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Translating Violence and Horror in Lovecraft's Cthulhu Mythos: A Comparative Study of English & Turkish Versions through the lens of Berman's Deforming Tendencies

Mete Tahsin Kuşgöz[1]

Abstract

This study investigates how elements of horror and violence in H. P. Lovecraft's Cthulhu Mythos are reshaped in Turkish translation, focusing on the stylistic and affective shifts that emerge during cross-cultural transmission. Drawing on Antoine Berman's theory of deforming tendencies, the analysis applies a contrastive qualitative method to fifteen selected excerpts from three core Lovecraft stories and compares their translations in two distinct Turkish versions. The study identifies several canonical deforming tendencies but also conceptualizes two hybrid deforming tendencies to account for compound stylistic shifts not fully captured by Berman's original taxonomy. Findings suggest that while one translation tends to preserve Lovecraft's syntactic density and tonal ambiguity, the other frequently opts for clarification and fluency, thus compromising the narrative's psychological intensity and ontological uncertainty. The article argues that such translatory interventions significantly shape the reader's affective positioning, revealing the translator not merely as a linguistic mediator but as a co-creator of horror experience. By refining Berman's framework and applying it to genre fiction, this study contributes to broader discussions on the ethics of literary translation, the challenges of rendering horror across languages, and the cultural rewriting of mythopoetic texts.

Keywords: Lovecraft, Berman, deforming tendencies, cosmic horror, Irrealia, Mythopesis

Lovecraft'ın Cthulhu Mitosunda Şiddet ve Dehşetin Çevirisi: Berman'ın Biçim Bozucu Eğilimleri Bağlamında İngilizce-Türkçe Karşılaştırmalı Bir İnceleme

Öz

Bu çalışma, H. P. Lovecraft'ın Cthulhu Mitosu içerisinde yer alan şiddet ve dehşet unsurlarının Türkçeye çevrilme sürecinde nasıl biçim değiştirip yeniden şekillendiğini incelemekte ve bu çevirilerde ortaya çıkan biçimsel ve duygusal kaymaları kültürlerarası aktarım bağlamında ele almaktadır. Antoine Berman'ın biçim bozucu eğilimler kuramına dayanan çalışmada, Lovecraft'ın üç temel öyküsünden seçilmiş on beş metin parçası iki farklı Türkçe çeviri üzerinden karşılaştırmalı nitel bir metin çözümlemesine tabi tutulmuştur. Analiz sürecinde, Berman'ın geleneksel biçim bozucu eğilimlerine ek olarak birbirine eklemlenen eğilimlerin kavramsallaştırılmasını mümkün kılan üç melez biçim bozucu eğilim öne sürülmüştür. Çalışmanın bulguları bir çevirinin Lovecraft'a özgü sözdizimsel yoğunluk ve ton belirsizliğini büyük ölçüde korurken, diğerinin açıklık ve akıcılığı önceleyerek anlatıdaki psikolojik gerilim ve varoluşsal bilinemezliği önemli ölçüde zayıflattığını ortaya koymaktadır. Bu bağlamda, çevirmenin yalnızca anlam aktarıcısı değil aynı zamanda okurun korku deneyimini birlikte inşa eden bir ortak-yazar konumunda olduğu savunulmaktadır. Bu makale, Berman'ın kuramına kavramsal katkı sunarken, edebi çeviri etiği, korku edebiyatının çevrilebilirliği ve mitopoetik metinlerin kültürel yeniden yazımı gibi alanlara da özgün bir katkı sağlamaktadır.

Anahtar sözcükler: Lovecraft, Berman, biçim bozucu eğilimler, kozmik korku, Irrealia, Mitopoesis

[1] Research Assistant, İstanbul University, Faculty of Letters, Department of Translation and Interpreting (İstanbul, Türkiye), e-mail: kusgozmete@istanbul.edu.tr, ORCID: https://orcid.org/0000-0002-5957-8857

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Introduction

The works of H.P. Lovecraft have long stood as exemplars of what literary horror can achieve when fear is not limited to the visible or tangible. His narratives often orbit the unknown & unknowable: elements that not only defy comprehension but actively resist it. Among these the themes of violence and horror are especially layered, at times explicit but more often suggestive, unfolding in psychological, existential and cosmological dimensions. Translating such complexity is no simple task as "the translator's objective is to establish a similar ambiance and effect on the target language readers, though not necessarily identical to the original" (Karagöz, 2012, p. 56). From such a statement one might ask: what happens to horror, especially of this particular texture, when it crosses from the linguistic and cultural borders of English and crosses into those of Turkish? Does it survive the journey intact or is it reshaped, diluted, perhaps even domesticated along the way? These questions may lead one to answer through methodologies sensitive to the peculiarities of literary form and affect. It is in this context that Antoine Berman's framework becomes particularly relevant. His theory of deforming tendencies provides a structured yet flexible lens through which we can begin to examine what is gained, lost or transformed in the process of literary translation. His critique of ethnocentric translation practices, those that seek to normalize the foreign, speaks directly to the kinds of distortions that might occur when translating Lovecraft's unique blend of dread and alienation. Of course, Berman's list of deforming tendencies is not prescriptive; it does not claim that every translation will exhibit them. Yet, they do help identify patterns of intervention. What matters most, here, is that Berman does not offer a rigid methodology but rather calls on translators to become aware of the unconscious norms and cultural biases that often guide their work since Berman "invites us to reconsider traditional binaries like source vs. target, form vs. meaning, or fidelity vs. freedom—not to discard them, but to approach translation through the deeper ethical, philosophical, and cultural implications they obscure" (Özcan, 2022, p. 660).

Considering the fact that there haven't been too many studies on the translation of horror in Turkish language, this study seeks to conduct a contrastive qualitative textual analysis on how elements of horror and violence in a selected source text from Lovecraft's Cthulhu Mythos are transformed across two separate Turkish translations, using Berman's model as the analytical tool. More specifically, it aims to reveal the extent to which the linguistic, semantic and atmospheric qualities of the original are preserved or altered during the translation process. Four main research questions guide this study: (1) In what ways and how frequently do Berman's deforming tendencies appear in each of the two target texts? (2) To what extent does each translation reflect the atmosphere of horror and violence found in the source? (3) How do translator interventions influence the emotional and psychological impact of the text? (4) How can the differences between the target texts be evaluated in terms of strategic choices directed at the target audience? Here, one must acknowledge the provocative nature of such questions as their articulation engenders a certain degree of tension: The very premise of analyzing horror risks flattening it, subjecting it to an analytical gaze that may miss the point of its power. And yet, by tracing how these emotions shift across languages, one can better appreciate the translator's role not simply as a linguistic intermediary, but as a mediator of experience. A translator of horror is, in a sense, "a storyteller of fear".

In terms of contribution, this study seeks to fill several gaps in the current literature. It offers one of the few focused investigations into the genre of cosmic horror in translation and also contributes to broader discussions of mythopoesis, which simply means "the making of myths" (Merriam-Webster, n.d). Moreover, by approaching the cross-cultural transmission of horror through both literary and psychological lenses, the study offers a methodological intersection—one that may prove valuable for future inquiries at the boundary of affect and translation. It can be considered as an attempt to look closely at what happens when Lovecraft's dark visions are retold in another language, situated at the confluence of translation theory, literary criticism, and genre analysis.

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1. Theoretical and Conceptual Framework

Unlike many horror writers who ground their narratives in the psychological, the supernatural or the folkloric, Lovecraft crafts stories around markedly unconventional phenomena such as cosmic deities beyond human understanding, abstract geometries that break spatial logic or alien presences that exist outside the boundaries of known science. These are not merely oddities inserted for shock value; rather, they function as foundational elements in a deliberately constructed fictional world. In this sense, Lovecraft's work lends itself to analysis through the lens of mythopoesis: "the making of myths, either collectively in the folklore and religion of a given culture, or individually by a writer who elaborates a personal system of spiritual principles… The term is often used in a loose sense to describe any kind of writing that either draws upon older myths or resembles myths in subject-matter or imaginative scope" (Oxford Reference, n.d.). In this sense, it is essential to approach Lovecraft's work as an act of mythopoesis rather than a loosely connected sequence of horror tales to fully grasp the scope and function of his literary cosmos. This is particularly important in the context of translation, where what is being transferred is not just story or setting, but an entire fictive cosmology which is populated with its own pantheon and logic. As Norman argues, "Lovecraft's Cthulhu mythos is one of the most significant mythopoeias within contemporary cultural imaginaries, capable of functioning with the same symbolic force as Tolkien's Middle-Earth" (2013, p. 1). What makes Cthulhu mythos even more compelling is its capacity to be expanded upon, reinterpreted and ritualized across media. Its generative quality and its ability to serve as a myth-making substrate is precisely what makes Lovecraft's work relevant to a study of translation. For when a translator engages with such a text, they are not merely carrying words from one language to another; they are engaging with a mythopoetic system that asks to be reimagined in another cultural setting.

Lovecraft's Cthulhu mythos is saturated with what may be described as *irrealia*—conceptual entities, forces, or dimensions that elude direct referentiality. Borrowing from Loponen's (2022) distinction, while realia refer to culture-bound elements anchored in material reality, irrealia denote semiotically rich but ontologically fictional constructs that shape entire imaginative worlds. According to him, irrealia function "as the cultural anchors of the fictional culture, creating implicit and explicit references that can define the fictional culture on multiple simultaneous levels" (2022, p. 166). In Lovecraft's case, these anchors are everywhere: Entities such as *Cthulhu, Yog-Sothoth, Elder Things*, and the *Deep Ones* are not merely decorative names in a fantasy bestiary, they form a symbolic scaffolding, a semiosphere governed by its own metaphysical logic. His cosmos is both richly patterned and fundamentally unknowable which is a combination that reinforces the estrangement central to Lovecraftian horror. In fact, it is this pervasive presence of irrealia that allows his stories to destabilize the reader's sense of reality so thoroughly and when it comes to translation, this becomes especially challenging. These elements often carry no equivalent referents in the target culture, yet they are essential to preserving the texture of otherness. Thus, the translator faces a difficult triad—whether to preserve, adapt, or reimagine these signs, since each choice either maintains, dilutes, or reconfigures the alien logic at the core of Lovecraft's mythos.

