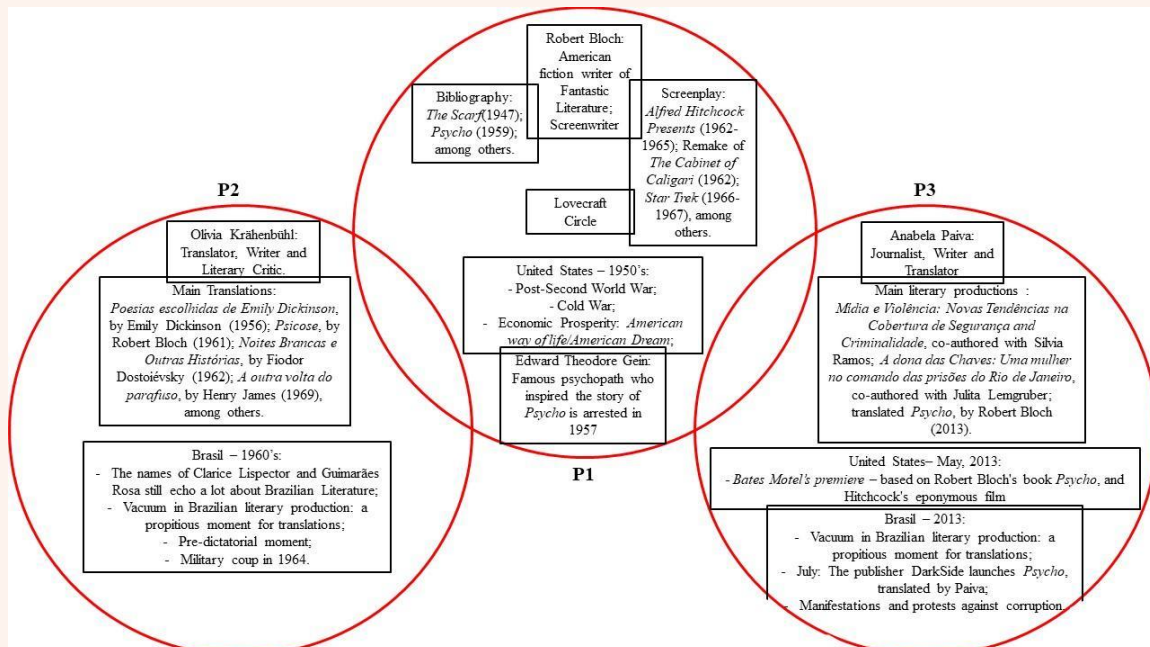
Thus, one has the notion that the forms of human communication – culture, language, literature, society, among others – can be better understood if organized as systems, since they are interconnected. Therefore, when one speaks of literature, one also approaches a language with a specific code from a certain social, historical, and cultural context. Having said that, Even-Zohar adds:

[...] these systemic relations that determine the status of certain items (properties, features) in a certain “language”. The selection of a certain aggregate of features for the consumption of a certain status group is therefore extraneous to that aggregate itself. Similarly, the status of any literary repertoire is determined by the relations that obtain in the (poly)system. [...]

In this approach, then, “literature” cannot be conceived of as either a set of texts, an aggregate of texts (which seems to be a more advanced approach), or a repertoire. Texts and repertoire are only partial manifestations of literature, manifestations whose behavior cannot be explained by their own structure. It is on the level of the literary (poly)system that their behavior is explicable (EVEN-ZOHAR, 1990, p. 19).

From this perspective, the following picture briefly illustrates a possibility of analysis that represents the three polysystems in which the objects of study of this paper are inserted. Polysystem 1 (P1) is linked to the production of the first edition of *Psychoby* Robert Bloch in 1959, in the United States. Polysystem 2 (P2) presents the production of the translation of *Psychoby* Olívia Krähenbühl in 1961, in Brazil. And finally, Polysystem 3 (P3) reflects the production of the translation of *Psycho* by Anabela Paiva in 2013, in Brazil.

Picture 1: Representation of polysystematic relations of *Psycho*



Based on Picture 1, the relationships between the source text in its production context and its Brazilian translations will be explored in sections 3 and 4. The

polysystematic configurations symbolized by the contents of P1, P2 and P3 are intended to create a panoramic view of this imbrications and also provide a basis for the analysis that is carried out in section 5. Historical aspects such as World War II and the Brazilian Military Government contextualize this research, in addition to elements from the literary field, such as Lovecraft's influence and the literary productions of the translators, among others, which constitute rich subsidies for this investigation.

### **3 Fantastic Literature in Robert Bloch's Poetry**

Among over thirty literary fiction books written by Robert Bloch, mention should be made to *The Scarf* (1947), *Psycho* (1959), and *The Psychopath* (1972). For cinema and television, Bloch was the scriptwriter of ten episodes of the series *Alfred Hitchcock Presents* (1962-1965), the remake of *The Cabinet of Dr. Caligari* (1962), and three episodes of *Star Trek* (1966-1967). As a result of these and other works, he has won several awards such as *Hugo Award*, *Bram Stoker Award*, and *World Fantasy Award*<sup>3</sup>.

According to Ilana Casoy (2014), the author of *Serial killers: louco ou cruel?*, to write *Psycho*, Bloch was inspired by the story of serial killer Edward Theodore Gein (1906 - 1984). Born in La Crosse County, Wisconsin, in northern United States (see P1 in: Picture 1), Gein is considered one of the worst psychopaths of all time, because besides being a necrophiliac and a cannibal, he was also notorious in the 1950s for walking on his property cross-dressed in clothes made of human skin while he imitated his mother.

