

Bro! and Lo!: Comparing two translations of *Beowulf*.

*By Sam Saur*

In this presentation I will be comparing the two *Beowulf* translations – *Beowulf: The Monsters and the Critics* by J.R.R. Tolkien and *Beowulf: A New Translation* by Maria Dahvana Headley. What did they change? How did they approach the translation process? Why did they choose to translate *Beowulf*? I will compare language use and the effect this brings, I am planning to look closer at their process of translation, and how the style and flow of their translations make them unique. By looking at how Headley and Tolkien translated the source text, while keeping in mind domestication and foreignization, I was able to lift details from both translations which reveal notions of domestication and foreignization. J.R.R. Tolkien's translation consists mostly of foreignization due to archaic language, word-order inversion, and word choice. Maria Dahvana Headley's translation consists mostly of domestication due to a mixture of colloquial and modern language. Furthermore, I will show that both J.R.R. Tolkien's translation, as well as Maria Dahvana Headley's translation hold clear influences of their own mind-set, as well as the influence of their environment. Two different worlds, both dealing with the same story, but each tells a slightly different story such as showing compassion or condemnation for the same monsters. Archaic word use inspires bold images of grandeur and fighting pure evil, or modern colloquial language that leaves one with the feeling of being in a pub where a brother-warrior tells the story of *Beowulf*. Both translations successfully employ their choices to give their readers a well-rounded albeit different experience of the story of *Beowulf*.