1.1. H.P. Lovecraft and his literary legacy

Howard Philips Lovecraft is widely regarded as the founding father of the cosmic horror: a literary subgenre of weird fiction defined by the insignificance of humanity in a vast, indifferent universe teeming with ancient alien gods, existential dread and alien terrors. It is about "the fear and awe we feel when confronted by phenomena beyond our comprehension, whose scope extends beyond the narrow field of human affairs and boasts of cosmic significance." (Ralickas, 2007, p. 365). The emergence of such a bizarre genre did not occur in a vacuum; it was deeply shaped by what might be called "Lovecraft's personal demons". In fact, the entire genre (and the literary style he developed around it) can be seen as an outgrowth of the tragedies and anxieties that marked his life. The death of both parents due to mental illness, his own precarious health, and a lifelong sense of social and existential alienation all found their way into the imaginative fabric of his fiction. When we

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read of his characters descending into madness after uncovering forbidden knowledge, it is difficult not to hear the echo of a man haunted by the fear that he might one day share the fate of his institutionalized parents. His protagonists are often bookish, solitary, and emotionally withdrawn. They are generally men who live primarily in their minds, grasping for rationality in a universe that persistently resists explanation. In many ways, they mirror Lovecraft himself: intellectually inclined, socially distant, and haunted by a need for order in a world that offers none.

Lovecraft's language frequently strains under the weight of what it seeks to articulate, circling the unspeakable through dense syntactic structures and archaic stylistic devices. This may be an effect that can be attributed to his enduring identity as a poet. "Before he became known for weird fiction, Lovecraft composed verse inspired by figures like Pope, Dryden, Gray, and Thomson, and continued to craft weird poetry throughout his career" (Spaulding, 2015, p. 28). This poetic background informed his sensitivity to rhythm, diction, and elevated register, qualities that permeate his prose and heighten its atmosphere of estrangement. The very architecture of his sentences often appears to recoil from modernity; narration, in this context, becomes a kind of aesthetic and philosophical withdrawal. It is at this juncture that form and content converge: the disorientation experienced by Lovecraft's characters reverberates through his syntax, pacing, and the narrative's persistent refusal to stabilize meaning. As one critique aptly observes, "his trauma bled into his writing and marked its place in literary history as some of the most relatable horror ever written." (Summers, 2018) In this sense, the horror resides not solely in the monstrous or the mythic but in the language itself, which trembles under the pressure of cosmic dread and at times collapses beneath the burden of expression.

"Lovecraft was a white supremacist" (Callaghan, 2011, p. 103), and his racial anxieties, though more difficult to confront, are far from incidental to his fiction. They structure narratives centered on degeneration, contamination, and hybridization. Stories like *The Shadow over Innsmouth* are not merely eerie accounts of the inhuman; they function as unsettling allegories for Lovecraft's own fears about racial impurity and cultural decline. These motifs are not external to his mythopoeic world-building, as a matter fact, they are embedded within it. And it is precisely here that a troubling duality emerges: Lovecraft the visionary architect of awe-inducing fictional cosmologies, and Lovecraft the man entangled in deep-seated prejudice. Yet this duality does not end with contradiction; it is mirrored in the very structure of his work. Alongside his more troubling beliefs, Lovecraft possessed a remarkable scholarly disposition. He admired science, astronomy in particular, and "excelled in particular at chemistry and physics" (Joshi, 2010, p. 99). This intellectual curiosity is vividly projected onto many of his protagonists, whose rational investigations lead not to clarity but to existential unraveling. In his story *At the Mountains of Madness* for example, discovery becomes devastation. Rational inquiry, rather than anchoring the self, collapses under the weight of incomprehensible truths. Therefore, both the darkness of his worldview and the rigor of his intellectualism are inscribed into his fiction making his stories as many documents of inner contradiction as they are works of cosmic horror.

In summary, Lovecraft's foundational role in the emergence of cosmic horror was not solely the result of literary talent, but rather the outcome of a convergence between personal biography and imaginative force. His life was marked by "suffering… mental and physical illness… death and misfortune" (Beyer, 2023), and from this deeply troubled context he constructed a literature of universal dread. The traumas of his family history materialized as spectral presences in his fiction; his private anxieties were transformed into collective nightmares that would resonate across generations. His most enduring contribution to literary history is arguably the formulation of cosmic horror; a genre rooted in psychological isolation, existential unease and a persistent sense of awe. It is from this inner world, shaped by loss and alienation, that he imagined imposing cities, incomprehensible entities and the overwhelming terror of a universe fundamentally indifferent to human life. This constitutes Lovecraft's complex legacy: a writer whose personal afflictions informed a genre that disorients and unsettles by design. The horror he crafts is paradoxical which is both immense and claustrophobic, infinite in its cosmological implications yet relentlessly drawn back to the vulnerable human

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subject. As De Cruz notes, such horror produces "a sense of the sublime that makes you feel both small and insignificant and a part of a huge, interconnected whole" (2023, p. 23). In this light, Lovecraft's fiction demands not just emotional engagement but also ontological recalibration.

1.2. Berman's deforming tendencies

Antoine Berman, a theorist particularly renowned for his contributions to translation ethics, is best known for advocating the principle of "preservation of the foreign" in translation. He consistently voiced strong reservations about conventional translation practices that prioritize fluency and readability at the expense of preserving the essence of the source text and strongly maintained that the translator should strive to retain the foreignness embedded in the original work as fully as possible. In his work *L'épreuve de l'étranger (1984)*, he asserted that "if the translator contents himself with conventionally adapting the foreign work [...] he may have satisfied the least demanding segment of the public, but he will have irreparably betrayed the foreign work — and, of course, the very essence of translating" (Berman, 1984, p. 23). A year later, in *La Traduction et la Lettre ou l'auberge du lointain (1985)*, he identified a set of deforming tendencies which, he argued, "form a systemic structure that ultimately leads to the destruction of the original text's material and stylistic integrity, in favor of mere meaning and aesthetic appeal" (Berman, 1985, p. 68). These deforming tendencies stem from translator's urge for excessive correction, simplification, or embellishment of the source text to align with the norms of the target culture which in turn strips the text of its foreignness (thereby compromising both its literary texture and its ethical depth). The list of his deforming tendencies is presented below:

1. "**Rationalisation** recomposes sentences and sequences of sentences in such a way as to arrange them according to a certain idea of the order of a discourse." (Berman, 1985, s. 69). Long sentences are broken up and shortened, run-on expressions are corrected, the use of conjunctions is changed.

2. "Where the original smoothly ranges through the indefinite, **clarification** tends to impose the definite" (Berman, 1985, s. 70). It is the translator's urge to make explicit and explicit in the target language expressions that are left ambiguous or implicit in the source text.

3. "All translations tend to be longer than the original." (Berman, 1985, s. 71). **Expansion** explains this tendency: the word count increases, the sentences get longer, the text grows in volume.

4. **Ennoblement** is the translator's attempt to make the language more sophisticated, elevated or literary than it actually is. **Vulgarisation** is "the opposite (and complementary) side of sublimation is the indiscriminate use of a pseudo-argot that vulgarizes the text." (Berman, 1985, s. 72).

5. **Qualitative impoverishment** can be explained as the loss of subtleties of meaning in translation. "It refers to the replacement of terms, expressions, idioms, etc. in the original with terms, expressions, idioms that have neither their sonic richness, nor their signifying or - better still - iconic richness" (Berman, 1985, s. 73).

6. In **quantitative impoverishment** multiple words or expressions that constitute various layers of meaning in the source text can be reduced to a single equivalent. "It can manifest as the omission of words, sentences, paragraphs or even pages." (Yüncü et al, 2024, p. 1479)

7. "**Homogenization** consists in unifying the material of the original on all levels, even though it is originally heterogeneous." (Berman, 1985, s. 75) This is in fact a kind of "correction impulse"; the translator makes the stylistic diversity of the text uniform in the target language.

8. The **destruction of rhythms** is about changing the pacing and the flow of the source text by modifying the punctuation in the target text.

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9. Literary texts often contain recurrent motifs, symbols or associative networks beneath the surface structure. The **destruction of underlying networks of signification** arises when the translator fails to recognize and breaks such hidden ties of meaning.

10. The **destruction of linguistic patterns** refers to the breakdown of grammatical or stylistic regularities in the original text. The translator may eliminate these systematic structures in order to adapt them to the habits of the target language.

11. Prose necessarily contains elements of the vernacular, as distinct from the standard language, and the omission of these elements damages the text (Berman, 2012, p. 250). The **destruction of vernacular network or their exoticization** arises in the translation of expressions of dialect, dialect, slang or local coloration in the source text.

12. Berman argues that even if a culture's proverbs, idioms and expressions have equivalents in the target language, the translator should not use such equivalents (2012, p. 251). The **destruction of expressions and idioms** is precisely the tendency to replace culturally marked idioms with their seemingly equivalent counterparts in the target language—something Berman warns against.

13. **The effacement of the superimposition of languages** occurs when multiple languages or linguistic levels are intertwined in a text. Some literary works contain multiple languages (e.g. foreign words in the text, quotations) or different language variants (slang, old language, regional language, etc.) in layered form. The translator usually creates a single language plane in the target text, smoothing out all these layers.

Berman's list of deforming tendencies is not intended as a static or exhaustive taxonomy. Rather, he presents it as a dynamic and interpretive framework—one that can be adapted to the complexities and diversity of real-world translation practices. As Berman himself acknowledges: "There may be others [deforming tendencies]; some overlap, or derive from others; some are well known, or may seem to concern only our classicizing language. But in fact, they concern every translation, whatever the language, at least in the Western world" (Berman, 1985, p. 68). This recognition underscores the culturally and linguistically contingent nature of deforming tendencies, suggesting that they are not universally fixed but instead open to variation across different translation contexts. Thus it may be reasonably inferred that in non-Western languages such as Turkish, both the forms and degrees of these tendencies may diverge significantly. Elements of the Turkish narrative tradition (including stylistic conventions, audience expectations, and genre-specific norms) are likely to influence translation strategies in ways that differ from those observed in Western literary systems.