Establishing a possible relationship to Gein's story, the narrative of *Psycho* is split in two plots: the story of Norman Bates, a forty-year-old man who lives in and manages his roadside hotel, Bates Motel; and the life of Mary Crane, a thirty-year-old secretary who dreams of getting married to Sam Loomis, the owner of a hardware store.

However, these two paths intersect in the first part of the narrative, when Mary steals forty thousand dollars from the real estate agency where she worked and, after escaping, she stays at Bates Motel. Surprised by the fall of a rainy night, Mary decides

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<sup>3</sup> Information available in: <<http://www.darksidebooks.com.br/psicose/>>. Accessed on October 05th, 2017.

to have meal with Norman at the motel. The girl finds it strange the fact that the man and his mother live alone in that remote house. Apparently, Norman Bates's mother is a domineering person, who manifests her dissatisfaction when she realizes that her son dines with the guest.

Then, during her bath, Mary Crane is murdered by Mrs. Bates, in a scene that has become an icon of the cinema in the adaptation *Psycho* (1960), directed by Hitchcock. Thus, the disappearance of Mary Crane triggers an investigation, in addition to other deaths, like the murder of the detective in charge of the case. Finally, the police discover that, in addition to cross-dressing and assuming the personality of Norma Bates ( his mother who had died twenty years before), Norman had dug up her corpse and kept it inside their house.

Due to that, the reader will notice an atmosphere full of suspense and horror in *Psycho*, especially in Norman Bates's house and motel: "The house was old, its frame siding gray and ugly here in the half-light of the coming storm" (BLOCH, 2010, p. 153). Thus, the setting of the narrative space plays a very important role in *Psycho*, because it is through it that the elements of the uncommon corroborate to create an atmosphere of suspense and horror.

In this sense, it is possible to find a clear influence from his mentor, Lovecraft, in Bloch's familiarity with the fantastic genre. Lovecraft affirms that atmosphere is the most important element to determine sensations that generate an uncommon atmosphere:

Naturally we cannot expect all weird tales to conform absolutely to any theoretical model. Creative minds are uneven, and the best of fabrics have their dull spots. Moreover, much of the choicest weird work is unconscious; appearing in memorable fragments scattered through material whose massed effect may be of a very different cast. *Atmosphere is the all-important thing, for the final criterion of authenticity is not the dovetailing of a plot but the creation of a given sensation* (LOVECRAFT, 2007, p. 17, italics ours).

From the same point of view, the master of Horror and Mystery narratives who influenced H.P. Lovecraft, Edgar Allan Poe, when doing a theoretical study of "The Raven" in 1846 (see "The Philosophy of Composition"), argues that the more enclosed the space, the stronger the atmosphere of horror will be:



The next point to be considered was the mode of bringing together the lover and the Raven – and the first branch of this consideration was the *local*. For this the most natural suggestion might seem to be a forest, or the fields, *but it has always appeared to me that a close circumscription of space is necessary to the effect of insulated incident: it has the force of a frame to a picture. It has an indisputable moral power in keeping concentrated the attention, and, of course, must not be confounded with mere unity of place* (POE, 2017, p. 349-350, author's italics).

In view of this, one can notice Robert Bloch's concern to develop horror scenes in the most enclosed places of the house and motel. Examples are the locations of detective Arbogast's murder, which takes place in the lobby of Norman's house, and the meeting of Mary and Norma, which occurs in a bathroom of the motel, as it can be observed in the following quote:

The roar was deafening, *and the room was beginning to steam up*. That's why she didn't hear the door open, or note the sound of footsteps. And at first, *when the shower curtains parted, the steam obscured the face*. Then she *did* see it there – just a face, peering through the curtains, hanging in midair like a mask. A head-scarf concealed the hair and the glassy eyes stared inhumanly, but it wasn't a mask, it couldn't be. The skin had been powdered dead-white and two hectic spots of rouge centered on the cheekbones. It wasn't a mask. It was the face of a crazy old woman. Mary started to scream, and *then the curtains parted further* and a hand appeared, holding a butcher's knife. It was the knife that, a moment later, cut off her scream. And her head (BLOCH, 2010, p. 41, italics ours).

As the quote shows, the enclosed bathroom environment, the curtained showerhead and the steam shower suggest a sense of confinement that triggers Mary's fear. Finally, Lovecraft emphasizes that it is the atmospheric touches, that is, the setting of the story, the composition of the scenarios, together with the writer's ability to work with these elements, which produce the sensation of horror and supernatural:

We may say, as a general thing, that a weird story whose intent is to teach or produce a social effect, or one in which the horrors are finally explained away by natural means, is not a genuine tale of cosmic fear; but it remains a fact that such narratives often possess, in isolated sections, atmospheric touches which fulfil every condition of true supernatural horror-literature. Therefore, we must judge a weird tale not by the author's intent, or by the mere mechanics of the plot; but by the emotional level which it attains at its least mundane point. If the proper sensations are excited, such a "high spot" must be admitted on

its own merits as weird literature, no matter how prosaically it is later dragged down. The one test of the weird is simply this: whether or not there be excited in the reader a profound sense of dread, and of contact with unknown spheres and powers; [...] (LOVECRAFT, 2007, p. 17-18).