Building on this, Berman's theoretical model should not be regarded as a rigid or finalized taxonomy, but rather as a flexible analytical tool which allows for the identification and theorization of new or hybrid deforming tendencies. These are patterns of distortion that arise at the intersection of multiple tendencies, shaped by the specific cultural, linguistic, or stylistic pressures of a given translation context. In this framework, a *hybrid deforming tendency* refers to a form of deformation that cannot be fully accounted for by a single category in Berman's original schema. Instead, it simultaneously reflects characteristics of two or more tendencies, often emerging through the translator's negotiation between the divergent norms of the source and target systems. Recognizing these hybrid forms is crucial, as it enables a more nuanced application of Berman's model—one that better reflects the complex, context-dependent realities of translation, especially in settings where Western translation traditions do not constitute the dominant frame of reference.

2. Contrastive Qualitative Text Analysis of Lovecraftian Texts

As the title of the article suggests, this study aims to shed light on how texts imbued with Lovecraftian violence and horror are translated from English into Turkish. In order to achieve the objective, passages from Lovecraft's three short stories which are considered as the integral parts of the Cthulhu Mythos, —*The Case of Charles Dexter*

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Ward (1941), The Shadow Over Innsmouth (1936), and At the Mountains of Madness (1936) — have been selected for contrastive qualitative text analysis as each selected story contributes a distinct modality of horror.

The Case of Charles Dexter Ward foregrounds historical layering and occult erudition, weaving a narrative that feels as archival as it is supernatural. Lovecraft structures the story through a patchwork of epistolary fragments, genealogical records and academic correspondence, creating a sense of scholarly realism that enhances the horror through sheer documentary excess. As the protagonist descends into madness via an obsession with his ancestor (the necromancer Joseph Curwen) the narrative becomes saturated with lists of books, artifacts, and antique landmarks, anchoring the supernatural within the textures of colonial Providence. This layering results in "a clash of Lovecraftian self-loathing," (Vazh, 2025) where antiquarian fascination slowly curdles into identity collapse. The story's horror lies not just in its occult revelations but in the gradual replacement of selfhood with spectral history, rendering the protagonist less a man than an echo of ancestral will.

The Shadow over Innsmouth centers on secrecy, physical and cultural degeneration and the gradual dissolution of human identity beneath the surface of a seemingly ordinary seaside town. Unlike many of Lovecraft's other creations with distant cosmic or extraterrestrial origins, the beings in Innsmouth are disturbingly terrestrial. These creatures are "purely of this earth; or rather, of the seas that cover three-quarters of the earth," manifesting as "an obscenely crossbred jumble of human, fish, and frog" (Harman, 2012, pp. 205–206). This hybrid monstrosity underscores Lovecraft's deep anxieties about racial and biological contamination. Harman emphasizes how Lovecraft amplifies horror through his stylistic restraint, employing "cold and clinical description of physical changes that would be matters of the greatest possible horror if witnessed directly" (2012, p. 216). In this story, horror emerges not from immediate spectacle, but from a delayed recognition of irreversible transformation, both bodily and cultural, which gradually corrodes the narrator's sense of identity and belonging.

At the Mountains of Madness, by contrast, adopts a pseudo-scientific narrative mode. Its form mimics academic reportage which paradoxically heightens the sense of estrangement by filtering horror through the language of detached observation. This story is notable because it showcases one of Lovecraft's refined techniques: surface details that gesture toward something deeper yet remain vague enough to preserve the underlying terror. Another important feature of this story is the prominence of the architectural descriptions as they evoke a sense of horror that defies visual or rational containment. Lovecraft presents the Antarctic landscape as a stage for impending dread, rendered with what Harman describes as a "talent for depicting geographic locales as suitable homes for horror" (2012, p. 165).

While Lovecraft's oeuvre includes over sixty stories, and many others could certainly have been chosen, the selection of these particular texts is both intentional and methodologically grounded. Collectively, they offer more than thematic variety; they span a stylistic range that extends from quasi-academic formality to rhythmically charged, emotionally suggestive prose. This variation is not incidental, and it is critical for tracing different deforming tendencies in translation, as it allows for the examination of how divergent narrative voices interact with the translator's interventions. Therefore, the chosen stories provide a corpus that is not only analytically rich but also representative of Lovecraft's core literary techniques. Their inclusion ensures a degree of tonal and generic coherence, allowing the study's findings to emerge from sustained literary patterns rather than outlier stylistic features. In this sense, the corpus balances breadth with depth, offering fertile ground for exploring how horror, style and translation intersect.

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2.1. Methodology

The contrastive qualitative text analysis is based on 15 extracts drawn from Lovecraft's short stories with five extracts selected from each. The decision to work with 15 extracts in total, five from each of the three stories, strikes a balance between analytical depth and comparative range. Such a planning provides a manageable yet sufficiently robust dataset for identifying patterns across translations. The symmetrical distribution ensures proportional representation, preventing any one story from dominating the overall analysis. It also accommodates both intra-textual variation (e.g., shifts in tone, rhythm or lexical density across a narrative arc) and inter-textual contrasts that illuminate stylistic diversity within Lovecraft's literary corpus.

To determine which passages to analyze, this study adopts a theoretically informed approach grounded in Noel Carroll's conceptualization of "art horror." According to him, "the primary aim of horror fiction is to elicit the emotional responses of threat and disgust: emotions that are not merely felt by the reader but are also inscribed within the narrative as reactions attributed to the characters themselves" (1990, p. 18). These embedded emotional cues function as interpretive signposts, guiding the reader's affective engagement with the text. In line with this framework, the selected extracts are drawn from scenes in which emotional reactions of fear, revulsion or existential terror are thematically and stylistically emphasized. Such moments frequently contain graphic descriptions of violence, monstrous beings or atmospheres of dread, and often deploy rhetorical strategies such as metaphor, imagery, rhythm and suspense to amplify the affective charge. Accordingly, rather than relying solely on lexical search, the selection process involved a close reading of Lovecraft's prose to identify narrative segments where these artistic strategies converge to evoke intense emotional disquiet. This method ensures that the corpus represents not just instances of horror content, but passages where horror is structurally and affectively articulated through language and literary form.

Another important question regarding the methodology of the analysis concerns the choice of two target texts. While a single translation might initially appear sufficient, the decision to include two Turkish translations is driven by methodological necessity rather than stylistic preference. Given the complexity of Lovecraftian horror particularly its reliance on linguistic estrangement, syntactic rhythm and abstract imagery, relying on a single target text would risk limiting the scope of observable deforming tendencies. As Joshi notes, "Lovecraft harnessed his style to the aesthetic purposes he had set for himself—specifically, the creation of atmosphere and the maintenance of a mood of ever-increasing cumulative horror" (2016, p. 317). Therefore, translating Lovecraft demands more than semantic fidelity; it entails reproducing his affective and stylistic architecture. A comparative framework involving two translations allows for the identification of both consistent and divergent translational choices. One version, for instance, may emphasize syntactic fluency at the cost of atmospheric density, while another may preserve semantic ambiguity but disrupt narrative pacing. Bringing two different translations of the same source text into dialogue reveals how distinct deforming tendencies manifest across renderings of equivalent material. Although this dual analysis introduces thematic and stylistic breadth at the expense of depth within any one translation, the trade-off enables the study to trace patterns, tensions and strategies with greater nuance, thereby supporting its aim of diagnosing translation tendencies, rather than attributing choices to individual translator intent.

2.2. Methodological reasons for choosing Berman's deforming tendencies

Due to the highly idiosyncratic nature of Lovecraft's prose, translating his work poses distinct theoretical and practical challenges. His writing is characterized not only by its thematic content those being horror, violence, and the unknown, but also by its intricate formal construction which plays a critical role in generating atmosphere and affect. For this reason, analyzing Lovecraft's translation requires a framework sensitive to both textual form and stylistic estrangement. In this context, Antoine Berman's theory of deforming tendencies offers a particularly suitable methodological lens. As Berman's framework is rooted in a translation ethic that resists domesticating the foreign, it enables a systematic investigation into how formal and stylistic features may be

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altered through the act of translation.

Lovecraft's prose not only resists conventional literary norms but actively constructs a sense of temporal and cultural estrangement and this is where Berman's theory becomes especially relevant. His style is marked by anachronistic diction, elaborate syntax and an emphasis on atmospheric suggestion. It deliberately evokes an alien literary register; indeed, "his writing can sound stiflingly archaic, overstuffed with Victorianisms" (Jones, 2014). Lovecraft would "ladle every description with tottering towers of adjectives… [and] exhaustively describe what is repeatedly said to be indescribable" (Luckhurst, 2013). His long and ornate sentences saturated with antiquated vocabulary produce a sense of otherworldly estrangement and the result of which is stylistic foreignness: modern readers and translators experience his language as if encountering something from a different time or culture.

At the core of Berman's analytic is a deep translation ethic: the translator's task is not to erase the foreign but to honor and convey it. Berman posited that "the very aim of translation is to open up [in writing] a certain relationship with the Other, to fertilize the Self through the mediation of the Foreign, and that this essence of translation as opening, dialogue, hybridization, and decentering fundamentally clashes with the ethnocentric structure of every culture" (Placial, 2014). In other words, translation should let the strangeness of the source text challenge and enrich the target language instead of domesticating it to fit the target culture's comfort. Lovecraft's stylistic hallmarks align precisely with what Berman's theory seeks to protect. His work embodies the kind of foreignness Berman urges translators to preserve, and it is especially vulnerable to the deforming tendencies he outlines.

Lovecraft's treatment of horror is not primarily visual or graphic, but linguistic and atmospheric. His cosmic horror emerges through stylistic intensity, pushing the limits of language to evoke dread, instability and the unknowable. Capturing this intensity in translation demands attention to form and rhythm as much as content. With its focus on lexical patterning, idiomatic density and tonal integrity Berman's theory offers an ideal apparatus for tracing how Lovecraft's anxiety-inducing style is either preserved or eroded in translation. It enables a close analysis of how the textual fabric, which is often fragile, unstable and suggestive, is handled by the translator when confronting dissonances between source and target language expectations.