In light of what has been discussed thus far, the following sections will accomplish a comparative study of both chosen translations of *Psycho* in order to verify the transposition of the uncommon atmosphere configuration in the setting of Norman's house spaces as depicted in the translations listed.

#### **4 The translators: Olívia Krähenbühl and Anabela Paiva**

Olívia Krähenbühl (1900-1973) was a renowned Brazilian literary translator and critic who, in addition to *Psycho* (1<sup>st</sup> edition published in 1961 and 2<sup>nd</sup> edition published in 1964 by Best Seller), is also known for her other translations of literature classics, namely: *Poesias escolhidas de Emily Dickinson*, Emily Dickinson (1956, Saraiva), *Noites Brancas e Outras Histórias*, by Fiodor Dostoyevsky (1962, José Olympio), *A outra volta do parafuso*, by Henry James (1969, Ediouro), among others.

In view of the impossibility of interviewing Olívia Krähenbühl, it is worth mentioning an article published by the translator in the *Correio da manhã* newspaper, Rio de Janeiro, on September 3<sup>rd</sup>, 1944, entitled “Double aspect of translation”. In this article, Krähenbühl discusses about the work of translation, presents and comments on the profession of the writer and translator, and highlights the importance of the translator in also being a writer:

Not far from the truth are those who say that a good translation is a more difficult task than the making of an original piece. Because, they argue, for the sake of writing the original work, a certain command of the language is enough, provided the writer has something to say. But to carry out a well-made translation, one must find the translator in possession of a kind of double soul, in addition to knowing, with perfection, the vernacular and the language to be translated. And it is in this double aspect - of a work of science lined with work of art - that lies the greatest difficulty for a good translation.

[...]

An intelligent editor among us affirms, (and there is, with no doubt), that there is a translator for each work to be translated; a translator



whose temperament is refined with the original work in such a way, to the point of translating it, to make it a true recreation. [...]

There is also the opposite criterion: that of entrusting translations to the translator who is not a writer, to the translator *tout court*. And the result seems equally disastrous to us. For there, if translation is profited as a work of science, it leaves much to be desired in its aspect of a work of art.

Well, a language is, first and foremost: the natural expression of thought, not of feeling, and words are rather symbols of ideas, not of emotion. Therefore, in order to convey the feeling, it is necessary to look not only at the words themselves, but also at their arrangement, their melody, their associations and the thousand and one ways in which they indirectly suggest and communicate the emotion held by those who wrote.

[...]

Therefore, if one impairs translation as a work of science, another equally harms it in its aspect of a work of art. *The ideal, then, would be to join writer and translator in the same and inseparable person* [...] (KRÄHENBÜHL, 1944, p. 1-4, italics ours).

Of course, the Brazilian cultural and literary polysystem (represented as P2 in Picture 1), in which the translation of Krähenbühl is inserted, must be considered. However, the criticism of the translator applies to the present day, since linguistic translation is a complex work because it involves much more than a mere exchange of codes. Translation requires, in a way, that the translator be familiar with both source and target cultural polysystems.

Along these lines, and bearing in mind the Brazilian cultural and literary polysystem of 1960 (P2 in picture 1), it can be said that Krähenbühl translated *Psycho* from a perspective of her time. While incorporating language appropriate to the period in which she was inserted, she included her style of writing in her translation, as it can be seen in the excerpt from the article “Double aspect of translation”.

In fact, the cultural and literary context (P3 in Picture 1) in which Anabela Paiva acts is quite diverse, due to the temporal gap between both translations studied here. In an interview with the author of this article (see Appendix A), the journalist says that she has worked with the English language since the time she lived in the United States, from 1989 to 1992, where she worked as a correspondent for *Veja* and *Jornal do Brasil*. Although she wrote two coauthored books, *Mídia e Violência: Novas Tendências na Cobertura de Segurança e Criminalidade*, with Silvia Ramos, and *A dona das Chaves: Uma mulher no comando das prisões do Rio de Janeiro*, with Julita Lemgruber, her experience with translation, so far, has been limited to *Psycho* (released

in 2013 by DarkSide Books, in its two editions: the Classic Edition and the Limited Edition). Regarding the work of the translator in relation to literary works, Paiva comments that

the work of the translator, no doubt, is almost that of a co-author of the work, especially in genres such as poetry. Translators must face the work with a mixture of courage and care. Courage, if necessary, to make stylistic choices so that the result of the translation is true to the style and intentions of the original, and not just a literal translation. At the same time, caution, never to exceed this simple goal – which would betray the literary work (PAIVA, 2017).

From this angle, it is perceived that Paiva's discourse is in line with the postulates of André Lefevere (2007) present in his book *Translation, rewriting and the manipulation of literary fame*, considering that for him the translation also functions as rewriting, being a way to keep literature alive. Consequently, the importance of the translator stands out because, more than performing decoding work, (s)he rewrites, adapts, and projects the image of an author or of a certain work in a new literary polysystem.

To sum up, the reports of the translators, in the form of an article, in the case of Krähenbühl, and the interview with Paiva, reveal their translation beliefs that probably guide their work with literary translation and can inform the researcher about their objects of study. With the completion of this section, the next one proposes a brief analysis of both translations of *Psycho*.

## **5 Brief descriptive analysis of the translation processes of *Psycho***

Based on the polysystemic perspective by Itamar Even-Zohar (2013) and the descriptive focus of the Translation Studies proposed by Gideon Toury (2012), this section aims to do a brief analysis of both selected translations of *Psycho*. For this, by considering the chronological order of the translations publication, when referring to Krähenbühl's translation, the abbreviation "T1" will be used, and "T2" will be representative of Paiva's translation.

From the application of "A synthetic scheme for translation description", elaborated by Lambert and Van Gorp (2011), it was possible to perform a descriptive

study of the translations divided in four parameters: 1. Preliminary data, 2. Macro-level, 3. Micro-level and 4. Systemic context. In the macro analysis, according to the author, it is possible to verify the organization and arrangement of a book, while the micro-level is related to the internal changes of the words. Finally, the systemic context can establish a relationship between the systems of translations analyzed with other cultural systems, especially applied for this analysis.

In the case of T1, in relation to the preliminary data, it is possible to identify in the cover of the book, besides the title and the author's name, the phrase “Do not read this book at night, especially if you are alone ...”, which indicates, even if indirectly, the genre of the novel: thriller. However, the name of the translator, Olívia Krähenbühl, is only mentioned on the title page. It is interesting to note that the font type of the word “Psycho” found both on the cover and the title page is the same as that used in the first edition of Robert Bloch in 1959, thus indicating this proximity between publications. Finally, it can be said that T1 is a complete translation of the whole text, although it does not make use of any metatext, such as footnotes.

As for the preliminary data, T2 contains two editions with different covers. The first one is the “Limited Edition”, a deluxe edition that features a very similar cover to that one of Robert Bloch’s 1959 first edition, in addition to a special notebook with photos of film adaptation of Hitchcock. The second one is the “Classic Edition”, an edition in the brochure version, with a cover inspired by the 1960 adaptation of *Psycho* to the cinema. One can perceive, besides the phrase “The novel that originated the classic of Hitchcock” in the cover, the design of blood that flows to a drain, a scene that refers to the movie quoted. Both editions use the same font type as the first edition of 1959, differing only in the design of the covers, in the picture book (deluxe version), and in the phrase on the cover of the booklet edition. The T2 editions make no remark as to the genre of the book, but mention the name of the translator, Anabela Paiva, on the title page. It also comprises a complete translation and includes some metatexts, such as a footnote on page 223, in which it succinctly sheds light on Ed Gein’s life.

In the macro-level, both T1 and T2 present their segmentation in chapters in the same way adopted by Bloch. While T1 maintains the seventeen chapters entitled only with figures, T2 names the chapters with their first words, i.e.: Chapter 1: “Norman Bates heard the sound and shuddered”; Chapter 2: “Mary took several minutes to notice

the rain”; Chapter 3: “Looking for a room?”; Chapter 4: “The minute you entered the office ...”; Chapter 5: “Norman locked the door and went up the hill to the house”; Chapter 6: “At six o'clock in the afternoon ...”; Chapter 7: “The gray Stetson was now on the table ...”; Chapter 8: “Tomorrow will become today ...”; Chapter 9: “Saturday evening ...”; Chapter 10: “Norman smiled at the old man ...”; Chapter 11: “Sam and Lila, sitting in the back room ...”; Chapter 12: “Sam and Lila have lunch at the hotel.”; Chapter 13: “Norman knew they would come ...”; Chapter 14: “For a moment Sam had hope ...”; Chapter 15: “Lila went up the steps and reached the porch just in time ...”; Chapter 16: “The removal of the chariots and the bodies of the swamp ...”; Chapter 17: “The true end came quietly.” The strategy used by T2 of labeling the chapters can be understood as a way of holding the reader to the book, since titles announce what will happen next.

About the micro-level of translation, namely, the graphic, phonic, syntactic, lexical modifications, among others, it can be said that T1 and T2 have their peculiarities. Therefore, from the tables below, it will be possible to do a brief analysis of the micro-level of both translations, as well as to verify, in T1 and T2, the forms of transposition of uncommon settings proposed by Bloch by means of lexical choices, as previously mentioned in the third section of this article.

Considering the importance of narrative space, the following table describes the time when Lila, Mary's sister, decides to rummage through Norman's house and, on describing, for the first time, the appearance of the house, she has the feeling of being in a place which does not fit reality, because the house seems to have a life of its own:

Table 1: excerpts of *Psycho*, by Robert Bloch, and its T1 and T2 translations

| <i>Psycho</i> – Robert Bloch, 1959  | <i>Psicose</i> – translation by Olívia Krähenbühl, 1961   | <i>Psicose</i> – translation by Anabela Paiva, 2013   |
|---|---|---|
| Lila went up the steps, reaching the porch just before the rain came.   | LILA subiu os degraus e bateu à porta antes que a chuva desabasse.  | Lila subiu os degraus e chegou à varanda bem na hora em que a chuva desabou.  |
| The house was old, its frame siding gray and ugly here in the half-light of the coming storm. <i>Porch</i> boards creaked under her feet, and she could hear the wind rattling the casements of the upstairs windows. [...] | A casa era velha, a madeira de que era feita tão feia quanto encardida à meia-luz da tormenta que se aproximava. O soalho do <i>alpendre</i> rangia sob seus pés, e ela podia ouvir o vento chocalhando as janelas do | A casa era velha e sua estrutura de madeira era gasta e cinzenta à meia-luz da tormenta que se aproximava. O assoalho da <i>varanda</i> rangia sob seus pés e ela podia ouvir o vento chacoalhando os caixilhos das |