2.3. Corpus

This section presents the full set of extracts that constitute the corpus of the analysis. In line with the principle of transparency, it is also necessary to address certain methodological questions regarding the sources from which these extracts were drawn. All source text extracts were taken from a single English-language edition: *H.P. Lovecraft – The Fiction: Complete and Unabridged*, published by Barnes & Noble in 2008. This edition served as the consistent and authoritative reference point for the original English texts analyzed in this study. The target texts, by contrast, were compiled from multiple Turkish translations. The first set of target texts—hereafter referred to as Target Text 1 (TT1)—is drawn from *H.P. Lovecraft: Bütün Romanları*, published by Alfa Yayınları in 2020. This volume provides a consolidated Turkish translation of several of Lovecraft's major works. The second set of target texts—referred to as Target Text 2 (TT2)—is compiled from two separate books, both part of a Lovecraft-focused series published by Ren Yayınları. These books are *Delilik Dağlarında (2022)* and *Uyku Duvarının Ardında (2024)*, both translated by the same translator. To ensure clarity, each extract taken from this set is additionally coded as either t2.1 (for TT1) or t2.2 (for TT2) at the end of the respective extract. Page numbers for all extracts are also provided for reference.

In summary, the corpus of this study is compiled from four publications: one source text edition and three volumes used to create two distinct sets of target texts. This structure allows for both consistency in source material and diversity in translational interpretation, thereby supporting the study's comparative and contrastive aims. The complete corpus is presented below:

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Table 1: Selected Passages from Lovecraft's Three Short Stories

Extract #1 *(Abbreviations – Source Text: ST / 1ˢᵗ Target Text: TT#1 / 2ⁿᵈ Target Text: TT#2)*	
ST	In January, 1927, a peculiar incident occurred. One night about midnight, as Charles was chanting a ritual whose weird cadence echoed unpleasantly through the bouse below, there came a sudden gust of chill wind from the bay, and a faint, obscure trembling of the earth which everyone in the neighbourhood noted. At the same time the cat exhibited phenomenal traces of fright, while dogs bayed for as much as a mile around. This was the prelude to a sharp thunderstorm, anomalous for the season, which brought with it such a crash that Mr. and Mrs. Ward believed the bouse had been struck. They rushed upstairs to see what damage had been done, but Charles met them at the door to the attic; pale, resolute, and portentous, with an almost fearsome combination of triumph and seriousness on his face. (p. 538)
TT#1	1927 Ocağı'nda çok tuhaf bir olay meydana geldi. Charles bir gece, gece yarısına doğru garip ahengi aşağıdaki evde nahoş bir şekilde yankılanan bir ilahi okurken birden körfezden soğuk bir rüzgâr esti ve çevredeki herkesin hissettiği hafif bir yer sarsıntısı oldu. Aynı anda kedi korktuğunu belli eden hareketler yaparken, bir mil kadar mesafede bulunan köpekler havlamaya başladılar. Bu, bu mevsimde pek görülmeyen şimşekli yıldırımlı sert bir fırtınanın başlangıcıydı, yıldırım öyle büyük bir gürültüyle düştü ki, Bay ve Bayan Ward eve isabet ettiğini sandılar. Tahribatı görmek için yukarı seyirttiler, ama tavan arasına kapısında onları, yüzünde utku ve ciddiyetin korku verici karışımı bir ifadeyle, sapsarı kesilmiş, önemli bir şeyi haber verecekmiş gibi duran, kararlı görünümlü Charles karşıladı. (p. 224)
TT#2	Ocak 1927'de tuhaf bir olay gerçekleşti: bir gece, gece yarısı sularında Charles tuhaf ritimleri aşağıdaki evde rahatsız edici bir şekilde yankılanan bir ritüel yaparken, iskeleden ani, soğuk bir rüzgâr esti ve kasabada herkesin hissettiği tuhaf, belirsiz bir şekilde yer titredi. Bu sırada evin kedisi olağanüstü korku işaretleri gösterdi, bir kilometre uzaklığa kadar bulunan bütün köpekler havladı. Bu mevsim için uygun olmayan şiddetli bir fırtınaya önsöz oluşturdu, fırtına o kadar yüksek bir ses çıkardı ki Bay ve Bayan Ward eve şimşek çarptığını sandı. Ne kadar hasar olduğunu görmek için üst kata koştular, ama Charles onları tavan arasının kapısında karşıladı, beyaz, kararlı ve uğursuz bir halde, yüzünde neredeyse korkunç bir zafer ve ciddiyet karışımı vardı. (t1, p. 267)
Extract #2	
ST	The morbid listening of his mother in the night brought out the fact that he made frequent sallies abroad under cover of darkness, and most of the more academic alienists unite at present in charging him with the revolting cases of vampirism which the press so sensationally reported about this time, but which have not yet been definitely traced to any known perpetrator. These cases, too recent and celebrated to need detailed mention, involved victims of every age and type and seemed to cluster around two distinct localities; the residential hill and the North End, near the Ward home, and the suburban districts across the Cranston line near Pawtuxet. Both late wayfarers and sleepers with open windows were attacked, and those who lived to tell the tale spoke unanimously of a lean, lithe, leaping monster with burning eyes which fastened its teeth in the throat or upper arm and feasted ravenously. (pp. 547)
TT#1	Annesinin geceleri ses dinlemeye gösterdiği aşırı düşkünlük, Charles'ın karanlıktan yararlanarak sık sık dışarı çıktığı gerçeğini ortaya çıkardı ve bugün daha akademik akıl hastalığı uzmanlarının birçoğu, o sıralarda basının sansasyonel bir şekilde verdiği ama yapanın henüz kesinlikle bulunamadığı iğrenç vampirlik olayları konusunda onu suçlamada birleşmektedirler. Daha ayrıntılı anlatılması gereken, yakın zamanlarda cereyan etmiş, hakkında çok yazılıp çizilmiş olan bu olayların her yaş ve cinsten kurbanları vardı ve olaylar esas olarak iki bölgede, tepenin Ward'ların evine yakın oturulan kısmında ve North End'de, bir de Pawtuxet yakınlarındaki Cranstone hattı boyunca uzanan varoşlarda yoğunlaşıyordu. Hem evine geç kalmış kişiler hem de pencereleri açık uyuyanlar saldırıya uğramıştı ve sağ kalanların hepsi söz birliği etmişçesine, gözlerinden alevler saçan zayıf, çevik bir canavarın üstlerine sıçrayarak dişlerini boğazlarına ya da kollarına geçirerek aç kurt gibi kanlarını emdiğini anlattılar. (p. 237)
TT#2	Annesinin geceleri korku dolu dinlemeleri karanlık altında sık sık dışarı çıktığı gerçeğini ortaya çıkarmıştı. Daha akademik bir açıdan yaklaşan psikiyatristlerin çoğu o sıralar gazetelerde sansasyon halinde basılan fakat zanlısının bulunamadığı şaşırtıcı vampirlik haberlerini Ward'a bağlıyor. Bu vakalar detaylı olarak vermek için fazla sıkı ve ünlüydü, kurbanları her yaştan ve her türdendi fakat iki belirgin bölgede toplanıyorlar ardı; yerleşilmiş olan tepe ve North End, Ward evinin yakınları ve Pawtuxet yakınlarındaki Cranstone yolu üzerindeki yerleşilmiş bölgeler. Geç saatlerde sokakta olanlarla camları açık uyuyanlar saldırıya uğramıştı, saldırıdan kurtulmayı başaranlar ise zayıf, kıvrak, zıplayan bir yaratığın alevli gözlerle dişlerini boyun ya da üst kola batırdığı ve oburca çiğnediği konusunda hemfikirdi
Extract #3	
ST	For a second he could distinguish nothing but the slimy, moss-grown brick walls sinking illimitably into that half-tangible miasma of murk and foulness and anguished frenzy; and then he saw that something dark was leaping clumsily and frantically up and down at the bottom of the narrow shaft, which must have been from twenty to twenty-five feet below the stone floor where he lay. The torch shook in his band, but he looked again to see what manner of living creature might be immured there in the darkness of that unnatural well; left starving by young Ward through all the long month since the doctors had taken him away, and clearly only one of a vast number prisoned in the kindred wells whose pierced stone covers so thickly studded in the floor of the great vaulted cavern. Whatever the things were, they could not lie clown in their cramped spaces; but must have crouched and whined and waited and feebly leaped all those hideous weeks since their master had abandoned them unheeded. (p. 571)