|   |   |  |
|---|---|--|
| Lila knocked again, and the house groaned a hollow echo. The sound of the rain drowned it out, and she didn't bother <i>to listen closely</i> (BLOCH, 2010, p. 153, italic ours). | primeiro andar. [...]<br>Bateu de novo e a casa soltou um gemido cavernoso. O ruído da chuva abafou-o, e ela não se deu o trabalho <i>de aplicar um ouvido mais atento</i> (BLOCH, 1961, p. 85, italic ours). | janelas do primeiro andar. [...]<br>Lila bateu de novo, e a casa gemeu um eco cavernoso, o som da chuva abafou. Ela não se deu ao trabalho <i>de tentar ouvir melhor</i> (BLOCH, 2013, p. 209, italic ours). |
|---|---|--|

As regards the lexical level, it is noticed that T1 and T2 have made different choices, since T1 translated “The house was old, its frame siding gray and ugly here in the half-light of the coming storm” as “*A casa era velha, a madeira de que era feita tão feia quanto encardida à meia-luz da tormenta que se aproximava*”, while T2 opted for “*A casa era velha e sua estrutura de madeira era gasta e cinzenta à meia-luz da tormenta que se aproximava*”. In this sense, it is observed that T1 translated “gray” as “*encardida*”, which can also mean “gray”. Such a choice, quite possibly, is tied to the vocabulary of the time when P2 is inserted, and this also fits for T2 and its respective polysystem.

Thus, based on this first description of the external appearance of Norman Bates’ house, it can be seen that both translations with their peculiarities obviously construct a setting that leads them to a dark and mysterious space, which, terrify the character Lila. Thus, still within the micro-level, the scenes that best describe Bates’ house are under Lila’s point of view, who, after the disappearance of Mary, decides to look for her. When she arrives at Norman Bates’ place, the old appearance and decoration of the house entrance disturb Lila who, as a result, feels a very strange atmosphere in the setting:

Table 2: excerpts of *Psycho*, by Robert Bloch, and its T1 and T2 translations

| <b><i>Psycho</i> – Robert Bloch, 1959</b>  | <b><i>Psicose</i> – translation by Olívia Krähenbühl, 1961</b>   | <b><i>Psicose</i> – translation by Anabela Paiva, 2013</b>  |
|--|--|---|
| Lila stood in the hall. It was darker inside the house than out there on the porch. But there must be a light switch somewhere along the wall here.<br><br>She found it, snapped it on. The unshaded overhead bulb gave off a feeble, sickly glare against | Entrou no vestíbulo. Estava mais escuro do que lá fora. Mas teria que haver um interruptor ao longo da parede... Encontrou-o. Acendeu a luz. A lâmpada, sem o abajur, no teto, dava uma débil claridade doentia contra um fundo de papel de parede descascado, | Lila entrou no vestíbulo. Estava mais escuro do que a varanda. Mas deveria haver um interruptor em algum lugar ao longo da parede.<br><br>Ela o encontrou e acendeu a luz. A lâmpada do teto, sem luminária, dava uma claridade débil, doentia, contra o fundo de |

|  |   |  |
|--|---|--|
| <p>the background of peeling, shredded wallpaper. What was the design--bunches of grapes, or were they violets? Hideous. Like something out of the last century. A <i>glance</i> into the parlor confirmed the observation. Lila didn't bother to go in. The rooms on this floor could wait until later. Arbogast had said he saw someone looking out of a window upstairs. That would be the place to begin.</p> <p>There was no light switch for the stairway. Lila went up slowly, groping along the banister. As she reached the landing, the thunder came. The whole house seemed <i>to shake with it</i>. Lila gave an involuntary shudder, then relaxed. It was involuntary, she told herself. Perfectly natural. Certainly, there was nothing about an empty house like this to frighten anybody (BLOCH, 2010, p. 155, italic ours).</p> | <p><i>caindo aos pedaços</i>.</p> <p>Que figuras eram aquelas? Cachos de uvas ou violetas? Pavorosas. Coisas do século passado.</p> <p><i>Um olhar relanceado</i> pela sala confirmou-lhe a observação. Lila não queria entrar ali. As salas do andar térreo podiam ficar para mais tarde. Arbogast dissera ter visto alguém espiando de uma janela no andar superior. Era por ali que devia começar.</p> <p>Na escada não havia interruptor. Subiu devagar, tateando o corrimão. Ao chegar ao patamar, o trovão estrondou. A casa inteira pareceu <i>cambalear</i>. Ela vibrou num tremor involuntário, mas retomou a calma. Foi "sem querer" desculpou-se perante si mesma. Perfeitamente natural. Nada havia naquela casa deserta capaz de assustar quem quer que fôsse (BLOCH, 1961, p. 86, italic ours).</p> | <p>papel de parede descascado. O que eram aqueles desenhos – cachos de uvas, violetas? Pavorosos. Coisas do século passado.</p> <p><i>Um olhar de relance</i> na sala confirmou a impressão. Lila não quis entrar. As salas do andar térreo poderiam ficar para mais tarde. Arbogast tinha dito que vira alguém espiando de uma janela no andar de cima. Era por lá que deveria começar.</p> <p>Na escada não havia interruptor. Subiu devagar, tateando o corrimão, ao chegar ao patamar, o trovão estrondou. A casa inteira pareceu <i>chacoalhar</i>. Lila sentiu um tremor involuntário, depois relaxou. Foi sem querer, disse a si mesma. Perfeitamente natural. Certamente, não havia nada capaz de assustar alguém naquela casa vazia (BLOCH, 2013, p. 211, italic ours).</p> |
|--|---|--|

The micro-level of both translations above is distinct, once T1 omits the name of “Lila” in some sentences or exchange it for the pronoun “she” in others. T2 is concerned with maintaining a more direct and colloquial discourse, while T1 is concerned with using enclisis at various times (“*encontrou-o*”, “*desculpou-se*”), as well as more erudite expressions (“*retomar a calma*”) in order to convey more formal register, which differs somewhat from Bloch's proposal.

In fact, the excerpt presented in Table 2 shows the narrator's concern to describe space and setting thoroughly, so much so that suspense increases as the text is read with the help, of course, of short sentences, which were maintained in both translations. The choice of the nocturnal setting with thunder and darkness also corroborates much for the construction of this space of horror, because, as Ceserani points out, “the setting preferred by the fantastic is that which refers to the night world” (2006, p. 77).



Indeed, the culmination of horror in the narrative is not the moment when Mary was stabbed to death, but when Lila finds the basement of Norman's house:

Table 3: excerpts of *Psycho*, by Robert Bloch, and its T1 and T2 translations

| <i>Psycho</i> – Robert Bloch, 1959  | <i>Psicose</i> – translation by Olívia Krähenbühl, 1961  | <i>Psicose</i> – translation by Anabela Paiva, 2013   |
|---|--|---|
| <p>The basement stairs were just ahead. She fumbled at the wall until her hand brushed over another switch. The light went on below, just a faint and faltering glow in the darkened depths. Thunder growled in counterpoint to <i>the clatter</i> of her heels.</p> <p>The, bare bulb dangled from a cord directly in front of the <i>furnace</i>. It was a big furnace, with a heavy iron door. Lila stood there, staring at it. She was trembling now, she admitted that to herself; [...]</p> <p><i>The door</i>. The blanket had concealed it completely, but there must be another room here, probably an old-fashioned fruit cellar. That would be the ideal place to hide and wait. [...]</p> <p>Lila opened the door of the fruit cellar.</p> <p>It was then that she screamed.</p> <p>She screamed when she saw the old woman lying there, the gaunt, gray-haired old woman whose brown, wrinkled face grinned up at her in an obscene greeting.</p> <p>"Mrs. Bates!" Lila gasped.</p> <p>"Yes."</p> <p>But the voice wasn't coming from those sunken, leathery jaws. It came from behind her, from the top of the cellar stairs, where the figure stood</p> <p>(BLOCH, 2010, p. 161-163,</p> | <p>A escada do porão estava à sua frente. Tateou a parede em busca de outro interruptor. A luz se acendeu em baixo, apenas um clarão enfraquecido na profundidade tenebrosa. O trovão roncava, contrapontando o <i>castanholar</i> de seus saltos.</p> <p>A lâmpada nua se balançava de um fio bem na frente da <i>fornalha</i>. Era uma fornalha grande, com uma porta de ferro, pesada. Lila parou e a olhava. Tremia — a si mesma o confessou; [...]</p> <p><i>A porta</i>. O cobertor a tapava completamente, mas devia haver um quarto por trás dela — o lugar ideal para alguém se esconder e ficar de tocaia. [...]</p> <p>Ela abriu a porta do depósito de frutas.</p> <p>Aí foi que gritou.</p> <p>Gritou ao ver a velha — a velha emaciada, cabelos brancos, rosto enrugado e escuro, arreganhando os dentes para ela, num sorriso obsceno.</p> <p>— Sra. Bates! gritou Lila, arfando.</p> <p>— <i>Sim</i>.</p> <p>Mas a voz não veio daquelas maxilas afundadas e coriáceas. Veio de um lugar por trás dela: do tópo da escada do porão, onde o vulto estava postado (BLOCH, 1961, p. 89-90, author's italic and ours).</p> | <p>A escada do porão estava bem à frente. Tateou a parede até que sua mão encontrou outro interruptor. A luz se acendeu lá embaixo, apenas um clarão fraco e vacilante nas profundezas do escuro. O trovão roncava, em contraponto às <i>batidas</i> dos seus saltos.</p> <p>A lâmpada se balançava por um fio bem em frente à <i>caldeira</i>. Era uma caldeira grande, com uma porta de ferro, pesada. Lila parou ali, olhando para ela. Estrava tremendo, admitia agora para si mesma; [...]</p> <p><i>A porta</i>. A manta tapava completamente, mas deveria haver um quarto por trás dela, provavelmente um daqueles antigos depósitos de frutas. Aquele seria o lugar ideal para alguém se esconder e esperar. [...]</p> <p>Lila abriu a porta do depósito de frutas.</p> <p>Foi aí que gritou.</p> <p>Gritou ao ver a velha deitada ali, uma velha emaciada, de cabelos brancos, com o rosto enrugado e escuro, arregrava os dentes para ela, num sorriso obsceno.</p> <p>‘Senhora Bates!’, gritou Lila.</p> <p>‘<i>Sim</i>’.</p> <p>Mas a voz não estava saindo das mandíbulas fundas, endurecidas. Veio de algum lugar por trás dela [...] (BLOCH, 2013, p. 217-219, author's italic and</p> |

|                            |  |        |
|----------------------------|--|--------|
| author's italic and ours). |  | ours). |
|----------------------------|--|--------|

In this last section, it is observed that T1 emphasized the word “*castanholar*” in italics, a choice that was found neither in Bloch's version nor in T2. In addition, T1 also omits a part of the text, “probably an old-fashioned fruit cellar”, while T2 decides to keep that phrase, because it increases the uncommon setting that Bloch's text suggests. In this perspective, it is also remarkable how the narrator, in describing space, creates a narrative setting with a climate of horror, often suggesting the presence of the uncommon, as pointed out above.