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TT[#1]	Bir an, neredeyse elle tutulabilir yoğunluktaki kasvetli ve iğrenç bir havanın içinde kaybolup giden yosun bağlamış, kaygan duvarlardan başka bir şey göremedi; sonra, uzandığı beton zeminden altı-yedi metre aşağıda kapkara bir şeyin beceriksizce ve çılgınca sıçrayıp durduğunu gördü. Elindeki fenerin ışığı titredi, ama bu hiç de doğal olmayan kuyunun karanlığında hapsolmuş canlılığını neye benzediğini görmek için yeniden baktı; doktorların kendisini götürmesi üzerine Charles'ın bütün bir ay boyunca açlıktan ölmeye terk ettiği ve büyük mağaranın zeminini sık bir şekilde kaplayan benzer delikte kocaman taşların altındaki kuyulara hapsolmuş çok sayıdaki canlıdan biriydi. Bu şeyler her ne idiyseler, bu kadar dar bir yerde yatamayıp sahiplerinin kendilerini bırakıp gittiği bu korkunç haftalar boyunca çömelmiş, sızlanmış, beklemiş ve güçsüz bir şekilde sıçramış olmalıydılar. (p. 272-3)
TT[#2]	Bir saniyeliğine sadece sonsuzluk boyunca pislik ve çaresiz öfkeden oluşmuş yarı maddesel atmosfere uzanan balçıklı bir gül yosunlu tuğla duvarlar dışında bir şey göremedi, daha sonra dar çukurun dibinde, yattığı yerden on , on beş metre derinlikte, beceriksizce ve delirmişçe zıplayan koyu bir şey gördü. Fener elinde titredi, fakat bu doğa dışı çukurun karanlığında ne tür bir canlılığın hapsolduğu görebilmek için bir kez daha baktı. Ne tür bir canlı, doktorlar aylar önce Ward'u götürdüğünden beri aç bir halde durabilirdi? Bu canlının hücreleri büyük açıklığın zeminini kaplayan çok sayıdaki canlıdan yalnızca biri olduğu oldukça belliydi. Bu şeyler her ne idiyse dar çukurlarını bekleyemiyorlardı, sahipleri onları terk ettiğinden beri korkunç haftalar boyunca, güçsüz bir şekilde kıvranıyor, inliyor ve bekliyor olmalıydılar. (p. 318)
	Extract #4
ST	What the thing was, he would never tell. It was like some of the carvings on the hellish altar, but it was alive. Nature had never made it in this form, for it was too palpably unfinished. The deficiencies were of the most surprising sort, and the abnormalities of proportion could not be described. Willett consents only to say that this type of thing must have represented entities which Ward called up from imperfect salts, and which he kept for servile or ritualistic purposes. (p. 572)
TT[#1]	Willett, o şeyin ne olduğunu asla söyleyemeyecekti. Cehennemden çıkma sunağın üzerindeki bazı oymalara benziyordu, ama canlıydı. Doğa onu asla bu biçimde yaratmamıştı, çünkü tamamlanmamış olduğu çok açıktı. Kusurları son derece şaşırtıcı cinstendi ve oranlarındaki anormallikleri tarif edilebilecek gibi değildi. Willett, bu tür şeylerin, Ward'un kusurlu tuzlardan dirilttiği ve köle ya da ayin amacıyla muhafaza ettiği varlıklardan olması gerektiğini söylemekle yetinmektedir. (p. 274)
TT[#2]	O şeyin ne olduğunu asla söylemedi. O lanetli sunağın üzerindeki şeylere benziyordu, fakat hayattaydı. Doğa onu bu formda yaratmamıştı, çünkü çok açık bir şekilde bitmemişti. Eksiklikleri son derece şaşırtıcıydı ve boy orantısızlığı açıklanamazdı. Willett yalnızca bu şeylerin Ward'un hatalı tuzlardan kaldırmış olduğu şeyleri temsil ettiğini ve hizmet etmeleri ya da ritüellerde kullanılmak üzere onları saklıyor olabileceğini söyledi. (t1, p. 319)
	Extract #5
ST	At the very first word from Willett's mouth the previously commenced formula of the patient stopped short. Unable to speak, the monster made wild motions with his arms until they too were arrested. When the awful name of Yog-Sothoth was uttered, the hideous change began. It was not merely a dissolution, but rather a transformation or recapitulation; and Willett shut his eyes lest he faint before the rest of the incantation could be pronounced. But he did not faint, and that man of unholy centuries and forbidden secrets never troubled the world again. The madness out of time had subsided, and the case of Charles Dexter Ward was closed. (p. 593)
TT[#1]	Willet'in ağzından daha ilk sözcüklerin dökülmesiyle, hasta daha önce başladığı formülün okunmasını birden kesti. Ağzından tek sözcük çıkaramayan canavar, kollarıyla çılgınca hareketler yapmaya başladı, sonra onları da oynatamaz oldu. Ürkütücü Yog-Sothoth adının dile getirilmesiyle iğrenç değişim başladı. Bu sadece bir çözülme olmayıp, daha çok bir dönüşüm ya da aslına dönüştü ve okumasını tamamlayamadan bayılmamak için Willett gözlerini yumdu. Ama bayılmadı ve tekinsiz yüzyıllarla yasak sırların adamı bir daha asla dünyayı rahatsız etmedi. Zaman dışı delilik dindi, Charles Dexter Ward olayı kapandı. (p. 305)
TT[#2]	Willet'in ağzından çıkan ilk kelimede hastanın önceden başlamış olduğu formül yarıda kesildi. Konuşmayan canavar kollarının kullanımını da yitirene kadar vahşi hareketler yaptı. Bu yalnızca bir ayrışma değil, bir metamorfoz ya da bir gelişim yenilenmesiydi. Willett büyünün devamı söylenmeden bayılmamak için gözlerini kapattı. Fakat bayılmadı ve lanetli yüzyıllardan gelmiş, yasaklı sırların sahibi olan o adam dünyayı bir daha tehlikeye sokmadı. Zamanın ötesinden gelen delilik yok oldu ve Charles Dexter Ward vakası sonuçlandı. (t1, p. 352)
	Extract #6
ST	Some of the stories would make you laugh—about old Captain Marsh driving bargains with the devil and bringing imps out of hell to live in Innsmouth, or about some kind of devil-worship and awful sacrifices in some place near the wharves that people stumbled on around 1845 or thereabouts—but I come from Panton, Vermont, and that kind of story don't go down with me. (pp. 809-810)
TT[#1]	Bazı hikayeler var ki -ihtiyar kaptan Marsh'ın şeytanla pazarlık yaptığı ve Innsmouth'ta yaşaması için cehennemden küçük şeytanlar getirttiği hakkında, şeytana tapınmalar ve 1845 civarında rıhtımlar yakınında bazı yerlerde tesadüf edilen korkunç kurban törenleri hakkında anlatılan hikayeler- gülersiniz ama ben Vermont, Panton'luyum, bu tür hikayeleri yutmam. (p. 439)
TT[#2]	Bazı hikayeleri duysan gülersin, aslı Kaptan Marsh şeytanla anlaşma yapmış ve cehennemden iblisler getirip Innsmouth'a yerleştirmiş ya da 1845 yılında insanların gezdiği iskelede bir yerlerde şeytana tapma ve korkunç kurban ayinleri olmuş. Ben Panton, Vermont'dan geliyorum ve bu tür hikayelere pek inanmam. (t2, p. 15)

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	Extract #7
ST	There was a factory inspector who stopped at the Gilman a couple of years ago, and he had a lot of unpleasant hints about the place. Seems they get a queer crowd there, for these fellow heard voices in the other rooms—though most of 'em was empty—that gave him the shivers. It was foreign talk, he thought, but he said the bad thing about it was the kind of voice that sometimes spoke. It sounded so unnatural—slopping-like, he said—that he didn't dare undress and go to sleep. (p. 811)
TT#1	Birkaç yıl önce Gilman Evi'nde konaklayan bir fabrika müfettişi vardı, orası hakkında pek de hoş olmayan bir yığın şey anlattıydı. Anlaşıldığı kadarıyla otelde garip insanlar kalıyormuş, çünkü bizim adam diğer odalardan -çoğunun boş olmasına karşın- yüreğini ağzına getiren birtakım sesler duymuş. Bunların yabancı bir dilde konuşmalar olduğunu sanmış, en kötüsü de zaman zaman duyulan sesin niteliğiymiş. Dediğine göre, doğallıktan o kadar uzak -şam şumşorolop türünden- bir sesmiş ki soyunup yatağa girmeye cesaret edememiş. (p. 441)
TT#2	Yıllar önce Gilman'da kalan bir fabrika müfettişi vardı, orasıyla ilgili birçok kötü imada bulundu. Görünüşe göre orada tuhaf insanlar oturuyor, adam diğer odalar boş olduğu halde sesler duyduğunu ve korkudan titrediğini söyledi. Seslerin yabancı bir dil olduğunu düşünüyor. Ama en kötüsünün arada sırada konuşan ses olduğunu ekledi. Doğadışı bir sesmiş, şapırdama sesine benziyormuş. Korkudan soyunup uyumaya cüret edememiş. (t2, p. 17)
	Extract #8
ST	But now Zadok was shaking me, and I turned back to watch the melting of that fear-frozen face into a chaos of twitching eyelids and mumbling gums. Presently his voice came back-albeit as a trembling whisper. "*Git aout o' here!* Git aout o' here! *They seen us*-git aout fer your life! Dun't wait fer nothin'-they know naow-Run fer it-quick-aout o' this taown—" Another heavy wave dashed against the loosening masonry of the bygone wharf and changed the mad ancient's whisper to another inhuman and blood-curdling scream. (pp. 836-37)
TT#1	Ama şimdi Zadok beni sarsıyordu; geri döndüm ve korkudan donmuş suratın eriyerek seğiren gözkapakları ve diş etleri karmaşasına dönüşümünü izledim. Tam o sırada -titrek bir fısıltı halinde de olsa- sesini yeniden buldu. *Git burdan!* Git burdan! *Bizi gördüler* -canını kurtarmak istiyorsan kaç! Hiçbir şeyi bekleme. Artık biliyorlar -bu yüzden kaç-çabuk-uzaklaş kasabadan…" Ağır bir dalga, çoktan yerinde yeller esen rıhtımın gevşemiş taşlarına çarptı ve kaçık ihtiyarın fısıltısını insanlık dışı kan dondurucu bir çığlığa dönüştürdü. (p. 481)
TT#2	Ancak şimdi Zadok beni sarsmaya başlamıştı, kafamı çevirdiğimde korkudan donmuş o yüzün titreyen gözler ve mırıldanan dudaklarından oluşmuş bir kaosa dönüşmesini izledim. Kısa bir süre sonra sesi geri geldi. "Git buradan! Git buradan! Bizi gördüler, canını seviyorsan kaç! Hiç zaman kaybetme! Artık biliyorlar, koş, çabuk kasabadan çık!" Ağır bir dalga daha eski iskelenin çözülen taşlarına çarptı ve çılgın atiğin fısıltısını insanlık dışı, kan donduran bir çığlığa dönüştürdü. (t2, p. 59)
	Extract #9
ST	I think their predominant colour was a greyish-green, though they had white bellies. They were mostly shiny and slippery, but the ridges of their backs were scaly. Their forms vaguely suggested the anthropoid, while their heads were the heads of fish, with prodigious bulging eyes that never closed. At the sides of their necks were palpitating gills, and their long paws were webbed. They hopped irregularly, sometimes on two legs and sometimes on four. I was somehow glad that they had no more than four limbs. Their croaking, baying voices, clearly used for articulate speech, held all the dark shades of expression which their staring faces lacked. (p. 853)
TT#1	Karınları beyaz olmasına karşın renkleri daha çok griye çalan yeşildi. Çoğunlukla parlak ve kaygandılar ama sırtları pul puldu. Gövdeleri az çok insanı andırırken, asla kapanmayan aşırı patlak gözlerle kafaları balık kafasıydı. Boyunlarının yanlarında bir nabız gibi atan solungaçları vardı ve uzun pençeleri perdeliydi. Bazen iki bazen dört ayak üzerinde düzensizce zıplıyorlardı. Dörtten fazla eklemli uzuvlarının olmayışından nedense memnuniyet duydum Heceli bir dil yerine kullandıkları açıkça belli olmayan vıraklama, havlama sesleri, anlamsız suratlarını aksine karanlığın tüm tonlarını ifade ediyordu. (p. 507)
TT#2	Sanırım baskın renkleri grimsi bir yeşildi fakat karınları beyazdı. Büyük çoğunlukla parlak ve kaygandılar fakat sırtlarındaki çıkıntılar pulluydu. Formları belirsiz bir şekilde insana işaret ediyordu fakat kafaları balık kafasıydı ve devasa, pörtlek gözleri asla kapanmıyordu. Boyunlarının kenarlarında titreyen solun saçlar vardı ve uzun patileri perdeliydi. Düzensiz bir şekilde hopluyorlardı; bazen iki ayak üzerinde bazense dört. Nedense dörtten fazla uzuvlarının olmamasından memnun olmuştum. Vaklayan, bağıran sesleri açık bir şekilde anlaşılır bir konuşmaydı ve somurtkan yüzlerinde eksik olan tüm karanlık ifadeleri içeriyorlardı. (t2, p. 86)
	Extract #10
ST	So far, I have not shot myself as my uncle Douglas did. I bought an automatic and almost took the step, but certain dreams deterred me. The tense extremes of horror are lessening, and I feel queerly drawn toward the unknown sea-deeps instead of fearing them. I hear and do strange things in sleep and awake with a kind of exaltation instead of terror. I do not believe I need to wait for the full change as most have waited. If I did, my father would probably shut me up in a sanitarium as my poor little cousin is shut up. Stupendous and unheard-of splendours await me below, and I shall seek them soon. *Ia-R'lyeh! Cthulhu fhtagn! Ia! Ia!* No, I shall not shoot myself—I cannot be made to shoot myself! (p. 858)
TT#1	Şu ana kadar henüz Douglas dayım gibi kendime vurmuş değilim. Otomatik bir tabanca satın aldım ve az daha o adımı atıyordum, ancak bazı düşler beni caydırdı. Dehşetin aşırılığı törpüleniyor ve denizlerin meçhul derinliklerinden korkmak yerine garip bir