Finally, with regard to the “systemic context”, the concepts of “foreignizing procedures” and “domesticating procedures” can be taken as a basis, postulated by Lanzetti et al. (2009):

The foreignizing procedures approximate the arrival text of the original text through the lexical items maintenance, structures and style. The domesticating procedures detach the text of arrival from the original text, bringing the translation of the linguistic structures and the extratextual reality of the target language and society closer (LANZETTI et al., 2009, p. 3).

Thus, by analyzing the domestication-foreignization axis, it is possible to conjecture that T1 presents a predominance of domesticating strategies, given that it seems to approximate the source text to the Brazilian context of its time, while leaving some marks of the source text aside, as may be observed in the expressions shown in the tables above. It is worth emphasizing that this strategy possibly occurs due to the fact that Krähenbühl values literary translation and, for this, has taken literary parameters used in Brazilian target culture into consideration.

Nevertheless, T2 can be understood as a translation that uses a predominance of foreignizing procedures, as it tries to maintain similar structure and marks to the source text in the target text. As a matter of fact, Anabela Paiva's proposal was precisely that, to bring her translation closer to the source text, besides “seeking as much as possible to reproduce the agility and colloquiality of Bloch's text, the economy of his style, his ability to transport us to the scenes, with vivid and exciting descriptions” (PAIVA, 2017, s / p).

## **Final considerations**

In short, this brief study of two translations of Robert Bloch's *Psycho* (1959), the first one written by Olívia Krähenbühl in 1961 and the second by Anabela Paiva in 2013, first contextualized the author Robert Bloch and his poetics, once that the American writer and screenwriter, although very proficient, is not very known in Brazil. Also, it was pointed out that, from the polysystem in which he was inserted, that is, the American one, H. P. Lovecraft's younger disciple created Norman Bates based on the story of one of the greatest American psychopaths, Ed Gein. However, more than a thriller novel, Bloch created in *Psycho* an uncommon setting characteristic of Fantastic Literature, and a clear mark of influence of his master, rendered through his lexical choices and the way in which the narrative focus acts in the plot.

In this sense, the translation by Krähenbühl (1961) was created in Brazil in a context in which there was a certain literary vacuum of Brazilian productions of that genre, as is also the case of Paiva's translation (2013). However, despite both works of translation stemming from the same novel and linguistic code, it was verified, from this concise analysis of macro and micro-levels, that both translations have their peculiarities, since their respective polysystems subdivide into very different time contexts.

Additionally, it was possible to say that the translation of Krähenbühl (1961) is a translation with tendencies of domestication predominance, since it chose to translate the text according to the conventions of the Brazilian context of the 1960s. Furthermore, the writer/translator's marks are verified through the adoption of short phrases and gradual construction of suspense by transposing a style of her own, which she herself defends in her article included in this research.

The translation of Paiva (2013), on the other hand, points out a foreignizing preponderance, since it chose to approach the structures and marks of Bloch's text, despite being written in the XXI century. From this perspective, it has also been observed that, aside from their contexts of production, both translations construct uncommon space and setting, as does Bloch's novel, and are included in the recommendations by Poe and Lovecraft.

Finally, it is important to highlight the relevance of *Psycho* (1959) in the Brazilian cultural and literary polysystem, especially in present times, since the series *Bates Motel* (2017), inspired by Bloch's novel, stimulated the new translation of *Psycho* in the XXI century. In this sense, it is also emphasized that with this article it is not possible to build generalizations regarding the writings analyzed. However, this is a pilot study that may offer some lines of thought concerning the construction of space and uncommon settings in the selected translations.

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## APPENDIX A

### **INTERVIEW WITH ANABELA PAIVA, TRANSLATOR OF *PSYCHO*, BY ROBERT BLOCH.**

#### **1. Could you briefly explain to us about your academic background and professional experience, mainly regarding translation work?**

**Anabela Paiva:** Unfortunately, up to now, *Psycho*'s translation was the only one I have done. I am a journalist with a university degree from Universidade Federal Fluminense (Federal University of Rio de Janeiro State, UFF) and I work mainly as a communication consultant and an editor. I lived from 1989 to 1992 in the United States (Washington D.C. and Cambridge, MA), where I worked as a foreign correspondent for *Veja* magazine and *Jornal do Brasil*, among other media, and I spent some time at Harvard. Since then I have kept in touch with the English language. I have worked as a reporter and editor with major media agencies (*Isto É*, *Época*, *Jornal do Brasil*, [www.no.com](http://www.no.com)) and I have created the News website about Rio de Janeiro, called *Vozerio*. Since 2004, I have also carried out research on the media, as an associate researcher of Centro de Estudos de Segurança e Cidadania (Center for Studies on Public Security and Citizenship). I am a co-author of the following books: “*Mídia e Violência: Novas Tendências na Cobertura de Segurança e Criminalidade*” (Media and Violence: New Tendencies on Security and Criminality Coverage), with Silvia Ramos, and “*A dona das Chaves: Uma mulher no comando das prisões do Rio de Janeiro*” (The owner of Keys: A woman in charge of Rio de Janeiro Prisons), com Julita Lemgruber.