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şekilde oraya çekildiğini hissediyorum. Uykuda tuhaf şeyler işitiyor, tuhaf şeyler yapıyor ve dehşet yerine bir tür heyecanla uyanıyorum. Çoğunun beklemiş olduğu gibi değişimin tamamlanmasını beklemem gerektiğine inanmıyorum. Bekleyecek olsaydım, babam zavallı küçük kuzenim gibi beni de bir sanatoryumda kapatırdı herhalde. Harikulade ve işitilmemiş bir ihtişam bekliyor beni aşağıda; tez zamanda onların peşine düşmeliyim. *Ia-R'lyeh! Cthulhu fhtagn! la! Ia*! Hayır kendimi vurmamalıyım-kendimi vurayım diye yaratılmış olamam! (p. 515)

| **TT**#2 | Şimdiye kadar Douglas dayımın yaptığı gibi kendimi vurmadım. Bir tabanca alarak neredeyse bu adımı attım ama belli rüyalar beni engelledi. Gergin, olağanüstü korkular azalıyor ve tuhaf bir şekilde denizin bilinmeye derinliklerinden korkmak yerine oraya çekildiğimi hissediyorum. Uykumda tuhaf şeyler duyuyorum ve yapıyorum, korku yerine bir tür zevkle uyanıyorum. Çoğunun beklediği gibi tamamen değişmeyi beklememe gerek olmadığını düşünüyorum. Eğer beklersem babam büyük ihtimalle beni kuzenimin de içinde olduğu akıl hastanesine kapatır. Ia-R'lyeh! Cihuiha flgagnl! Id Ia!" Hayır kendimi vurmayacağım, kendimi vurmaya zorlanamam! (t2, p. 95) |

	Extract #11
ST	The nervous system was so complex and highly developed as to leave Lake aghast. Though excessively primitive and archaic in some respects, the thing had a set of ganglial centres and connectives arguing the very extremes of specialised development. Its five-lobed brain was surprisingly advanced; and there were signs of a sensory equipment, served in part through the wiry cilia of the head, involving factors alien to any other terrestrial organism. Probably it had more than five senses, so that its habits could not be predicted from any existing analogy. It must, Lake thought, have been a creature of keen sensitiveness and delicately differentiated functions in its primal world; much like the ants and bees of today. It reproduced like the vegetable cryptogams, especially the pteridophytes; having spore-cases at the tips of the wings and evidently developing from a thallus or prothallus. (pp. 741-2)
TT#1	Sinir sistemi, Lake'in şaşkınlıktan ağzını bir karış açık bırakacak kadar karmaşık ve gelişkindi. Bazı bakımlardan aşırı ilkel ve gelişmemiş olmakla birlikte, çeşitli işlevleri yerine getirecek şekilde farklılaşmış olduğunu düşündüren bir dizi sinir düğümü ve bağlantıları bulunuyordu. Beş loplu beyni şaşılacak kadar gelişmişti ve dünyadaki hiçbir organizmada görülmeyen işlevleri, başındaki sert ve kalın killar aracılığıyla yerine getiren duyu organlarına sahipti. Muhtemelen beşten fazla duygusu vardı; dolayısıyla davranış biçimi, mevcut organizmalarla karşılaştırmak suretiyle kestirilemezdi. Lake bunun çok duyarlı ve kendi ilkel dünyasında günümüzün karıncaları ve arıları gibi son derece farklılaşmış işlevlere sahip bir yaratık olduğunu düşündü. Bu yaratık-bitki cryptogramlar özellikle de kanatlarının ucunda spor keseleri bulunan *pterophytler* gibi üremişti ve bir *thallus* veya *prothallustan* gelişmiş olduğu açıktı. (p. 41)
TT#2	Sinir sistemi o kadar karmaşıktı ki Lake'in ağzı açık kalmıştı. Bazı kısımları ilkel ve gelişmemiş olsa da ganglial merkezlerin varlığı, bu canlının son derece özelleşmiş olduğunu gösteriyordu. Beyni beş lobdan oluşuyordu, duyusal merkezler mevcuttu ve bazı özellikleri dünyadaki her varlığın beyin yapısına yabancıydı. Büyük ihtimalle beşten fazla duyusu vardı, bu nedenle davranışlarını anlamlandırmak neredeyse imkansızdı. Lake'e göre bu canlı son derece hassastı ve ilkel dünyada çok özelleşmiş bir görevi vardı; bugünkü karıncalar ve arılar gibi. Bitki gibi çoğalıyordu, özellikle de eğrelti otu gibi. Kanat uçlarında bulunan sporlar büyük ihtimalle bir erkek ve bir dişi organdan geliyordu. (t1, p. 36)

	Extract #12
ST	In the whole spectacle there was a persistent, pervasive hint of stupendous secrecy and potential revelation; as if these stark, nightmare spires marked the pylons of a frightful gateway into forbidden spheres of dream, and complex gulfs of remote time, space, and ultra- dimensionality. I could not help feeling that they were evil things—mountains of madness whose farther slopes looked out over some accursed ultimate abyss. That seething, half-luminous cloud-background held ineffable suggestions of a vague, ethereal *beyondness* far more than terrestrially spatial; and gave appalling reminders of the utter remoteness, separateness, desolation, and aeon-long death of this untrodden and unfathomed austral world. (p. 745)
TT#1	İnsan ne tarafa baksa, her an kendini açığa vuracakmış gibi duran etkileyici bir gizliliğin ipuçlarını görüyordu; karabasanı andıran bu ince kuleler yasak düş dünyalarına ve uzak zamanların, uzayın ve çok boyutluluğun korkunç uçurumlarına açılan dehşet verici bir geçidi işaret ediyorlardı sanki. Bunların kötü şeyler -uzak yamaçları lanetli, sonsuz bir uçurum gibi görünen delilik dağları-olduğunu düşünmekten kendimi alamadım. Bu kaynayan yarı ışıklı bulutların oluşturduğu arka plan dünyaya ait bir uzamadan çok, belli belirsiz soyut uzaklarla ilgili tarifsiz çağrışımlara yol açıyor, muazzam bir uzaklığı, ayrılığı, yalnızlığı ve bu insan ayağı değmemiş uçsuz bucaksız güney dünyasında milyonlarca yıldır hüküm süren ölümü anımsatıyordu. (pp. 47-8)
TT#2	Tüm manzaraya olağanüstü bir sırrının ipuçları serpilmiş gibiydi ve bir aydınlanma vaat ediyordu. Sanki kabuslardan fırlamış bu zirveler korku dolu yasak rüyalara açılan kapılardı. Farklı zamanlara, uzaylılara ve boyutlara açılıyor gibiydiler. İçimden bir ses, bu zirvelerin şeytani bir niyeti olduğunu söylüyordu sanki delilik dağlarının arkasında sonsuz bir uçurum vardı. Havadaki yarı parlak bulutlar dünyaya ait değil gibi duruyordu. Adeta tamamıyla farklı, uzak ve bağımsız bir evrenden geliyorlardı ve sonsuz yıllardır buradaydılar. Ayak basılmamış ve anlaşılmamış bu güney dünyasının var oluşundan önce buradaydılar, hatta ölümünden sonra bile burada olacaklar diyordu içimden bir ses. (t1, s 41)

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	Extract #13
ST	It was curious to note from the pictured battles that both the Cthulhu spawn and the Mi-Go seem to have been composed of matter more widely different from that which we know than was the substance of the Old Ones. They were able to undergo transformations and reintegrations impossible for their adversaries, and seem therefore to have originally come from even remoter gulfs of cosmic space. The Old Ones, but for their abnormal toughness and peculiar vital properties, were strictly material, and must have had their absolute origin within the known space-time continuum; whereas the first sources of the other beings can only be guessed at with bated breath. All this, of course, assuming that the non-terrestrial linkages and the anomalies ascribed to the invading foes are not pure mythology. Conceivably, the Old Ones might have invented a cosmic framework to account for their occasional defeats; since historical interest and pride obviously formed their chief psychological element. (p. 776)
TT#1	Savaş resimlerinde Chulhu soyunun olsun, Mi-Go'nun olsun, Eskiler'in bildiğimiz maddesinden çok farklı bir maddeden oluşmuş olduklarını görmek çok ilginçti. Bunlar, rakipler için olanaksız dönüşümleri ve bütünleşmeleri gerçekleştirebiliyor ve uzayın daha uzak köşelerinden gelmişe benziyorlardı. Oysa Eskiler, anormal dayanıklılıkları ve ilginç bilimsel özellikleri dışında tamamen madde idiler ve kökenleri kesinlikle bilinen uzay ve zamandaydı; oysa diğer varlıkların kökenlerinin tahmin etmeye çalışan insanın soluğu kesilirdi. İstilacı düşmana atfedilen tüm bu dünya dışı bağlantılar ve anormallikler elbette ki salt efsaneden ibaret değildi. Tarihe karşı duydukları ilgi ve tarihleriyle gururlanmak psikolojilerinin önemli bir unsuru olduğundan, belki de Eskiler ara sıra uğradıkları yenilgileri açıklamak için kozmik bir çerçeve uydurmuşlardır. (p. 97)
TT#2	Savaşların resmedildiği oylamalarda Cthulhu soyunun da Mi-Goların da Antik Varlıklar'dan çok farklı bir maddeden yapıldığını gösteriliyordu. İki ırk da düşmanlarının yapamadığı biçimde dönüşümler geçirebiliyor ve kopmuş parçalarını tekrar vücutlarıyla birleştirebiliyorlardı, bu da kozmik uzayın daha da uzak köşelerinden geldiklerini bir kanıtıydı. Antik varlıklar, her ne kadar dayanıklı ve gelişmiş olsalar da tamamen fiziksel maddeden yapılmışlardı, yani bilinen uzay-zaman süremi içinde var olmuş olmalıydılar, fakat diğer iki ırkın nereden geldiğini tahmin etmek bile mümkün değildi. Elbette bu söylediklerim bütün bu oylamalarda anlatılanların efsane olmadığını kabul edersek geçerli. Antik varlıklar için onur ve geçmişlerinden duydukları gurur çok önemli olduğundan bu anlatılanlar kaybettikleri savaşlara kulp uydurmak adına kurgulanmış olabilirdi. (t1, pp.84-5)
	Extract #14
ST	After what we had found in that other room, we were in a measure prepared for this encounter. The really great shock came when we stepped over and undid one tarpaulin whose outlines had peculiarly disquieted us. It seems that others as well as Lake had been interested in collecting typical specimens; for there were two here, both stiffly frozen, perfectly preserved, patched with adhesive plaster where some wounds around the neck had occurred, and wrapped with patent care to prevent further damage. They were the bodies of young Gedney and the missing dog. (p. 790)
TT#1	Diğer odada bulduğumuz şeylerden sonra böyle bir şeyle karşılaşmaya bir ölçüde hazırdık. Asıl şoku, kızaklarla yaklaşıp dış hatları bizi garip bir şekilde huzursuz eden muşambayı açtığımızda yaşadık. Anlaşıldığına göre Lake gibi ötekiler de tipik numuneleri toplamakla ilgileniyorlardı; çünkü burada her ikisi de kas katı dondurulmuş, mükemmelen muhafaza edilmiş, boyun civarındaki yaraları plaster ile kapatılmış ve daha fazla zarar görmemeleri için dikkatle sarılmış böylesi iki numune vardı. Bunlar genç Gedney ile kayıp köpeğin bedenleriydi. (pp. 119-120)
TT#2	Diğer odada bulduğumuz kamptan sonra bu manzarayla karşılaşmaya az çok hazır sayılırdık. Fakat asıl şoku kızakları kaplayan muşamba açtıktan sonra yaşadık. Görünüşe göre bu varlıklar da en az Lake kadar örnek toplamayı seviyorlardı, çünkü muşambanın altında donmuş durumda, boyunları üzerindeki yaralar yara bandıyla kapanmış iki örnek vardı. Bu örnekler Gedney ve eksik olan köpeğin vücutlarıydı. (t1, p. 105)
	Extract #15
ST	Our exact motive in looking back again was perhaps no more than the immemorial instinct of the pursued to gauge the nature and course of its pursuer; or perhaps it was an automatic attempt to answer a subconscious question raised by one of our senses. In the midst of our flight, with all our faculties centered on the problem of escape, we were in no condition to observe and analyse details; yet even so our latent brain-cells must have wondered at the message brought them by our nostrils. Afterward we realised what it was-that our retreat from the foetid slime-coating on those headless obstructions, and the coincident approach of the pursuing entity, had not brought us the exchange of stenches which logic called for. In the neighbourhood of the prostrate things that new and lately unexplainable foetor had been wholly dominant; but by this time it ought to have largely given place to the nameless stench associated with those others. (p. 801)
TT#1	Geriye doğru bakmamızı un gerçek nedeni belki, takip edilenin ardındaki şeyin nasıl bir şey olduğunu ve ne kadar uzakta olduğunu anlama içgüdüsü, belki de duygularımızdan birinin bir bilinçaltı sorusuna kendiliğinden verilmiş bir yanıttı. Bütün dikkatimizi kurtulmaya vermiş kaçarken ayrıntılarla uğraşacak durumda değildik, yine de beyin hücrelerimiz burun delikleri yoluyla kendisine ulaşan mesaja şaşırmış olmalıydı. Sonra bunun ne olduğunu anladık: başsız bedenlerin üzerini örten pis kokulu balçıktan uzaklaşıyor olmamız ve peşimize düşen yaratığın tesadüfen yaklaşmış olması, mantığın gerektirdiği koku değişimine yol açmamıştı. Başsız bedenlerin yakınındaki o yeni ve ne olduğu anlaşılmayan koku çok belirgindi, ama şimdiye kadar yerini çoktan "Ötekiler"in adsız kokusuna bırakmalıydı. (p. 136)

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TT#2 Arkaya bakma nedenimiz belki de avcısını görmek isteyen bir av olduğumuz içindi, ya da belki de duygularımızdan fark ettiği bir şeye refleks olarak verilmiş bir cevap. Kaçışımız sırasında gözlem yapacak durumda değildik fakat yine de bilinçaltımız burnumuzun aldığı kokunun kaynağını merak etmiş olmalıydı. Sonradan bunun nedenini anladık. Balçıkla kaplı, kafasız vücutları keşfimiz ve bizi takip eden varlıktan kaçışımız sırasında hissetmemiz gereken koku değişikliğini hissetmiştik. Ölü vücutlar balçıkla kaplandığı için koku orada çok güçlüydü fakat şimdiye kadar bu kokunun Antik Varlıklar'a ait kokuyla yer değiştirmiş olması gerekiyordu. (t1, p. 118)

3. Discussion of Findings

The close examination of the analysis reveals the frequent application of specific tendencies identified in Berman's theory. These were given as a list below on the table:

Table 2: List of the Canonical Deforming Tendencies Detected in the Corpus

Deforming Tendency	Detection counts in TT#1	Detection counts in TT#2
Clarification	Detected in all extracts	Detected in all extracts
Destruction of Rhythms	Detected in 14 extracts	Detected in all extracts
Rationalization	Detected in 12 extracts	Detected in 12 extracts
Expansion	Detected in 5 extracts	Detected in 6 extracts
Qualitative Impoverishment	Detected in 3 extracts	Detected in 2 extracts
Homogenization	Detected in 2 extracts	Detected in 2 extracts
Quantitative Impoverishment	-	Detected in 3 extracts
Ennoblement	Detected in 1 extract	Detected in 1 extract
Destruction of underlying networks of signification	Detected in 1 extract	-

Table 2 shows clearly that both translations display marked traces of clarification, destruction of rhythms and rationalization. These are the deforming tendencies that directly interfere with Lovecraft's deliberate stylistic opacity and narrative disorientation. His complex syntax, tonal dissonance and semantic ambiguity are not mere stylistic embellishments; they form the affective and rhetorical nucleus of his narratives. When such prose encounters the translational imperative toward readability and coherence, it is expected that the very deforming patterns identified by Berman will begin to surface.

Having been detected in all extracts of the corpus, *Clarification* manifests as a systematic rendering of ambiguity into explicit meaning. In Lovecraft's prose much of the horror emerges from referential indeterminacy, syntactic vagueness and oblique implication. Turkish translations were observed to display a marked tendency to resolve these ambiguities by anchoring floating signifiers, specifying vague entities or converting elliptical constructions into full logical assertions. The analysis shows that clarification frequently occurs in passages where Lovecraft intentionally withholds information or constructs layered meanings through metaphor. In such cases, the translator's intervention leads to a narrowing of interpretive openness, often at the cost of narrative suspense or ontological uncertainty. This tendency is particularly prominent in scenes of supernatural suggestion, where the unknown is reframed in terms more familiar or digestible to the target audience.