#### **2. Besides the translations, have you written any other books or literary production?**

**A.P.:** The ones mentioned above. The first one is an investigation about quality of public security coverage produced by the press, based on the analysis of thousands of articles and on 90 interviews with journalists and specialists and several guests' articles.



The second one has a biographic nature and I wrote it together with sociologist Julita Lemgruber.

**3. What is your view of the translator’s activity when facing literature work?**

**A.P.:** The translator’s work is, undoubtedly, almost the one of a co-author, mainly as regards genre such as poetry. The one who translates must face work with a mixture of courage and care. Courage for, if necessary, making stylistic choices so that the result of translation is faithful to the style and intention of the original text, and not a mere literal translation. At the same time, cautious, in order not to surpass this simple objective – which would result in betrayal to the literary work.

**4. What is your view on the lack of recognition and invisibility that many translators still undergo concerning their productions?**

**A.P.:** The publishing Market in Brazil has grown and become sophisticated and it seems to me that translators have been acquiring greater notoriety. Russian Literature, for instance, has gained new translations from its original form in recent years, and that has been well received by the media. The highly regarded translation of “A Thousand and one Arabian nights” by Mamede Mustafa Jarouche also comes to my mind. But, in fact, these are isolated cases – in general, the translation only draws attention when it is a bad one! At least the National Library has recently issued public notice to support translation work, which is a way of acknowledging the activity.

**5. What led you to translate *Psycho*, by Robert Bloch? Had you met the author before, or did you get to know him by means of Hitchcock’s homonymous movie? Was it necessary for you to do any research before starting translation?**

**A.P.:** I was invited by Christiano Menezes, the Chief Editor of DarkSide, who put lots of effort to find the copyright owners and relaunch the book, which had been out of print for decades in Brazil. I had only watched the movie; I had not read the book. Before starting, I obviously read whatever I could about Bloch, Lovecraft’s influence in

his career, his participation as a scriptwriter. A prolific and prize-winning author, who has done much more than his most famous novel. However, my work was focused on *Psycho*.

**6. Did the publishers make any requirements for your translation or any “correction”? If so, do you know why?**

**A.P.:** I do not think there was any change besides review.

**7. Could you tell us whether there is any translation Project for this novel? What were your translation choices/objectives? What were the biggest challenges and difficulties within the translation process?**

**A.P.:** From start, my objective was to make the text in Portuguese as close as possible to the original. That required virtually writing a new translation. You can read the 1960 edition translation here.

<https://www.scribd.com/document/358011151/Psicose-Robert-Bloch-pdf>

When I compared the edition of the 60s with Bloch’s original, I got a fright. The text in English had so much more strength, density. And it was so much more direct and objective. Narrative uses short sentences and words, colloquial expressions, slang all the time. Besides that, he seeks to reproduce speech modulation, as he italicizes words that, if said aloud by the character, they would be more emphatic. E.g.: “God, could she read his *mind*?” (Chapter 1): “In fact, when you came right down to it, some people don’t seem to get *any* opportunities at all.” (Chapter 2).

This resource is crucial to make internal characters’ dialogue more lively and thrilling, which, in fact, is the work’s great strength. We accompany Norman Bates all the time, in permanent soliloquy, commenting on what his Mother and the other characters tell him. I have tried to faithfully reproduce that intonation in the Portuguese version. Meanwhile, I have removed some italicized words that were not in the original text. For instance, on the second page, when Norman reads the book about the Inca civilization. In the earlier translation, we read “... a descrição da *cachua*, por exemplo,

onde os guerreiros formavam um vasto círculo que se movia e contorcia como uma cobra *enorme*.”

In the original text: “For example, this description of the *cachua*, or victory dance, where the warriors formed a great circle, moving and writhing like a snake.”

In the earlier translation, the text has acquired very formal constructions and inversions that we do not use on a daily basis (“tal riqueza”, “amplo colo”). Maybe with respect to those times uses, the translator chose *ênclise* (“deixo-o”) and not very colloquial words (“bátega”, algaravia). In the new translation, I tried to make use of direct order, everyday vocabulary, short sentences and paragraphs.

I also reproduced the way the character Mother was called in the original text, in the parts we follow Norman’s thought. Always with capital letters, without articles, pronouns. Mother is this monstrous mother’s name. As in the sentence: “Drive away from the motel, away from Mother, away from that thing lying under the rug in the hall?”. This in particular was not included in the earlier translation.

This was, therefore, the biggest challenge of this work: to seek to reproduce Bloch’s text agility and colloquialism as much as possible, the economy of his style, his capacity to transport us to the scenes, with vivid and exciting descriptions.

**8. Did you use any software/support material (for example, a technical dictionary) to do this translation or did you do it manually/on your computer?**

**A.P.:** I did not use any special material. Only ordinary dictionaries, such as Oxford’s. And plenty of internet research, in order to make sense of some expressions.

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