There are also other deforming tendencies that stand out in the analysis. Being one of them, *Rationalization* appears as a mean of simplifying structurally intricate or semantically ambiguous passages. Translators tend to recast complex formulations into linear, more digestible forms, especially when dealing with speculative or surreal elements. The analysis revealed that rationalization tendency is more pronounced where ambiguous causalities are resolved and the narrative's instability is reduced to something more readily narratable. *Destruction of rhythms* is directly linked with Lovecraft's distinctive prose rhythm. It is shaped by parataxis,

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recursive phrasing and cumulative intensity, all of which are frequently disrupted in translation. This tendency is particularly evident in cases where the translator's attempt at sentence fragmentation breaks the cadence. *Expansion*, on the other hand, seemed to emerge where translators amplify or elaborate on the source text's content, often by adding interpretive detail, cultural explanation or paraphrastic insertion. It is especially visible in scenes where the source text relies on compression, implication or suggestive omission. In such instances, Turkish renderings often insert phrases that interpret character intentions, overstate emotions, or clarify what was only implied.

Taken together, these patterns confirm the central hypothesis of this study: that Lovecraft's writing—by virtue of its resistance to fluency, reliance on semantic ambiguity and stylistic extremity—is especially prone to the deforming pressures outlined by Berman. While competent and often rendered, the Turkish translations reflect the inescapable trade-offs involved in translating prose that is, by design, meant to resist assimilation. Through these distortions, we observe not only the contours of translation as an interpretive act but also the deep structural challenges posed by cosmic horror to the norms of target-language readability.

3.1. The presence & detection of hybrid deforming tendencies in the corpus

While Antoine Berman's taxonomy of deforming tendencies has proven foundational for diagnosing translational distortions, the corpus-based analysis of this study revealed recurrent transformation patterns that could not be sufficiently explained by invoking any single canonical tendency. Instead, these patterns manifested through the convergence of multiple tendencies, producing compound effects that warranted conceptual refinement. In this context, hybrid tendencies were developed not to supplant Berman's model, but to extend it in a manner responsive to the peculiarities of Lovecraft's prose and its reception in Turkish literary translation. Showing their frequency and observational patterns in corpus, the hybrid deformative tendencies were presented below in Table 3:

Table 3: Hybrid Deforming Tendencies and their Frequency & Modes of Observation Found in Lovecraft's Stories

Hybrid Deforming Tendency	Presence in TT1	Presence in TT2	Observation Pattern
Dilution of the emotional charge	#1, #3, #4, #5, #7, #8, #9, #10	#1, #2, #3, #4, #5, #6,#7, #8, #9, #10	Parts inducing fear, surprise, horror were neutralized.
Attenuation of descriptions	#11, #12, #14, #15	#11, #12, #13, #14, #15	Descriptions of irrealia and places were simplified.

The first hybrid deformative tendency, *Dilution of Emotional Charge*, accounts for the consistent weakening or flattening of affective intensity in translation particularly in segments where psychological dread, existential horror, or emotional rupture are central to narrative function. This phenomenon combines features of Berman's qualitative impoverishment and destruction of underlying signifying networks but cannot be wholly subsumed under either. As mentioned a few times previously, Lovecraft's prose derives much of its horror from syntactic rhythm, tonal ambiguity and affective density. Yet in the Turkish translations, such affective moments are often rendered in more neutral, explanatory or euphemistic terms, thereby reducing the emotional volatility that defines the source text. For instance, in TT1 of Extract #4 phrases like "too palpably unfinished" and "abnormalities of proportion could not be described" evoke horror through restraint and negation. The translation instead uses *"tarif edilebilecek gibi değildi" (not able to be described)*, which mimics the form but not the tone of Lovecraft's paralyzed evocation. Whereas in TT2 of Extract #5, emotional climax is handled in a more contained way. The sentence *"lanetli yüzyıllardan gelmiş, yasaklı sırların sahibi olan o adam dünyayı bir daha tehlikeye sokmadı" (man from the cursed centuries, the holder of forbidden secrets, never put the world in danger again)* is informative and complete but lacks the eerie restraint of "that man of unholy centuries and forbidden secrets never troubled the world again." The rephrasing closes the narrative thematically but not affectively, softening the dread into resolution.

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The other hybrid tendency, *Attenuation of Descriptions*, was developed to describe the systematic simplification or semantic compression of Lovecraft's highly descriptive and destabilizing prose. Conceptually derived from a combination of quantitative impoverishment and destruction of expressions and idioms, this tendency refers to the reconfiguration of passages where ontological uncertainty and referential instability are integral rhetorical effects. Rather than preserving Lovecraft's strategies of deferral, vagueness and sensory overload, Turkish translations frequently streamline such ambiguity into more concrete or spatially coherent imagery. This recontextualization often renders the alien merely unfamiliar. In TT2 of the Extract #15 for example, the term *"balçıkla kaplı" (covered with slime)* lacks the olfactory aggression of "foetid slime-coating," and *"çok güçlüydü" (very strong)* substitutes for the more ambiguous "wholly dominant." This renders the sensory contrast less nuanced and less evocative of existential dread. In TT1 of Extract #12; the phrase "that seething, half-luminous cloud-background held ineffable suggestions…" is simplified as *"bu kaynayan yarı ışıklı bulutların oluşturduğu arka plan... çağrışımlara yol açıyor." (this background of boiling half-lit clouds... evokes associations)* The sensory ambiguity and ineffability is reduced through clearer imagery.

In sum, the hybrid deforming tendencies identified in this study emerged out of analytical necessity. Their conceptualization responds to the limits of Berman's framework when applied to prose that is deliberately resistant to fluency and meaning stabilization. Lovecraft's fiction, marked by affective extremity, descriptive ambiguity, and stylistic eccentricity, presents a particularly rich testing ground for deforming processes. The hybrid tendencies documented here allow us to more precisely articulate how such prose is mediated, and often modulated, by translation thereby advancing both the explanatory reach of Berman's model and our understanding of literary translation across linguistic and cultural boundaries.

Conclusion

Lovecraft stands as a paradoxical figure in literary history. While undeniably a bigot by modern standards, this unfortunate quality did not prevent him from forging a singular imaginative legacy and idiosyncratic style that would transform modern horror literature. Despite achieving little fame in his lifetime his contributions to literature have proven both remarkable and enduring. He virtually pioneered cosmic horror and achieved a remarkable example of mythopoesis by devising the Cthulhu Mythos that has permanently expanded the horizons of dark fiction. Critics and scholars alike acknowledge his outsized influence: "There is no Stephen King without Lovecraft, no Ridley Scott Alien series, no body-horror, no X Files… Thousands of writers continue to use Lovecraft's cosmogony of alien gods" (Luckhurst, 2013). While breaking the conventional molds of his era's fiction, he bequeathed the horror genre a new sublime of the horrific, a legacy that has been disseminated through literature, film, music, and even modern myth-making. He obsessively tried to "describe what is repeatedly said to be indescribable," (ibid.) and by doing so, created a rhetorical quirk that produces a unique sense of dread even as it flaunts the limits of language. "His aesthetic thrives on articulating what is by nature beyond articulation: his weird tales often present apophatic descriptions and eldritch contradictions that suspend the very laws of nature, offering readers a strange emancipation through the impossible" (Woodward, 2024). Such peculiar structuring of language and mood means that his work intrinsically resists transparent translation. Indeed, the archaic diction, convoluted sentences and subtle cadences that generate Lovecraft's otherworldly ambience often defy direct equivalence in other tongues. As one translator admits, "translating [Lovecraft] was a challenge" precisely because of the need to maintain his "ancient" literary style in a new language (Derie, 2025).

This study set out to examine how faithfully each translation conveyed Lovecraft's distinct atmosphere of horror and violence, how translator interventions shaped the emotional resonance of the target texts, and how these choices reflected differing orientations toward the intended readership. The contrastive qualitative analysis revealed that translator decisions had a significant impact on the affective and psychological texture of the narrative. The first target text (translated by H. F. Nemli, published by Alfa) seemed to adopt a more

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stylistically cautious approach. It preserves tonal tension and syntactic complexity, maintaining the linguistic opacity and existential dread that are central to Lovecraft's prose. In contrast, the second target text (translated by D. Bal, published by Ren) favored clarity and fluency. While this enhances accessibility, it often comes at the cost of narrative tension and emotional disquiet. Horror-inducing passages are frequently rationalized or simplified, which diminishes the psychological depth of characters and softens the experience of dread. These observations highlight the translator's active role as a co-creator of the reader's engagement with the text. As Landais points out, "even minor interventions—such as explanatory footnotes—can disrupt immersion and weaken emotional tension" (2016, p. 362). In horror fiction, where sustained affect is crucial, such shifts are particularly consequential.

The analysis also revealed that the first target text proved to be more effective in retaining the stylistic essence of Lovecraftian horror, particularly his use of metaphor, ornate description and complex syntax. The second target text, while more fluent, tended to neutralize these features. This may be interpreted as a reflection broader publishing norms in the Turkish literary context, where fluency is often privileged over formal fidelity. As Venuti notes "translated texts are typically deemed acceptable when they read transparently, free of linguistic or stylistic peculiarities." (1995, p. 1) Yet in Lovecraft's work where form and content are inseparable, such transparency can result in a loss of literary distinctiveness. Ultimately, the divergences between the two target texts suggest differing translational strategies shaped by anticipated readerships. The first appears to target a more literary or philosophically oriented audience, while the second caters to a wider, market-driven demographic.

In closing, this study offers a concrete contribution to the expanding body of scholarship situated at the crossroads of literary translation, stylistic integrity and affective transmission. By adopting Antoine Berman's deforming tendencies as its analytical lens, the article has revealed how translation subtly but significantly reshapes the emotional and aesthetic architecture of Lovecraft's prose. One of the most salient outcomes of this investigation is the identification of hybrid deforming tendencies which can be deemed as conceptual refinements that emerged from the corpus itself. Rather than displaying isolated instances of Berman's canonical tendencies, many translated passages reflected overlapping deformations that blended rationalization with affective smoothing, clarification with stylistic simplification. This led to the articulation of two hybrid categories: Dilution of Emotional Charge and Attenuation of Descriptions. These categories illuminate the ways in which Lovecraft's baroque and emotionally saturated language is gradually softened, rendered more generic, and stripped of its descriptive density in the target texts.

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